



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 15 ISSUE 1
&
VOLUME 15 ISSUE 2

OCTOBER 1979
&
DECEMBER 1979

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Registered at Post Office Headquarters, Wellington, as a Magazine.

FOR YOUR INFORMATION

W. T. Norris

Notice of motion: For the April meeting, to pass rules as set out in the August Issue i.e. Volume 14 Issue 6 page 40.

Some time ago The Vintage Phonograph Society produced a limited number of cylinder boxes suitable for holding blue amberols. It was decided to sell these along with the small decal to fit the lid for 30 cents each postage extra.

Since our last issue a lot has happened — Ferrymeade has made a decision to build a Hall of Sound in which they wish to house the late Bill Dini's collection.

They have suggested that the Phonograph Society move into the hall, which will be a fire-proof building made of brick and fitted with sprinklers system.

We hope in this issue, to devote more space to the late Bill Dini, his collection and his trip.

We have been fortunate to have had such an enthusiastic member, so capable in all he attempted, and, for all his age, was well able to cope with all aspects of restoration and repair, and this was well accepted by all members he visited on his overseas trip. His ability to adapt something from common use and in an interesting way adapt it for use as some part of a phonograph. In our illustrations, Bill is visiting Larry Dupon, Larry Donley and Larry Schlick. Larry Schlick took all the photographs and kindly sent them to us to include in the magazine.

Bill really enjoyed his visit with members overseas, and from the feed-back, they all enjoyed having him visit. He brought back with him a mind full of information, but unfortunately did not live long enough to impart it all to us back here in New Zealand.

ANNUAL MEETING

Held on September 24th 1979 at St. Mary's Church Hall Merivale.

Main topics discussed at this meeting were, meeting attendance's, Ferrymeade, Rules, Finance and programme.

Officers elected were, **Patron:** C. Adams; **President:** W. T. Norris; **Vice President:** G. East; **Committee:** Late W. Dini, S. Hobbs, P. Mattison, J. L. Marshall. **Secretary:** Mrs L. Drummond was reappointed to the position.

Programme: Walter Norris played records and Gavin East explained about them. One was described last issue page 40 and was a Columbia-Rena record of "The Anthea" and "The Rosary" by Sir Charles Santley. The other records were by Anna Hato and Dene Waretini and recorded on Parlophone.

These were 10 inch recordings (78 speed) and made in 1927 on the occasion of the royal visit of the Duke and Duchess of York (Late King George the 6.).

In Memory of:— BILL DINI

A. Otley

A man of vision — imagination and inventive capacity.

He was devoted to Aeronautics and later to Phonographics; a dedicated restorer and preserver of the Edison Phonograph and its associates. Keenly interested in, and always promoting, the activities of the Vintage Phonograph Society of New Zealand, of which he was a Foundation Member and a former President.

We, as the Society, will sadly miss the presence of Bill Dini in our midst; a strong and loyal personality whose personal experience has greatly assisted us from our beginnings.

He has taught us much in his time; we will not fail to remember his ways. . . .

WILLIAM SIMMONS DINI, 1908-1980: A MEMOIR

by G. East

On the afternoon of Sunday 13 January Bill Dini failed to join me at Ferrymead. This was so uncharacteristic that a sense of foreboding accompanied my telephone call to his home, foreboding borne out by the information that he had died, utterly unexpectedly, of a heart attack that morning. An institution had vanished without warning.

45 years younger than Bill, I knew him only in his last 15 years. But those were his phonograph years. By the end he had the largest machine collection in New Zealand and one of the world's most comprehensive collections of Edison spring-driven cylinder phonographs, but only in the mid-1960's had he started to enlarge on its nucleus, his father's Concert.

Mention of his father calls to mind some glimpses of Bill's background and early life imparted in reflective moments down at the Boatsheds. Dini senior was born in Corsica in 1866 (Bill believed the family fled there from a mainland state to avoid conscription). Evidently a talented and flamboyant character, he first saw New Zealand as a showman, a member of Foli's (or Foley's?) Waxworks, presumably in the late 1880's. Around 1891, as "Professor Antonio", he appeared in New Zealand with an Edison phonograph. His professional accomplishments included paper folding and sword swallowing. The former he passed on to his second son — who will forget Bill at a Christmas meeting (1975?) working a "double elephant" into a fan, epaulettes, cocked hat . . . ? Not long ago he described to me the "swallowing" of a red-hot sword. The trick was to sink a cold sword with scabbard, withdraw the cold blade and lower a red-hot one into the scabbard. Then out came the hot sword and in went a cold one to be drawn out with scabbard attached.

This colourful showman married a Christchurch girl, granddaughter of William Sefton Moorhouse, onetime Superintendent of Canterbury, and by 1908 was settled in St. Albans Street, pursuing the craft of cabinetmaker. He lived to be 85 and even in old age persisted in mounting a bicycle from behind, having learnt to ride an "ordinary" or "penny-farthing".

Showmanship and an interest in phonographs were to reappear in the younger Dini, but not before he had made his mark in other fields. Bill was to have become an organ builder when a novel opportunity in the form of the fledgling Permanent Air Force arose. Joining as an apprentice mechanic, he found himself, thanks to the alphabet, first cadet in the first intake at Wigram (1924). An early task was to help smash up the ancient DH-4 Boxkite trainers. Under cover of darkness he souvenired a beautiful propellor which, after passing to his father and into C. E. Woledge's hands, came back to Bill in 1969.

The mid and late 1920's saw him building up that invaluable mechanical skill, fiddling with radio, tearing off down to Dunedin on his motor bike for the 1925/6 Exhibition, enjoying "super" parts with visiting Italian opera companies — a busy lad. In his official capacity he serviced Kingsford Smith's "Southern Cross" on its arrival at Wigram in 1928 from the first flight across the Tasman. He built his own plane, a Heath Parasol powered (underpowered, he recalled a week before he died) by a Henderson motor cycle engine, testing it on the tidal flats behind what is now Rockinghorse Road. It was good enough to be flown by Sir Charles Kingsford Smith in 1934, on which occasion Bill was privileged to take the Fokker "Southern Cross" up. He seldom spoke of his aircraft days, perhaps in part because his younger brother Tony, in the RAF, was killed very early in the Second World War, but he was justly proud to have built the first New Zealand plane to gain a certificate of airworthiness.

Bill "retired" for the first time in 1938, at about which time he visited the USA, studying not phonographs but aircraft. Before his trip last year I asked him if he was looking forward to the huge American cities whose crime and violence are frequently reported. He replied, "I'm prepared for that. Look, when I was in Washington before the war, I decided to go and see the Lincoln Memorial one night. I took one look outside the hotel door and went back to my room."

With the outbreak of war in 1939 his skills were needed badly. First assigned to De Havilland, he later spent some time in air transport work at Hokitika, a place of which he grew very fond and which he often revisited. At the end of the war he retired again and looked for a one-man business. We might have known him as a service station proprietor had not the Antigua Boatsheds come on the market in 1946. Hiring out rowing boats by the hour on the placid little Avon by the Botanic Gardens might have seemed tame but it had its advantages. He could make a year's living in the summer, then close up and winter in Australia. At the end of the 1950's he returned from Western Australia with Barbara to begin a new career as husband and father.

In the 1960's Bill gradually replaced his large wooden rowing boats with fibreglass canoes. This entailed much maintenance work in the winter. Being at the Boatsheds seven days a week encouraged him to develop an interest to occupy quiet spells. When first I saw the workshop end of the Boatsheds, c. 1966, Bill had his Concert, Celestina organette and a small Amberola in a couple of tea-chest cupboards next to the fibreglassing bench. Upstairs in a dusty corner of old living quarters sat a cabinet gramophone or two, a Remington No. 2 typewriter and a pushchair which folded into a small suitcase. Bill's claim that he was "not a collector" began

BILL DINI



BILL DINI ADMIRING THE AMERICAN
HOT DOG WITH THE WORKS THAT
MEANS EVERYTHING



WORKING IN LARRY DONLEY'S
SHOP ON A RED GEM



Bill Dini with Larry Donley at the Seven Acres Museum in Union, Illinois

to contradict the evidence. That space upstairs came in handy as the collection passed early milestones: his first horn gramophone, first non-Edison phonograph. . . . First a corner partitioned off as collection room, then the gramophones and musical boxes segregated into a new area. The phonograph room always the more inviting, its work bench overlooking Cambridge Terrace. That rickety green-and-yellow-striped old building, its floor sloping (a little more with each addition?) down to the river, was soon, at first floor level, stuffed with ranks of phonographs, groves of gramophones, cliffs of cylinders, a hanging garden of horns.

Bill's knowledge and expertise grew apace. We spent many an hour with his finds, pinning them down as precisely as possible with the help of "Tinfoil", old advertisements and, in recent years, Frow. I learned a great deal and I think he appreciated an audience interested in differences of detail between variants. A series of purchases and exchanges in the early and mid 1970's filled many major gaps in his Edison collection. From Australia came a square-top Standard and very early Gem Model A, from Auckland a 5-inch Concert and Ideale. I don't think he expected to complete the range revealed in Frow: apart from coin-slot models there were the very late 4-minute-only Standard, Triumph etc. to contend with. He came very close, though, to completing the Amberolas when he secured the almost mythical IV: all he needed were the very rare III and the relatively unimportant 80.

No mechanical problem beat him. He would unhesitatingly reconstruct a machine from bits and pieces but always the right bits and pieces or careful copies. Not surprisingly, most of his major reconstructions were early "front-support" gramophones whose playing equipment had vanished. An ugly "home-made" machine of no apparent interest once caught his eye by virtue of its small vertical winding handle. Beneath the 1920's woodwork was nothing less than a "Dog-model" motor: within a few days the rest was made, down to its accurately copied reproducer. His metalworking and cabinetmaking were admirable — if his case finishing was less painstaking, well, "It'll do for now, I want to get on to the next job." The showman in him revelled in demonstrating his achievements: one of his happiest performances must have been the triumphant activation of his Paillard hot-air motor gramophone at the 1977 Christchurch Convention.

At 70 he seemed ten years younger. Retiring at last from the Boatsheds business, he still kept his collection in the building (not a hint of Bill's phonograph activities was to be seen at his home). We felt assured that he would continue to collect, research and restore into ripe old age. The question of a safe permanent home for his collection now loomed large. He had to retain unrestricted access to and control over his machines for as long as he remained able to work with them. It may have been this factor which aborted a hopeful plan for display and workshop space at the Canterbury Museum ("They wanted my collection but they didn't want me!"). Why not Ferrymead? There was the matter of a building. Finally, late last year, the way ahead seemed clear. The Ferrymead Trust would supply a spacious fireproof building into which Bill hoped to move the collection in a year or so. He even spoke of himself and his wife moving, when the children had flown the nest, to a smaller house near Ferrymead. . . . At time of writing it appears certain that the Dini collection will go to Ferrymead as planned.

Perhaps his months overseas last year taxed him more than we guessed — on his return he was a tired and, suddenly, an old man. But the last weeks restored his vigour as the treasures posted when away flowed into the Boatsheds: an Edison Bell Gem, early Amberola VI, disc Graphophone AU . . . Singing and (sedately) waltzing with Barbara at the Society's Christmas party at Walter and Hilda Norris', he helped make it, as he declared, "the best we've ever had." The day before he died, my regular Saturday visit found him well pleased at a breakthrough in his reconstruction of the complex automatic mechanism of an excessively rare Edison Class H coin-slot phonograph, his major prize from the trip.

Bill is gone. No more will I answer the telephone on Saturday morning to hear those abrupt, commanding tones, "Oh yes — you be coming down to the Boatsheds later on?" or "Thought you might be interested to know I've just got a load of records in." No more will our Master of Ceremonies rise, thumbs on lapels, at a meeting with, "Mr Chairman, fellow members . . ." (once, no doubt preoccupied with his duties as a prominent Freemason, he addressed us as "brothers").

Bill's family and myriad of friends all over the world have lost a gifted, entertaining and extraordinary man. He enjoyed a full and rewarding life, longer than is granted to many. He did not have to endure protracted suffering at its close. But I cannot help feeling, and I am sure I am not alone, that three score and ten or not, for Bill it was too soon.

BLAKE TRANSMITTER

Bill Hoffman of U.S.A. supplied the illustrations of the Blake Telephone, and the information came from Basil Ingrouille of Canada, both of these gentlemen are interested in telephones and radio's, as well as Phonographs.

HALL NEEDLE PACKET

Made from bamboo, these needles as far as we know are the same as all the others H.M.V. etc.

MOULDED NEW CENTURY RECORDS

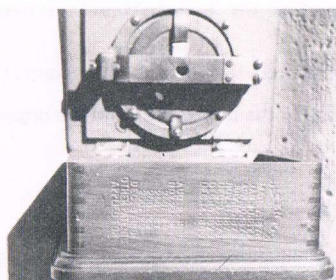
This is an advert kindly supplied by E. Bayly some time ago, and so also the Pallard Echophone advert.

VICTOR ?



NO 42

GERMAN VICTOR



TELEPHONE WITH DOOR

OPEN SHOWING BLAKE

TRANSMITTER



BLAKE TRANSMITTER

MAX WORKER ADVERT NATURAL TONE REPRODUCER

A way back in the beginning we produced an article on Max Worker, see Vol. 1 Issue 8. In this issue we have an advert for Max Worker's reproducer, these we believe were produced by him in Australia with J. G. Coombs patent. Photograph kindly supplied by John Simpson, Queensland, Australia. We would like to have more information, can someone please help?

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS GRAMMOPHON (GERMAN)

1902 ?

No. 42

Another unusual model from the Schlick collection.

Our thanks to Larry for illustration and information.

Has Gramophone and Typewriter Label on front, Angel trade mark in a celluloid disc on the side, Deutsche Gramophone label on the back plus a brass plate on the top with Frankfurt, Germany, on it. German lettering over Russian? lettering on side. In our illustration the decal with Gramophone on it can clearly be seen just under the handle. This model has a 17 inch all brass horn 15½ inch wood horn support, 10 inch turntable, Case 9" x 9" x 6½ inch high with increase to 13 x 13 inch at the base.

CHRISTMAS MEETING 1979

Members, friends and their families were treated to an evening of fun, friendship and entertainment of a high standard on Friday, 14th December.

The place: a delightful area amongst trees of beauty; the Norris residence at Swannanoa. The evening commenced with a barbecue at 6.30 p.m. The smell of ham and sizzling sausages was soon filtering through the evening air. The sun just going down, all provided the perfect setting.

The children were treated to a swim in the swimming pool alongside the barbecue area. An enjoyable hour or so was spent before all members adjourned into the living room where a short meeting of Phonograph Society took place.

Essential business was discussed, including the balance sheet and statement of income and expenditure, which was passed by members.

Walter's living room was now filled to capacity, and the entertainment side of the evening began. Mrs McCann from Ohoka played the old time favourites of yesteryear on the piano and members joined in the singing of the songs and some Christmas carols. New members, and those who had travelled some distance were welcomed by our President during the evening.

Jack Marshall from Hokitika provided us with a humorous recitation — "The Devil's Daughter". Songs of the past continued with Mrs McCann on the piano.

On his recent overseas trip, the late Bill Dini had obtained a model of an Edison Opera; this he explained the workings and details of and described the workmanship. By pulling open the bottom drawer a musical tune was played, revealing a music box.

Joffre Marshall provided a selection of his old time favourites played on the Button Accordion; these included, 'The Road and the Miles to Dundee' and 'Beautiful Ohio'.

Christmas raffles were capably run by Margaret and Diane Marshall.

A delightful supper was served and the cutting of the Christmas cake was carried out by our Secretary, Lyndsey Drummond.

The late Bill Dini proposed a vote of thanks to all members who assisted in the preparation and the organising of the successful evening.

CATALOGUING RECORDS D. Morris

Introduction:

It must occur to all record collectors at some time, of the validity of cataloguing their collection. I had given thought to this for some time before finally deciding to go ahead. Although normally I can go almost straight to a record without using the reference, it is maybe that later when the collection has built up it will not be as easy. Occasionally too, the memory slips and one wonders if you have a certain record. Then the system comes into its own. The memory and time do not mix very well at all.

I have catalogued my collection in the following categories:—

Ledgers: 1. Song titles

2. Artists

3. Shows and films titles

Records: 1. Catalogued in label alphabetical order

2. Uncatalogued and awaiting cataloguing.

Ledgers:

The cards are of a standard 5" x 3" size as found in libraries. There are three type of ledgers; songs, artists, and shows/films.

Songs:

Songs are written in red ink and include at the top, the song title, along with artist, label and record catalogue number. Other info is also maintained at the bottom. For example; a film name, flip-side cross-reference when featuring another artist or (e.g.) "cracked record".

Artists:

Written in blue/black ink the ledger records the following information; full name of artist/band etc. All songs, label and record catalogue number. The correct title is important as an artist may change the name of his formation over the years. Take as an example Benny Goodman, who formed and reformed his musicians over the years.

"String of pearls"	with his Orchestra	Parlaphone A7490
"Shine"	with his Sextet	Parlaphone R.3002
"Whispering"	with his Quartette	H.M.V. E A 1845

Shows/Films:

A useful category is an alphabetical listing of shows, productions, films, operas, etc. For example, as T.V. is a good source for replays of old movies, this file serves as a quick reference of checking if I have any songs from it.

The number of cards to each record can vary. Normally there are three. A card each for the song and one for the artist.

Example: (1) "Breakaway" (2) "Walking with Susie" by (3) Milt Shaw and his Orch. (Columbia 01553)
Numbers refer to cards.

A complex file involving 5 cards might be as:

(1) "Pistol Packin' Mama" by (2) Bing Crosby and (3) The Andrews Sisters, from the film (4) "Pistol Packin' Mama". Flip side (5) "Victory Polka" (Decca Y5867).

And a simple two card example is (1) "Rymes" by (2) The New Mayfair Dance Orch. (HMV B 6090). Two sides for the song.

All cards follow a standard layout.

One problem in this area is with medleys. Should each and every song be recorded on file? I normally earmark songs which have a particular personal interest to me. Often a collection of songs are performed from one show and these automatically come under the "Shows/Films" category. I have found The Charlie Kunz type medley requires only an "artist" card as the songs are "The-ones-everybody-knows" type and are probably catalogued elsewhere in the ledger.

Records:

I have stored 10" records vertically in 10½" wide by 25" long boxes. I was lucky in finding some standard size cases at work which have been ideally utilized. Each box holds something like 200 records.

Almost two boxes carry my catalogued records and the balance of 1 box plus the last box hold uncatalogued and awaiting cataloguing records.

There are no division card between records except between categories mentioned above, and a third small category for duplicates. Records in this category are not drafted until positively identified as a duplicate. The better quality being retained as catalogued. The future of these records is swap/trade/sell.

It is inevitable that some records will not be catalogued. A permanent dislike for the type of music perhaps, as a non-collectable-value record. Or it may be just the dregs of your collection. Sources are probably acquisitions from well meaning friends or accumulations from bulk lots.

Records from any one brand label are stored in Numerical, then Alpha, (if applicable) order.

For example, my Columbias follow a sequence like:

0536	"Tonight's my night with my Baby"	Jack Lumsdaine	Aust.
2708	"Pack up your troubles in your old Kit Bag"	Unity Quartette	England.
3514	"Susquehanna home"	Savoy Havana Band	England.
35427	"Solitude"	Duke Ellington	U.S.A.
A216	"American Patrol"	Charles P. Lowe	U.S.A.
D1435	"Cradle Song"	Yovanovitch Bratza	England.
DB2578	"Summer Sequence"	Woody Herman	England.
DNZ10063	"Why do fools fall in love?"	Teenagers	N.Z.
DO2437	"Rock-a-bye the Boogie"	Will Bradley & Orch.	Aust.
DO3213	"It's a most Unusual day"	Ray Noble Orch.	N.Z.

No regard is given to country of manufacture or date of release. The only segregation of records are into different sizes, i.e. 12", 10", 7 & 5". The card is annotated to indicate size of record when it is not of the 10" size.

Record covers:

I consider authentic covers as fairly important and strive to find matching vintage covers. When there is no cover I have made them from wrapping paper. Once records are catalogued they wear a matching cover or a wrapping paper one. Only uncatalogued records are in mixed envelopes. When purchasing records I will change covers around to what I want:— (surreptitiously, if need be) — although not necessarily to match records being purchased at the time.

Manufacture faults:

I have only discovered one amongst my collection: one song is pressed on both sides.

Elvis Presley's "Jailhouse Rock" b/w "Treat me nice" (RCA 20-7035).

Although the labels are different the pressing on both sides is "Jailhouse Rock". I have filed "Treat me nice" in the usual manner, and in contrasting ink, endorsed, "track is of Jailhouse Rock".

Future Development:

If ledgers were to be enlarged in any way, I would probably open a listing of song composers. But this seems an enormous amount of work for a comparatively small return-value.

HOW TO USE HALL FIBRE NEEDLES

The instrument must sit perfectly level, so that tapering arm will not swing in or out of its own accord.

The cabinet or stand upon which the instrument rests must not shake or vibrate. The needle arm of the sound box must have a triangular needle hole.

Directions:

Place the needle in the triangular needle hole, so that the long point is toward the front, then tighten set screw. When in position for playing record, needle will travel on the long point. (See cut.)

Before satisfactory results are obtained in playing some records it may be necessary to play them several times and each time with a new Fibre Needle, that is, if a needle fails to play any record to a successful termination, use a new needle and play over several times (each time with a new needle) that part of the record that fails to satisfactorily reproduce.

Hall Fibre Needles may be repointed many times with Fibre Needle Cutters. Short or repointed needles should not be used until record has been trained for Fibre Needles.

Hall Fibre Needles may be used repeatedly without repointing, just so long as the reproduction is satisfactory, and without the slightest injury to records.

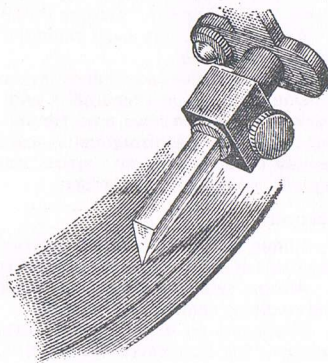
A Fibre Needle shorter than one-half inch should not be used, as it is apt not to reproduce properly.

Records will last **forever** if played only with Hall Fibre Needles.

The very substance from which the Hall Fibre Needle is manufactured precludes all possibility of injury to the record.

The oily matter in which it is prepared acts as a perpetual lubricant and the needle thus becomes a buffer, polishing and smoothing the grooves to a greater extent each time the record is played.

We ask, that in the first trial of the fibre needle, you be considerate and lenient, as a thorough knowledge of "how to use them" is necessary in order to obtain the best results.



HALL MANUFACTURING CO.
Successors to B. & H. Fibre Manufacturing Co.
Chicago, U.S.A.

BLAKE TRANSMITTER

Blake transmitter discussion, led by Bob Lewis at the Telephony Society's Annual General Meeting, held at Merv Sribniak's home, 174 Redgrave Drive, Weston, Ontario, on the 17th day of February 1973.

In 1880, the first Blake Magnosto Wall Telephone Set was installed in Canada by the Bell Telephone Company of Canada.

This telephone set got its name from the so-called wooden box transmitter which was invented by Mr Blake.

The most notable example of the single-contact transmitter is the once familiar Blake instrument. This transmitter, using a microphonic contact of platinum between the diaphragm and a polished carbon button was a vast improvement over previous telephones. At one time this formed a part of the standard equipment of almost

every telephone in Canada, the United States and abroad. Probably no transmitter has ever exceeded it in clearness of articulation, but it was decidedly deficient in power in comparison with the modern transmitter.

The Blake transmitter has passed entirely out of use, being superseded by the various forms of granular instruments which, while much more powerful, are not perhaps capable of producing quite such clear and distinct articulation.

The great trouble with the single-contact transmitter, such as the Blake, was that it was impossible to pass enough current through the single point of contact to secure the desired power of transmission without overheating the contact. If too much current is sent through such transmitters, an undue amount of heat is generated at the point of contact and a vibration is set up which causes a peculiar humming or squealing sound which interferes with the transmission of other sounds.

There are six forms of Blake transmitters. The first four forms were first manufactured in 1878; the fifth in 1879; the sixth in 1880.

The Blake Transmitter with swinging arm No. 2 for double desks was introduced after 1882.*

The Blake Desk Telephone was also introduced after 1882.*

* *Contradiction of Historical Bell Telephone information prevents us from giving a specific year to these models.*

MEMORIES by The Late C. E. Woledge

In the 1920's in Christchurch, New Zealand, there were three prominent gentlemen who were very interested in Talking Machines and who possessed large libraries of records. They were Prof. Shelly of Canterbury College, Dr Hight — later Sir John Hight — of Canterbury College and Prof. Bickerton — Government Analyst.

This trio was composed of prominent musicians who gave much study to the science of acoustics. Prof. Shelly became musical director to the Broadcasting Coy. Prof. Bickerton organised and conducted his own private orchestra. Dr Hight devoted his studies to acoustics generally to that of the violin. He was the owner of an instrument which was claimed to be a real Stradivarius but owing to the question of some minor details there was a doubt and as far as I know the mystery has not been solved. Apparently there is only one genuine Strad. in New Zealand which was owned by the late Bishop Redwood of Wellington. Dr Hight was a keen cylinder instrument enthusiast and would have nothing to do with Disc machines which he considered quite inferior. These gentlemen paid many visits to Edison Hall and on one occasion their call happened to be at the time we had just received an unusual 10" sample Re-Creation from the Edison Coy; at this period all Edison Discs were known as Re-Creations. This sample was unique owing to the fact that it produced one note only — for 5 minutes from start to finish. We were informed that this Re-Creation was produced to carry out scientific experiments in an effort to ascertain the effect of speed in relation to the quality, not pitch, of a note. The note was produced by a steam jet and was as near perfect as it was possible to get. The definite object of this one note test was to ascertain if it was of the same quality when produced as it would be from the revolving disc at different diameters in the case of a record. It should be noted that the circumference of a circle is three and 1/7th times the length of the diameter so in the at or near the circumference a note lasting, say 1 second, when struck, the stylus travels over 30 inches on the 10" disc, while the same stylus travels less than 1/3 this distance on or near the end of the track to give the same note. At this stage the more thought given to the problem the more involved it seems and one is likely to get into deep water.

So the simple method was to experiment and we carried out a most interesting season in that way. I left the hall but did not quite close the door thus leaving a slight opening so that I could hear the note to be tested. The note was struck and I listened attentively; it was a beautiful note and although only retained a few seconds it seemed much longer. The stylus was lifted and lowered on about the playing centre of the disc. This time I thought I detected a difference in the note but realizing that I was expecting it and being unable to define it I put it down to my imagination. Then to the inner line which likewise seemed different but was hard to define. The experiment was carried on until we each had three tests and the final conclusion was that there was a minute different quality of the note produced at different speeds; at other times we experimented with the Phonograph behind a curtain and after many trials we were able to carry the note in our minds from point to point and actually detect the differences. The Coy had informed us that their scientific sound detecting instruments left no doubt in the matter.

So it is reasonable to consider that the Gramophone with the disc and steel needle was not the best method when seeking perfection of canned music. In fact, it is only natural that the latter end of it should be inferior to the start when considered that the needle has become worn, the speed is lower and the diameter of the groove much smaller thus taking the diaphragm from the straight line up with the needle. There are none of these defects in the cylinder method.

In conclusion the one note disc convinced us and many others that the cylinder was the correct and better method when seeking perfection in the field of canned music.

PHONOGRAPH MAINSPRING REPAIRS TO JOIN THE ENDS OF BROKEN SPRINGS

by The Late C. E. Woledge

A few days ago the receipt of a Phonograph for repair brought to mind the fact that spare parts for Talking Machines were now hardly procurable and in the case of mainsprings, it is doubtful if they are now manufactured. The position is similar to that during the first world war when the Phonograph was at its height in popularity; radio had not then been introduced and canned music was the order of the day with most homes in the country being furnished with a Phonograph or Gramophone.

The war put a damper on most trading and only the necessary goods could be imported. Under the circumstances its popularity vanished but there was always some demand for spare parts.

After the war a real boom developed and continued for about five years, when suddenly the introduction of A C Radio changed the whole pattern and practically eliminated the acoustic talking machine which drifted into the antique category and is now a treasured and valued item among collectors. Up till now the spare parts difficulty has been overcome and in the case of broken mainsprings little difficulty is experienced in bringing about a satisfactory repair, and in case any readers may be troubled with this item the following details may be of some assistance. Few tools are necessary but the use of a blow-lamp is a great help and ensures a first class job.

It is a simple matter to mend a break anywhere near the outer end of a mainspring. First soften the two ends of the break by heating to a dull red heat to a distance of about 1 inch and allow to cool slowly. If available, use a blow lamp but otherwise a gas ring or glowing fire will answer the purpose. This softening will enable the two ends to be cleaned up with a file and also enable the holes to be drilled with an ordinary twist drill. It is sometimes possible to drill without softening if sufficient pressure is applied to the drill, but by this method a fracture is often caused in the metal and another break is likely. Drill the holes $\frac{1}{2}$ inch from ends, thus giving an overlap of about $\frac{1}{2}$ inch. The type of rivet to be used is important because those of copper or other soft metal which are readily obtained from the ironmonger will not always stand up to the job and if they happen to work loose the spring may cut through them. After a great deal of trial rivets made from an ordinary nail proved the most suitable. One rivet for up to a 1 inch spring is all that is required, this being made from the head end of a 4 inch nail; for narrow springs a slightly thinner rivet will be suitable. For springs over one inch, it is advisable to use two rivets made from $3\frac{1}{2}$ inch nails. The heads of the nails must be well trimmed down to ensure smooth sliding against the spring coil, and this is best done before the end is cut off to make the rivet. When the break is near the inner end of the spring it is usually a little difficult to handle and it is necessary to resort to a little more softening, that is more heating in order to get the broken ends in position for drilling, no difference is noticeable in the playing length of the spring because only three or four inches of it are put out of action.

CLEANING A GRAMOPHONE MOTOR

by Reg Nokes

The reproduction of recorded music suffers more through the irregularity of motors than from any other cause. Much of this is easily remedied by a little careful attention. The process is quite simple if the position of all parts is observed as and when they are dismantled.

Make sure Spring is Completely Run Down: Firstly, make sure that the springs are completely run down, giving the turntable a few extra turns in that direction to make quite sure. Otherwise, as soon as the plate screws are released there may be a tearing grind of teeth and pinions which burrs their edges and makes them run noisily ever after.

Remove Bottom Plate: Having placed the motor-board face downwards on a cloth-covered empty box, loosen the screws and remove the bottom plate. Watch for all loose parts clinging to the grease and carefully note where they came from. Place them in paraffin oil in a jam jar or saucer, to soak and clean themselves while the other parts are being attended to.

Leave the Governing Arrangements Alone: The governing arrangements which engage by a worm drive in the fibre wheel of the axle, should be left severely alone at this stage. If necessary, adjustments can be made at the subsequent testing of the motor, but in unskilled hands the whole mechanism can be ruined in two seconds, so let well alone, cleaning with a paraffin rag and afterwards oiling with a little good lubricating oil of a light nature.

Cleaning the Holes in the Plates: The holes in the plates are best cleaned by sharpening a few pieces of fire-wood. Match-ends would do, but the holes are usually somewhat larger than a match. There is no need to wriggle a corner of rag into them as is sometimes the practice.

Best Way to Clean the Wheels: Having soaked the wheels in a jar of paraffin oil for an hour or two, wipe as much of the excess dirt off as possible, using always a good quality linen rag rather than a whiskery flannel which will cause much annoyance by clinging to all burred edges. By crooking the first finger of the right hand and stretching a piece of rag over it, a sharp double edge of rag is formed which can be stroked up and down in between the teeth of the wheels. Only by individual treatment can the tightly embedded metallic and graphitic pieces be dislodged. Some people prefer to use a stiff brush, but the rag makes a cleaner job of it.

Cleaning the Springs without removing them from their Barrels: If it is considered too much trouble to re-

move the springs from their barrels, soak them in paraffin for 24 hours, but take care to swill out all traces of paraffin afterwards by a liberal application of lubricating oil. This is not economical, and the mechanically minded person will doubtless prefer to do the job properly and remove the springs, (refer to "How to replace a gramophone spring").

How to get between the Coils of the Spring: In order to clean between the coils of the spring, hook the rag over a nail and then draw the spring backwards and forwards, proceeding inch by inch along it until every portion has been reached. Near the centre less rag must be used, because the coils are stiffer and closer, but the central portion should not be neglected because of this. The bottom of the barrel should then be covered with good grease and the spring fed gradually into the barrel, using the palm of the hand to retain it step by step until the inner end snaps in suddenly.

To be continued

EDISON'S FAVOURITE SONG "I'LL TAKE YOU HOME AGAIN, KATHLEEN" HOW IT CAME TO BE WRITTEN

Who that has ever heard this captivating, love inspiring melody has ever heard it enough? You play it through, or rather let the Edison record play it for you, and immediately you say within yourself, "That's GOOD!" and set the reproducer back again to the starting point and listen, enraptured by the words and the irresistible swing of the melody. It must be classed as one of those immortal songs that have a perennial spring for its words take us back to flowers, to love scenes and to the dear old home whence all the happy hours, so tenderly sung about, were lived.

Mr Edison, in the course of his self-imposed duty of hearing every record before it is put in circulation, has again and again expressed his admiration for "I'll Take You Home Again, Kathleen," and his recent remarks about it indicate that his first impressions have proved long and lasting, for he said: "Tell the author to write another as good." "So say we all of us" — meanwhile we willingly sit beside the author and learn from him how he came to write the beautiful song.

Thomas P. Westendorf, the gifted composer, was born February 23rd, 1848, at Bowling Green, Caroline Co., Virginia. His father, a German by birth, had a musical education and was an accomplished violinist. His mother, a native of Virginia, was of good family. At the age of seven, Thomas or "Tom" as his admirers delighted to call him, began to study the piano with Prof. Ernest Ambolt, of Richmond, Va. In 1850 he continued these studies in Chicago, adding the violin.

'Twas not until 1873 that he met, wooed and won, the "Kathleen" he was to immortalize in song. Soon after her marriage "Kathleen" began to pine for her old home "Across the Waters Wild and Wide." She prevailed upon her lover husband to let her to "back again" — once more to visit the old folks ere she settled down to what the author declares has been "A life freighted with its full share of conjugal happiness." The occasion inspired him to pen the words and set them to music. We are not told whether "Kathleen" ever went home again after the song was composed, or whether, if she wanted to go back, she received gracious and loving permission, in the ardent manner this sweet old song describes. We do know that the song became immensely popular right from the start, that it has been treasured ever since among the heart melodies of the song-world. It has been widely circulated in England and Ireland, in fact it has gone wherever the English tongue is spoken and sung. Among the much beloved "Irish emigrant" songs it is a particular favourite.

Edison Phonograph Monthly, October, 1915

IMPORTANT DATES IN THE HISTORY OF THE PHONOGRAPH AND THE GRAMOPHONE AND RECORDS

- 1877, August 15th. First Phonograph invented by Thomas A. Edison.
- 1878, February 19th. First Patent on Phonograph by Thomas A. Edison.
- 1884, First record by Emile Berliner, "The Lord's Prayer".
- 1917, January 30th. First Jazz record, "Indiana & Dark Town Strutters Ball" by Dixieland Jazz Band, directed by Nick La Rossa.
- 1917, February 24th. First Jazz record released, "Livery Stable Blues" by Dixie Jazz Band, One Step. Released by Victor March. t.1917.
- 1970, Most successful artist, Bing Crosby, (Harry Lillis), September 15th 1970 sold 300,650,000 records. Total sales 362 million. His first record was "I've got the girl" released on October 10th 1926.
- 1963, February to September 1970. Most successful group, "The Beatles" sold 420 million records.
- 1912, November 12th. First Golden disc to seller of million records went to Enrico Caruso. Record was "Vesti La Guibba" (On with the Motley) from opera Pagliacci.
- First single to sell a million records was Alma Glucks "Carry me back to old Virginny".
- 1942, February 10th. First Golden disc went to Glen Miller for "Chattanooga Choo Choo".
- Artist to receive most Golden discs, Elvis Presley, 101 for 78s, 1-E.P., 7-L.Ps.
- Artists to receive Golden records for Million Dollar sales Elvis Presley — 11. The Beatles 17.
- Most recorded song "St. Louis Blues" by Wm. Hardy, and Stardust by Hoagy Carmichael in 1927.

To Phonographists!

IN the year 1877 a crude Phonograph was invented by MR. T. A. EDISON. Since then many improvements have been made in **Talking Machines and Records**, each one making the Phonograph a more pleasurable instrument to the Listener.

The alchemist has for years sought to find a lode stone to transmute base metals into gold, so the Phonograph Inventor has desired to make

A Reproducer with a Natural Tone.

and many have, after years of study and toil, pronounced the task hopeless and impossible of achievement. It remained for **Mr. J. G. COOMBS**, of **Sydney, N.S.W.**, after ten years' experiment and research, to make

A Natural Tone Reproducer,

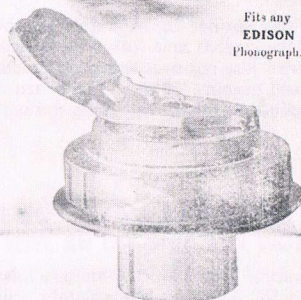
which marks an epoch, with regard to Talking Machines, being far in advance of any previously made. The pleasure hitherto experienced will be intensified to the happy possessor of

A Natural Tone Reproducer.

Natural Tone Reproducer.

Invented by J. G. Coombs.

Fits any
EDISON
Phonograph.



**THE INVENTOR'S DREAM
REALISED.**

Price, 30s.

(including Rubber Connection).

Patented throughout the World.

This Invention removes the last objection which many have felt in the past towards

All Talking Machines.

The Harsh, Metallic Ring

the bane of those possessing a musical ear, has been entirely eliminated by

The Natural Tone Reproducer.

One may now enjoy and appreciate Operatic and Other Records to the fullest extent.

The Natural Tone Reproducer

will create a new interest to all who may own a Phonograph.

Details are now produced, which will prove a pleasurable surprise to all Phonographists.

The Rich, Round, Mellow Tone

projected by the scientifically constructed New Diaphragm cannot be differentiated from the Voice, the Instrument, or the Band. The Tone Gradations being more marked, and

The Timbre Absolutely Correct.

Both of these qualities have hitherto been

Absent from all Reproducers

made in the past.

MOULDED

FIT ALL MAKES
OF MACHINES

WRITE FOR LISTS.



10^d.
each.

Agents
Wanted.

RECORDS.

Manufactured by an entirely new process. **Twice the volume of sound** being obtained when reproduced on an ordinary Phonograph.

NEW SHOWCARDS AND LISTS FREE BY POST. Write for List of Machines from 4 - to £8.
Hints on Record Making Free by Post

Write direct to the Head Office:

WATERFIELD CLIFFORD & CO., Ltd., 40, Hatton Garden, London, E.C.

PAILLARD'S ECHOPHONES.

The most perfect
Talking Machines
on the market.

Swiss Manufacture.

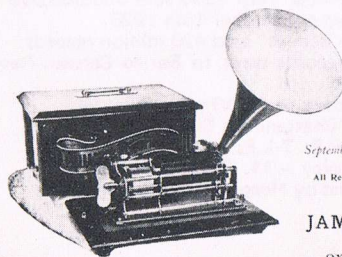
**NEW MODELS FOR THE COMING
SEASON.**

New Catalogue will be issued in
September. Dealers are invited to apply for same.

All Repairs executed promptly in first-class style.

Sole Agents:

JAMES SINTON Limited,
37, DEAN STREET,
OXFORD STREET, LONDON, W.



Youngest artist to sell a million records, Osama Minagawa of Tokyo, Japan, age 6 years for his single record "Kirro nico no tango" (Black Cat Tango). October 5th 1969.

Best selling record, "White Christmas" by Irving Berlin, by 1970 sold 100 million.

Top selling Pop record "Rock around the clock", by Wm. Haley and the Comets, April 12th 1954 to 1972 sold 16 million copies.

Artist to record the most records, Miss Lota Mangeshker. 1948 to 1971, recorded 20 thousand solos in 20 Indian languages.

Best seller on Charts. Duration 490 weeks on Billboards best selling chart 1958 to 1968, Columbia record, "Johnny's Greatest hits" by Johnny Mathis.

Best selling L.P. records "Sing we now of Christmas", later "Little Drummer Boy" sold 13 million copies by 1973.

Best seller L.Ps of Musical films shows "Sound of Music" by R.C.A. Victor, March 2nd 1965 to January 1972, sold 14 million copies.

First classical to sell a million copies, "Piano Concerto No. 1" by Harvey Lavan Chilburn from 1958 to 1967, 1 million, by 1965 2 million, by 1970 2½ million.

Longest L.P. set — 137 discs of complete works of Shakespeare, 1957 to 1964, sold for \$729.75 per set on Argo Records, The Philharmonics playing of Wagners "Ring" covers 19 L.Ps, was 8 years in recording and requires 14½ hours to play.

Fastest selling record — "John Fitzgerald Kennedy" a memorial record album by Premium albums on L.Ps recorded November 1963, the day of Kennedy's assassination, sold 4 million copies at 99c a copy in 6 days, the previous record was for the L.P. "The first family" about the Kennedys in 1962-1963.

Greatest advance sales was 2,000,000 copies of "Can't buy me love" by the Beatles released in the United States March 16th 1964.

Highest fee ever paid to a group of artists for single performance was \$189,000, paid to the Beatles for performance in the Wm. Shea Stadium in New York City August 23rd 1966.

Longest title on a record "I'm a cranky old yank in a clanky old tank in the street of Yokohama with my Honolulu mama doin' those Beat-o, Beat-o, flat on my seat-o Hirohito blues", by Hoagy Carmichael about 1943.

THE VIBRATING TELEPHONE OF 1880 VINTAGE by A. D. Morton, Connecting Companies Service Inspector

It is said that Adam had the first loud-speaker when the Lord made Eve from one of Adam's ribs. The second loud-speaker in every sense of the word, is shown here, and thereby hangs a tale.

Sometime ago when I was inspecting the Murray-Brighton Connecting Company system, the Superintendent, Mr A. G. Austin, presented me with a vibrating telephone. Having learned from Mr Austin that Mr Warrington Scott of Wooler had installed several of this ancient vintage, I thought the story of his experiences would be of interest to the readers of The Blue Bell. The only vibrating telephone I ever found in use was at Flint, Michigan, in 1889, and I can verify Mr Scott's story of the operation of the set.

About the year 1880, Mr Scott saw an advertisement of a Buffalo, N.Y., firm who offered to supply telephones that would work satisfactorily for a distance of two miles if the line was erected straight. The two telephones and one-half mile of wire costing five dollars were ordered and installed. The poles with short cross arm to carry the wire were placed about ten rods apart. The insulators that supported the line were composed of No. 18 brass wire, about ten inches long, which allowed the vibration to pass freely. The peculiarity of a vibrating telephone is that the line must be as straight as possible, also as tight as a fiddle-string, and should not touch anything but the insulators and telephones. The first line Mr Scott installed had two angles of about twenty degrees but the outfit worked very well. To call the other party one rapped on the diaphragm of the telephone with the end of a lead pencil which could be distinctly heard for some distance at the other end of the line. Everything worked smoothly for a few days when the weather turned very cold, causing the line to roar and sing. This racket became so annoying to the family that they threw an old coat over the line which brought the wire in contact with a brick wall. This not only stopped the noise but put the line out of business. After that they used a hook with a weight, but it had to be removed before the line could be used. When the weather conditions were right one could hear a watch tick over the line, and if a bee or any flying insect would fly against the wire the noise would be so loud one would think a bird had hit the line.

One bright June day, Mr Scott heard a great racket over the telephone, and on calling the other party regarding the noise, the reply came back: "Our bees are swarming and must be bumping against the wire."

Some time after this Mr Scott saw an outfit advertised which was built expressly for detecting when bees were swarming. The line was stretched above the bee hives. The bees in every-day flight would soon learn to miss the wire, but when swarming there always was a number of young bees that had not learned to avoid the wire, and as the air was full of bees the line received many bumps.

The vibrating telephone line wire was hard to keep in order as it would stretch and become slack. A sleet storm stopped all conversation while the line was ice-coated.

About a year after, Mr Scott installed the first telephone at Frankford, a doctor in the village imported an improved outfit. This set was supported on a U-shaped spring, which was a great improvement as it took care of the expansion and contraction of the line wire. The telephone had a diaphragm composed



Larry Dupon talks with Bill in His home in Chicago.



Dini and Donley looking at a Fettiini reproducer attachment.



of fibre in place of metal and each set was equipped with a sleigh bell attached above the telephone on a stiff piece of wire. To call the other party on the line one had to push on the telephone, which moved the whole line, causing the bells to ring at both ends. The line was composed of No. 18 soft iron wire and in putting up the line two wires were used, one being twisted around the other every three feet which completely eliminated the singing noise so troublesome on single wire.

Mr Scott stated there were some three hundred different patents on vibrating telephones in the United States.

He installed a few telephones in the neighbourhood and added an ear telephone — a wooden tube similar in appearance to the Bell receiver to which a rubber tube was attached, the other end being connected to a metal tube inserted into the rear of transmitter on the back. He said telephones were greatly needed in the country but concluded that the vibrating telephone was not satisfactory enough to bother with. After a long wait electric telephones began to come into use, but like many other new inventions the people were rather skeptical about adopting them. They were the cause of many arguments when the country people congregated around the stove in the country store. They did not think it practical to have one line running through the country with all subscribers hitched on it. One said: "You will be talking to an audience as everyone on a rural line will want to listen." As the vibrating telephone conversation could be heard by placing the ear against the pole carrying the wire, they were sure the electric telephone would not be proof against eavesdropping. Said one: "If we get rural telephones we will then have three ways of spreading the news." "What do you mean?" said another. "Well, the first way we had was to tell a woman, then came the telegraph and now the telephone."

FURTHER EXTRACTS FROM "THE EDISON PHONOGRAPH MONTHLY"

by the Late Bill Dini

August 1906

FROM NEW ZEALAND.

Contributions from "The Talkeries," Wellington, the only exclusive talking machine Jobbers in New Zealand.

One customer writes: "Please send me the 'Phonogram' for one year, and I'm very pleased with the 'Gem'; it has many admirers here."

Another one writing for Records says "Any other but Edison no use."

And a third country customer says: "It gives me great pleasure to let you know what we all think of the Edison Standard Phonograph I purchased from you last month. We are all delighted with it. It is very clear and seems to be getting better every day. Please find enclosed order for another four dozen Records."

February 1907

FROM NEW ZEALAND.

The following interesting letter was written by B. G. Holton, manager of the New Century Talking Machine Company at Wellington, New Zealand:

"I have pleasure in penning these few items that may prove of interest to you for use in the EDISON PHONOGRAPH MONTHLY. One amusing letter from a country client, who has an Edison machine and also a . . ., in writing for Records says: 'Dear Sir — I think the . . . is a thing of the past,' so concludes by saying: 'Send me Edison Gold Moulded Cylinder Records, and you will oblige,' etc. Another one says: 'The only fault I find with my Edison machine is that it draws too much company.' He says that he had to sit up all midnight, and then they wanted him to play on till Monday morning. Had to play some Records six times. The aforementioned customer lives in the country and his machine is the only one handy at present. A third client says: After hearing the Accordion Solo, No. 9341 by John Kimmble, that he'd put his accordion on the fire when he got home. Until he heard Kimmble he thought he could play, hence the resolution."

"A very amusing incident occurred the other evening. Opposite the 'boarding house' where I'm at present residing, a family has a talking machine and we can sit on the verandah and hear the selections very distinctly, as they leave the door open. After we had all finished dinner, most of the boys were on the verandah and the music hadn't started opposite, so the boys all shouted in one voice: 'We want some music!' and soon after the Phonograph started, much to the delight of the boys, who look for it every evening. Wishing you the compliments of the season."

May 1907

EDISON GOODS AT THE CHRISTCHURCH, N.Z., EXHIBITION.

The largest international exhibition ever held in the Southern Hemisphere closed on April 15th, at Christchurch, New Zealand. It opened on November 1st last, and was a most successful affair. Every country was represented among the exhibitors. Two of the most progressive Edison Jobbers in New Zealand had exhibits. Photographs of both are given herewith. The display made by the Chivers Music Stores could not be better. It is equal to anything of the kind made anywhere. That of F. C. Smith was not as large as the Chivers exhibit, but Mr Smith had the sole selling rights for talking machines for the Exhibition, and therefore used a large part of his space as a demonstrating room.

HARRY LAUDER

Harry Lauder, the inimitable and versatile Scotch Comedian, will shortly be visiting Australia and New Zealand — Harry Lauder, with his tuneful Scotch songs, his infectious laugh, his rolling r's, his quaint side-splitting comedy. As an imitator of Scotch characters Harry Lauder probably has no equal. His rendition of Scotch songs may be compared to the "Coster" songs of England. His characters are from similar walks of life, but they speak in Scotch dialect instead of English.

The subject of our sketch was born at Portobello, a suburb of Edinburgh, on August 4th, 1870. Twenty years ago he was a miner in the coal pits of West Scotland, amusing his comrades with his songs and imitations, and glad to earn an occasional shilling or two at a village entertainment. Today he is the best known comedian in the British Isles and America, and is one of the most popular, and is the highest salaried man in his class.

His visit to these parts will be welcomed, and there is no doubt his songs will be in great request.

Most, if not all, of Mr Lauder's greatest successes can be heard on Edison Records. For the benefit of our trade, we print the list of titles, and also show their Record Catalogue Numbers under the headings of Blue Amberol, Wax Amberol, and Wax Standard. Dealers are strongly recommended to order their requirements from their Jobbers well ahead of time, so that they will be in a position to supply the Records to customers desirous of obtaining Harry Lauder's songs.

TITLE	Blue Amberol	Wax Amberol	Wax Standard
Aye Waken O		12400	
Blarney Stone, The		12361	
Bonnie Lizzie Lindsay		12080	
Bounding Sea, The		12119	
Breakfast In Bed	23017		
Callaghan			13759
Fou The Noo			13743
Good-Bye Till We Meet Again		12401	
Hey Donal!			13741
He Was Very Kind To Me			13782
I Love A Lassie	1821		
I Wish I Had Someone To Love Me		12415	
Inverary			12758
It's Nice When You Love A Wee Lassie	1820		
I've Loved Her Ever Since She Was A Baby		12070	13918
Jean McNeil		12360	
Just A Wee Doeck and Doris	1819		
Just Like Being At Home		12342	14081
Killiecrankie		12363	
Kiltie Lads, The	23059		
McGregor's Toast		12387	
Mr John Mackie		12359	
Picnic, The		12288	
Queen Amang The Heather		12260	
Referee, The		12386	
Rising Early In The Morning			13784
Roamin' In The Gloamin'	23003		14070
Rob Roy Mackintosh			19173
Safest O' The Family			19177
Scotch Errand Boy		12339	14080
She's My Daisy	1817	12065	19174
She's The Lass For Me	23073		
Stop Yer Ticklin' Jock			19179
That's The Reason Noo I Wear A Kilt		12362	13757
Tober Mory			19175
Wee Hoose 'Mang The Heather	23022		
Wedding O' Sandy MacNab		12372	13742
Wedding O' Lauchie McGraw			13785
We Parted On The Shaw			19176
When I Get Back Again To Bonnie Scotland		12132	

To be continued