



# The Phonographic Record

*The Journal of The Vintage Phonograph Society of New Zealand*

A Society formed for the preservation of Recorded Sound

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Photo:

HARRY LAUDER

Foulsham  
and  
Banfield

|  |                                      |
|--|--------------------------------------|
| IT'S NICE TO GET UP IN THE MORNING ..... | <i>Sung by Harry Lauder</i>          |
| WE ALL GO THE SAME WAY HOME .....        | <i>Charles Whittle</i>               |
| HITCHY KOO .....                         | <i>The American Rag-Time Octette</i> |
| I'M TICKLED TO DEATH I'M SINGLE .....    | <i>Melville Gideon</i>               |
| ONE HOUR OF LOVE WITH YOU .....          | <i>Phyllis Dare</i>                  |
| HOLD YOUR HAND OUT, NAUGHTY BOY! .....   | <i>Florrie Forde</i>                 |
| TWO LITTLE GIRLS IN BLUE .....           | <i>Lily Burnand</i>                  |

*Taken from Music Hall Memories Part 3.*

## FOR YOUR INFORMATION

We first apologise for any mistakes that appear in this our paper. We try to avoid them but unfortunately although we proof read before printing we still nearly always miss something.

As usual we have had a lot of fan mail. It is nice to know our efforts are appreciated. Our Secretary, Lyndsey Drummond has included some extracts from letters she has received.

We are sorry to have to report that as parts go out of stock, fresh stocks are ordered but these arrive with a fresh price tag, hence a sharp rise in some of what we manufacture. We have a new price list which will be included with this issue.

### Notes from our Secretary for Members both here and overseas:

Don and Joy Lock from Melbourne, Australia spent three weeks travelling around New Zealand during the Christmas vacation. Our Secretary has received a letter from the Locks on their return home — they thoroughly enjoyed meeting some of our members combined with taking in the sights, and obviously appreciated the hospitality offered to them. Space precludes quoting their letter in the magazine but one paragraph could not be resisted:—

“... New Zealand is still turning out items thought to exist only in reference books plus some that those authors know nothing of — some New Zealand collector should write a book on the subject and sub-title it . . . “The New Zealand Effect”.

## FROM THE SECRETARY

Our recent months I have received mail from several of our members both here in New Zealand and overseas, commenting on their collections, latest acquisitions, etc., and the following may be of interest to fellow readers:—

Mr Bernard Wiese, Canada, is willing to trade/exchange machines, parts or whatever. He can be contacted by writing to him at P.O. Box 1679, Westlock, Alberta, CANADA, T0G 2L6.

Mr R. Goord, Australia would like members to know his new shop premises as follows:—  
Chelsea House Antique Centre, 160 Parramatta Road, Camperdown, Sydney, Australia.

Hours: Thursday and Friday 10.00 a.m. — 4.00 p.m.

Saturday and Sunday 11.00 a.m. — 5.00 p.m.

If any Club members are in Sydney on other days, phone us on (02)517-1295 or at home (02) 869-1669 two days in advance and will arrange to open shop.

Extract from letter from Bill Dunn, Toowoomba, Australia:—

“Referring to Page 35 of Vol. 23, Issue 5/6 depicting Model Ford Panel Truck . . . I have been unable to find the Model Ford Panel Truck depicting the H.M.V. Trademark, but readers of your Journal may be interested in the latest release from “Matchbox”, in their “Models of Yesteryear” series, No. Y-29 — a 1919 Walker Electric Van which depicts the H.M.V. trademark and “His Masters Voice” on three sides. . . .”

One of our New Zealand members, Kevin Shaw, is a very keen collector, gathering machines, cylinders parts, etc. from various odd places. One machine came about in the following manner. . . .

“A second-hand shop proprietor told me that someone had wanted to sell him a gram which he turned down. The horn was missing. I rang the owner and he sounded too casual and reluctant to give a description. I thought it worth the gamble because a horn was mentioned, and took the four hour drive North. He took me into his lounge and said “There it is. I pulled it out of a trailer on the way to the dump.” I saw a machine totally covered in dust, some joints coming apart and not a scrap of varnish. When I got it home, I had to use the disk grinder to remove the deep rust from the turntable (the felt had obviously been wetted often). Fortunately the H.M.V. sticker was in good order and after three hours work I had an H.M.V. Model VII or Monarch. The plating was thick with corrosion and going green. I was surprised when, with some heavy buffing it came up in near new condition.”

In a recent letter Mr Shaw writes he has acquired a horn for his Monarch. He would welcome hearing from other members, his address being:—

C/o Service Station, Motuoapa, R.D.2, Turangi, North Island, New Zealand.

OH! WHERE HAVE YOU BEEN, BILLY BOY, BILLY BOY?"

# BILLY BOY



FRANK CRUMIT.



**Country music  
pioneer dies**



ARCH KERR

Mr Ludovici of Auckland, New Zealand, has had some success with acquiring machines, cylinders and the like, and has heard of a collector who picked up an Edison Fireside Phonograph for \$60.00 . . . "couldn't believe his luck. Admittedly it is minus horn, crane and requires some work on the sound reproducer but nevertheless was still an incredible bargain in these days of inflated prices. He picked it up at a local auction and obviously there was nobody "in the know" to bid against him". . . .

Several members have written commending the articles in our magazine, including that of Bill Hecht's in the June/August issue. All members who have made contributions to the magazine can be assured of the appreciation of our readers, with the variety of articles being commented on quite frequently.

The majority of our members are genuinely interested in restoring machines both for themselves and other people, and ready to assist each other either through the magazine, correspondence or whatever and I enjoy this side of my job as Secretary. However, with the high cost of postage, a degree of honesty now comes into many transactions — sending parts to members before payment if a packing night takes place, or when parts come into stock and I know a member is waiting to complete a machine. One or two members have let me down badly over the past year and I am naturally disappointed and it would be a pity if the Society has to treat all members on the reputation of a few.

Attached please find newspaper clip etc. re the late Arch Kerr, sent to us by Bill Dunn, Toowoomba, Australia.

In his letter to me Bill says . . .

"In his early years Arch was responsible for the record lists of the major Sydney recording houses. I have enclosed a couple of notices and a photostat of his record label. Some of your readers in New Zealand and Australia may be aware of his very large influence to the industry in the early years.

The equipment Arch used in Toowoomba to record local artists was on "His Masters Voice" Portable Disc recorder Model 2300". . . .

#### **Death of Arch Kerr:**

Former club councillor, and an honorary life member of the Club, Archibald (Arch) Kerr, passed away in Toowoomba on November 21, aged 81.

For many years Arch Kerr served on the Club's advisory committee on the Darling Downs. He then served on the Club's state managing council as southwest zone Councillor from 1967 to 1983.

In 1975 Mr Kerr was elected an honorary life member of the Club for his outstanding services to the RACQ and to motoring generally.

Mr Kerr became a Toowoomba resident in 1950 when he set up Arch Kerr's Music Centre, where he installed recording facilities for country artists.

Prior to that he worked in Sydney, where he recorded artists such as Peter Dawson and pioneered Australian country music by signing up artists such as Smokey Dawson, Slim Dusty, Buddy Williams and Bob Dyer.

In 1981, Arch Kerr was awarded the Country Music Pioneer Award at the Tamworth Country Music Festival.

#### **Points from Letters:**

We have a letter from Andrew Young who has kindly sent us photographs of his collection, some of which are included in this issue along with points from his letter.

From Mr R. Goord:— My wife managed to pick up a Duophone gramophone at a house auction this month. It was in perfect condition excepting for a broken spring. If any interest I can send photo for Club magazine.

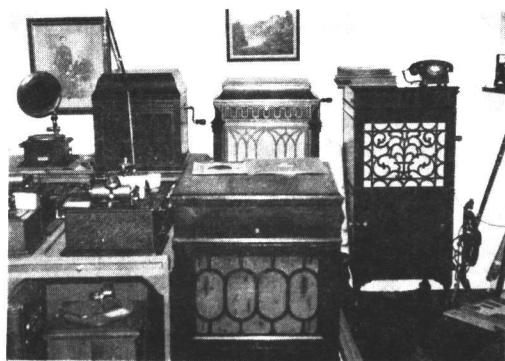
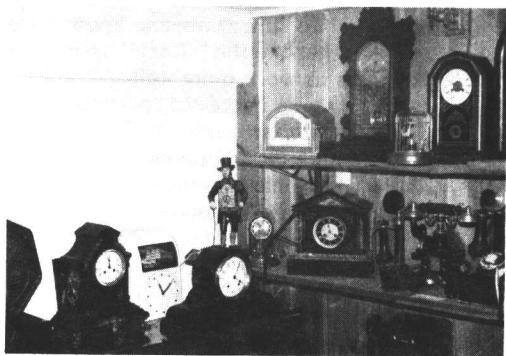
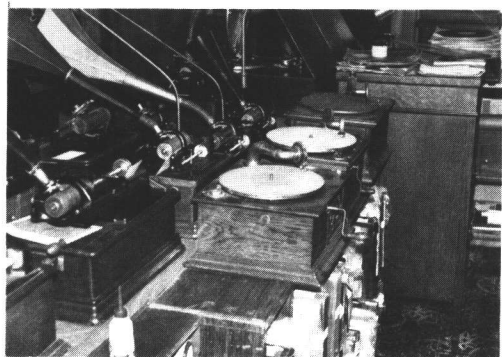
I had one problem removing motor board which seems to have two strips of timber holding it in but they do not, it was only the varnish. The only way to remove it was to hit the handle sharply and this broke the seal. This may help someone else if they have the same problem.

#### **Letter from Andrew Young:**

With reference to your recent articles about Edison Diamond Disc Machines. I would like to report that I have an Edison which is incomplete. I bought the cabinet some years ago in Dannevirke and it had been converted into an electric player. Some time later I managed to buy a Diamond Disc motor



# YOUNG COLLECTION



complete except for a reproducer. As we have moved house 3 times since, I have not yet managed to restore this machine. I am aware that they are fairly rare in N.Z. consequently I am looking for a reproducer to suit, if anyone knows of one.

With regard to the "Terry" springs you have for sale, I have recently fitted one to a Red Gem and it appears to work quite well.

You may be interested to know of some of my collection:

- 11 Edison Phonographs of different types
  - 1 Columbia Graphophone
  - 1 Part Edison (Mahogany)
- 2 Floor Cabinet Diamond Discs
  - 1 Table Diamond Disc
  - 1 Edison Louis 14th (Converted to play lateral discs)
  - 1 Amberola 30
  - 1 Amberola 50
  - 1 Amberola V
  - 1 Victor Type V DC1 Over horn table model
  - 1 Monarch Senior overhorn table model
  - 1 HMV Intermediate Overhorn Table Model
  - 1 Dulcephone Overhorn Table Model
  - 1 Dulcephone small underhorn table model
  - 1 HMV Excello underhorn table model
  - 1 Zonophone (6 inch) underhorn table model
  - 1 HMV Table model 'La Lumiere' Model 460

also approximately 40 odd gramophones of all makes, this includes about 20 suitcase models. I also have a reasonable number of needle tins and accessories.

I also have a fairly good collection of Telephones and Clocks together with 25 to 30 old Radios. The record collection consists of about 4,000 or so 78's and a good number of Cylinders and Diamond Discs.

Now that I am retired there is no need to ask what do I do with myself, especially when the weather is bad. My wife is a great help as she has very kindly typed and catalogued all the above mentioned records. It was not an easy process as we played every record, disc and cylinder so that we had our facts correct.

In keeping with the trend, Jean was made redundant, so once we can see daylight, we will endeavour to call and see other collectors as time permits. Also I have the usual collection of odd bits and pieces of gramophones etc.

Regarding the photographs, these are marked 1A etc., and should cover each other starting from the left. Plain numbers will not match up, but you will get the idea. We are very lucky to have a large games room under the house which is our "Museum".

Andrew Young

Dear Walter,

I have had a request from a collector in the USA seeking information on the number of Amberola 60 and 80 models there are known in Australia and New Zealand. What is required is:

- 1. Model No. (60 or 80)?
- 2. Serial No?
- 3. Mahogany case?
- 4. Heavier reproducer with spring tension?
- 5. Serial No. on reproducer?
- 6. Width of horn at opening?
- 7. Do you have any advertising or printed material covering these models?
- 8. Other comments?

This is part of a survey that this collector is doing world wide. He has already collected data from the US. Would it be possible to include this request in the next issue of the magazine? If the informa-

tion is sent to me I will pass it on. I am sure that Martin Bryan will make it eneraly available to any collector that wants it. I could also arrange this.

Many thanks.

Rod Cornelius

### ILLUSTRATIONS

Berliner. From Bernard Wiese have come these three photographs of a machine which he says is all original including crank, reproducer, leather elbow, horn and wooden arm, etc.

Has operating and setting up instructions pasted on the bottom of box and also came with original carrying case the same as machine no. 3.

#### Frank Crumit:

We came across this photo of Frank Crumit on a copy of a piece of music which he wrote and also sang. For more information on this artist see Vol. 29 1 & 2 page 9.

#### Young collection:

These photographs are of a collection owned by Andrew Young, a collector of the North Island, New Zealand.

He described his collection in a letter to the Secretary which is also included with this issue.

Record label is one from Dick Hills collection. About this label we have no information.

#### First Day Cover:

50th Anniversary of Amateur Radio issued in 1977 — Japan.

### BITS & PIECES

We come across ieces in the newspaper occasionally that we think will be of interest to members, hence this information on C.D. development in the Christchurch Press.

#### REQUIEM FOR THE RECORD

From a correspondent in Tokyo for the "Economist"

Will CDs drive out LPs? Opinion bounces to and fro. One minute, a big record company goes over entirely to compact discs, as did Tamla Motown. The next, all the consumer-electronics giants announce yet another range of improved long-playing-record equipment.

Yet the evidence from Japan — that maker of so many consumer trends — is now becoming irresistible: the LP is dead. Long live the CD.

In August 1988, the latest month for which figures are available, long-playing records accounted for less than 6 per cent of Japanese pop-music sales of Sony-CBS, the world's largest record company. Records took a 5 per cent share of its classical-music sales, imported pop sales under 4 per cent. Last year Sony-CBS issued four-fifths of its imported pop music on compact disc only.

The CD has conquered Japan partly because its consumers love novelty (more than 40 per cent of households already have at least one CD player and 800,000 more are bought every month), and partly because the machines have been sold cheaper and more aggressively there.

But CDs have also taken off because of the record companies' pricing policies. Compact discs started out in 1982 a quarter to a third more expensive than records; now they rarely carry more than a 15 per cent premium and often less.

Lower compact-disc prices would herald the death of records in other countries too. In America, where CDs often cost up to twice as much as LPs, they out-sell them by only 1.6 to 1, compared with 5.2 to 1 in Japan.

Western record companies have continued to charge these exorbitant prices because they fear that digital audio tape machines might kill off the CD even before it catches on. Japan has shown that this need not be so.

Neither should record companies worry about home taping — Japan has a well-developed network of rental shops which, for a fifth of the price of a CD, will lend you one for the weekend and throw in an ordinary tape-cassette to copy it on to. But still the discs sell.

*Copyright — The Economist*

### **CD DEVELOPMENT ROCKS JAPAN**

**By James Kynge — NZPA—Reuter, Tokyo**

Japanese firms which have bet possibly hundreds of millions of dollars on digital audio tape (DAT) have been badly shaken by an announcement from a United States company that could make DAT obsolete, analysts said.

The American firm, Tandy, said last week it had developed a compact disc system which could record or erase music, video or computer data on to a CD hundreds of times.

Company spokesmen and analysts in Japan were doubtful whether Tandy could realise its aim of selling its CD player-recorders within two years for less than \$US500 (\$NZ760).

"Maybe it does have the technology to produce a cheap re-recordable compact disc, and if it does then that is Nobel Prize-winning work," said an analyst.

"How Tandy can do it so cheaply is really amazing," said Sanae Suzuki Rawle, an analyst at Barclays de Zoete Wedd.

The Japanese companies, Sony and Sharp, already sell optical disc systems that can record computer data, but they cost more than \$US8000 (\$NZ12,160) each.

DAT players now available record and play sound as clear as CDs, but the cheapest in Japan costs 120,000 yen (\$US960). Their main advantage over the CD — that they can record — would be eliminated by Tandy's break-through.

"The digital audio tape industry had thought that such an innovation as Tandy's would not come for about 10 to 20 years," said Rawle. "If Tandy can do as they say, then this will have a very, very negative impact on DAT."

However, Japan's audio industry has its doubts.

"At this time, with no technical knowledge of how Tandy developed such technology and so many intangibles, it is impossible to make a comment on this," said a Sony spokesman.

### **MARKET REPORT**

**by Gavin East**

A handsome Columbia disc machine with an oak horn and case came up at a Timaru antique auction recently. It went to a Christchurch collector for \$1,000. I did not see any model identification but it looked to be a fairly late horn machine of around 1914. In contrast to most of its kind, the support bracket sits on top of the case.

Not many Columbia horn disc machines turn up here and those that do show a wide range in quality of construction, some having shoddy cases and the ubiquitous rolled patterned horns that seem to have served every maker except HMV.

One or two other items at Timaru were of passing interest. An incomplete Simplex push-up piano-player failed to attract a buyer at all. I didn't stay to see what happened to a huge radiogram of c.1930. Like so many anonymous cabinet model gramophones that we see, this was in a light oak cabinet of professional appearance. New Zealand cabinetmakers seem to have turned out a lot of "one-offs" for assemblers. The magnetic pickup on this monster was labelled "Noman, Chicago", an unfamiliar name from the time when any number of firms would sell you a pickup with which to bring your gramophone up to date with electrical reproduction.

A local member has been given a quantity of orchestral Polydor 78's in mint condition, a gift which ends an interesting saga. About ten years ago I heard of a large collection of German classical records, originally bought by subscription. This subscription theme I had heard of before but in Dunedin, where several accumulations of Polydors have been found. This collection, however, was in Redcliffs, a seaside suburb of Christchurch, so I soon looked into it.

In and around a large wardrobe were over a thousand Polydors in immaculate condition, all electrically recorded. Many were green-label orchestral selections but the Polydor soloists of the 1920's and '30's, particularly pianists, were well represented. I saw at once that here was an exceptional find. The gentleman who showed me the records was quite off-hand about them. They had belonged to his wife's uncle or some such, they took up a lot of space and he wanted to get rid of them before moving to Australia. I told him that I was interested in them but that I wanted to think it over before making an offer.

How ill-founded one's optimism can be. I decided to offer \$600 for the collection, a figure which I assumed the owner would consider overwhelmingly generous. When I rang, about an hour after leaving him, he turned me down flat with a curt, "No, they're worth a dollar each." I still cannot understand his sudden change in attitude. Perhaps I should have made the offer on the spot but I really wanted to be sure of a fair price.

The records sat in Redcliffs for some time afterwards. They were for sale as one lot for \$1.00 each and that was that. The grapevine being what it is, an Auckland collector eventually bought them. He was able to recoup the cost by selling many of the instrumental records to other collectors among his contacts in New Zealand and in the United States.

Now although the collector from Auckland had paid a high price for the whole collection, he left the ordinary orchestral and band recordings behind. He told a Christchurch record collector about this residue, suggesting that he go round and collect them as they might be good for covers if nothing else. What was the reception down at Redcliffs by the sea? \$1.00 each, all or nothing.

The gentleman has recently died. His widow has given the remaining Polydors, along with a record cabinet and several boxes of old books, to one of our local members. As soon as I saw those green Polydors and heard where they had come from, I remembered that phone call ten years ago. I don't think I have been so confident of the reaction to an offer since.

Two Edison cylinder phonographs came up at Bell's auction rooms recently. One was an early Amberola 30 with plated reproducer and speed adjuster, the other a Home Model F with a green cygnet horn. I have not seen a Home F before — it would have to be a rare model, dating as it does from 1912-13. It is in effect a Model D with a 2-minute option removed but it does have a distinctive plate with "Combination Type" omitted.

There was much speculation on the price this Home would bring. Its horn was in good condition and the odd discrepancy, such as a bit of hard plastic hose for a connector and some twine suspending the horn, only seemed to increase the appeal of the machine since it appeared not to have come from a collector or dealer with access to reproduction parts. Apart from some varnish on the case and lid it showed no sign of having been 'done up'. It sold for \$1,100 to a local member. Not cheap but one of the best machines to surface for a long time.

The Amberola 30 brought \$450 or \$500, I'm not sure which.

Three cartons of Blue Amberols (62 per carton) in the same sale showed how prices can vary. The competition for them was between a local member and a local dealer. They agreed to buy one carton each and "may the best chequebook win" on the third. So the first two cartons sold for \$60 each and the third for \$140 (to the member). This arrangement could have been upset by a third, higher bidder but there wasn't one. Cheap Blueys by today's prices, as they were clean, boxed and lidded and included some 28,000 series and purples.

Another way to co-operate would have been for one to buy the lot and then divide them up. This would have taken up too much time for the two busy gentlemen concerned, otherwise they might have gone about it that way, assuming that either one would trust the other not to renege on the arrangement!

A significant number of machines and records have come from Christchurch to Auckland in the last couple of years, nearly all from established collections. The latest machine collection to go was small but choice since its owner was renowned for buying only really good specimens. Much to the irritation of the local grapevine this collection was sold through a Christchurch dealer to one in Auckland and dispersed without anyone here knowing a thing about it.

A Dog Model and dog have also gone north and, I understand, are now in Hamilton. The machine is a faithful replica based on some original motor parts and was made here some years ago. It has an original soundbox which came to light (with some cylinders!) after the machine had been completed.

It is odd that some sorts of machine crop up in gangs. Take those early, narrow HMV cabinet models of c.1910 of which the Bijou Library Grand is the most attractive. This is a popular machine with collectors but not too common. Lately I have seen around Christchurch:

- (a) a Bijou Library Grand sawn off below the doors;
  - (b) an intact but empty B.L.G. cabinet;
  - (c) an oak Grand of the same period, very plain;
  - (d) another oak specimen with applied carving and
  - (e) an anonymous machine obviously **copied** from one of these narrow Grands.
- (A) and (b) combined would have made one good machine but they were not on the market simultaneously or cheaply! I did buy the empty cabinet but it will take some luck to complete it since the long tone arm used in these models is very hard to find.

The only musical box reported lately is an undistinguished and badly damaged one playing six Scottish airs on what is left of a 77-tooth comb. It sold for \$450, too much in view of the state of the comb.

The Record Room in Colombo Street, Christchurch's well-known and long-established record shop (new records, that is), has just had a clearance sale of LPs at \$11.00 each, \$14.00 for 2-record sets. By New Zealand standards that is cheap! The business will still stock some LPs but otherwise it is CD and cassettes from now on. The proprietor thinks that the obsolescence of vinyl (that's what LPs are called now, it seems) is sad but inevitable. He remembers the cries of anguish from 78 enthusiasts when LPs took over and again when stereo came in, but he cannot see anything replacing CD.

I should think that some of our local members bought a quantity of LPs at the sale. I treated myself to a few including the 2-record Art of John McCormack 1924-1945 and some of the Robert Parker digital transfers made in Australia — the Chicago and New York jazz volumes and a Al Bowley/Ray Noble reissue.

Perhaps the record retailer who thinks CD is "it" from now on should patronise the Auckland second-hand shop which advertises "Free palm reading with every purchase over \$25"!

## HARRY LAUDEP, FOUNDER OF A LEGEND

by Michael Phillips

The so-called meanness of Scottish people the world over has gone beyond the realms of being a music-hall joke. It has been repeated so often that most people have come to believe it is true.

In fact, it did start as a music-hall joke; from a man born 100 years ago, on August 4, 1870. His name was Harry Lauder, one of the greatest entertainers the world has ever known.

Today as the world celebrates his centenary, Scots everywhere are seeking to erase the image that has stamped them, seemingly for all time, as skinflints and misers.

And all because Lauder made a joke about it and developed it into a gimmick to publicise his act.

He would, for example, tip porters and waiters deliberately with pennies and even demand the change. When no one was watching he would slip back and reward them rather more generously.

### Taken For Granted:

Because of these goings-on, people everywhere just took it for granted that all Scots behaved like that.

The official celebrations include the placing of a commemorative plaque on the wall of his birth-place near Edinburgh. The city corporation's plans to pull down his cottage home to make way for building development is meeting with some resistance.

Though they honour Sir Harry Lauder — the first theatrical personality to be knighted by his king — they are still seething about the picture most people seem to have of the Scots as small men in kilts with mothballs in their sporrans.

And that image, too, can be blamed on Lauder. For he was small, and that's how he dressed.

But even if the average Scot doesn't go out of his way to remember the man's greatness, millions overseas will certainly pause to remember him — particularly in America where he made 22 highly successful tours.

Indeed, Scots in Philadelphia have formed a Harry Lauder Appreciation Society, and plan to honour the centenary by setting up a statue in Scotland, probably in Edinburgh's Princes Street Gardens.



### Friend of Presidents:

He was so popular in the United States and greeted with such acclaim in New York that he found himself earning £2000 a week as long ago as 1907.

Not only that, he became a personal friend of American Presidents, who frequently invited him to the White House.

Lauder was a firm favourite of British Royalty, too — especially of the Duke of Windsor when he was Prince of Wales. In fact, on his world travels, the Duke often brought back the little crooked walking sticks Lauder always used in his act.

Lauder, a former miner, was one of the few men in the world who has kept a king waiting.

Appearing at a command show for King Edward VII, he was told after his act to come round and meet the monarch.

“Tell the King to wait a wee minute or two,” he cried “I’m just getting into my bath.” And the King was happy to wait while Lauder did so.

### Memory Alive:

Harry Lauder Appreciation Societies, early versions of the modern-day fan-clubs, were formed all over America. But most of them have now disappeared, though the memory of Harry Lauder is still strong among even third and fourth-generation Scots who never even knew or saw Lauder’s act.

At the height of his fame, Lauder topped the record charts of his day with melodies like “I Love a Lassie”, and “Roamin’ in the Gloamin’”, which he wrote after seeing a young man and his girl friend walking romantically by the bonnie banks of the Firth of Clyde.

The real secret of his success, though, is perhaps best summed up by Sir Harry’s great niece, Miss Greta Lauder Fraser. “He always kept his act clean,” she says, “and made his name with talent alone. He never used vulgar jokes.”

But life in the early days was very tough indeed. And on the death of his father, Harry helped his mother to bring up a family of eight brothers and sisters by working as a golf caddie for 4d a day, carrying the bags of rich golfers.

Later, when the family moved to Arbroath, Harry worked with his mother in the flax works, taking home a week’s pay of exactly 2s 1d. Then he rose at 5a.m. on Saturdays to deliver the local newspaper for an extra 9d a week — a fortune in those days.

This hard upbringing made him appreciate money all the more, and he was careful to bank enough to keep himself in luxury when his entertaining days were over.

He married his first sweetheart, Nancy Vallance, a Salvation Army girl — but they were to lose their only son, Captain John Lauder, in military service in France in 1916.

Sir Harry built a red-stone monument to his son’s memory in a lovely glen, and Lady Lauder was buried there when she died in 1927.

Lauder himself, considered to be the greatest star of the music hall, died in 1950.

The world remembers him as pit boy, mill-worker, and entertainer, and as the meanest man that never was.

*Reprinted from Australian Radio & Hobbies 1970*

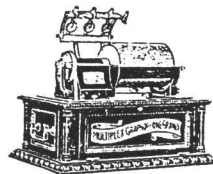
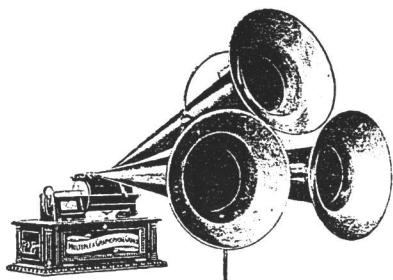
### LITHGOW REMEMBERED

Stamps celebrating Music in New Zealand have brought a plea from a descendant of the composer honoured on the 60c stamp. It shows a brass band and an extract of music from the “Invercargill March,” by Alex F. Lithgow. Mrs Pat Ward, his granddaughter, is researching his life and world like more information, particularly about Mr Lithgow’s work in Christchurch in 1901, before he returned to Launceston, Tasmania. Although Mr Lithgow wrote many marches, including popular ones such as “Invercargill” and “Victoria”, he also composed more than 100 waltzes, suites, caprices and songs. Mrs Ward would like to contact descendants of Alex Lithgow’s sisters, a Mrs Erskine, and a Mrs Johnson, of Timaru. Mrs Ward’s address is 93 Forrest Road, Armadale, 6112, Western Australia.

NO.17

COLUMBIA.

MG.



DR. LEE DE FOREST

Who put the "grid" in the electron tube, and thus invented the wonder-working audion, or triode. The tube in his right hand is of usual size; that in the left hand is a large "power" tube used in transmitting.

# EARLY RADIO



FIG. 1

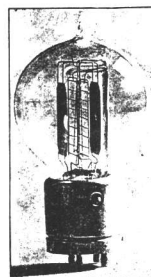


FIG. 2

## VARIOUS TYPES OF TRIODES

Figure 1. Myers Tube, a departure from the conventional shape.  
Figure 2. A tube with the plate in two parallel parts, with divided grid.

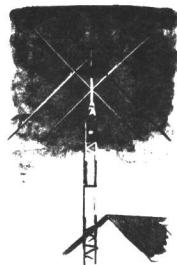


AUDION DETECTOR (TRIODE)



AN EARLY TYPE OF DE FOREST AUDION, and the SYMBOL FOR AUDIONS, or TRIODES, OF ANY TYPE

アマチュア無線50年記念  
50TH ANNIVERSARY OF AMATEUR RADIO



FIRST DAY OF ISSUE



I. M. HUNT  
P.O. Box 1891, Christchurch,  
NEW ZEALAND

PAR AVION  
航空郵便



50TH ANNIVERSARY OF AMATEUR RADIO

IN JAPAN

DICK HILLS COLLECTION



## OUR ARTISTS

We submit below a brief summary covering a few of the works of the popular Bandmaster, Composer Mr Alex. F. Lithgow. No doubt many of our readers will remember the subject of our article, as he spent many years in New Zealand in a musical capacity which brought him continually before the public. Admirers will be pleased to know that Mr Lithgow has attained his great ambition, that of musically becoming a leading light, and his efforts have gained great distinction in all parts of the world. A number of his most popular pieces are recorded in Edison Records and Re-Creations, and rank among the finest recordings on the catalogue.

The work of Mr Alex. F. Lithgow, composer of "Invercargill March", has been for some years extraordinarily successful throughout the musical world, more particularly in Australia and New Zealand. Mr Lithgow is regarded as Australia's most popular bandmaster and composer, his reputation for band music of the march order being second to none at the present time.

He is a typical Australian, having spent his boyhood days in New Zealand, where he served his 'prentice hand at learning to "toot" on the cornet, and play the violin. His progress was such that still a lad, in his teens, he gained the Cornet Championship of New Zealand against the pick of the Dominion, and retained that distinction until up to the time of his removal to Tasmania. For a considerable time Mr Lithgow was conductor of Spencer's specially-selected orchestra at the Princess Theatre, Launceston, Tasmania, where nearly all his popular compositions were first heard. The marches, "Invercargill", "Galvani", "New Zealand", and "Aboriginal" are numbered among his most successful band pieces.

The following is an extract taken from the "Daily Telegraph" on the occasion of his retirement from his military band work:—

"Mr Alex. F. Lithgow, after some twenty-nine years' band work, has forwarded his resignation to the officer commanding the 12th A.I. Regt., as bandmaster, thereby terminating his long and very successful career as a bandmaster. It falls to the lot of a very few to win laurels as a cornet soloist, a bandmaster and a composer of band music, and Mr Lithgow is probably the only musician in Australia to have distinguished himself in this way. As a cornet soloist, he won the championship of New Zealand and South Seas Exhibition, held at Dunedin in 1890, receiving a silver and gold-plated cornet (and certificate) as trophy; in 1893, at the New Zealand Band Association's contest at Christchurch, he again won the cornet solo championship, receiving a Boosey Class A silver-plated cornet as trophy. These were the only occasions on which Mr Lithgow competed in solo competitions. As solo cornet to the Invercargill Garrison Band he took part in the following band contests:—

"1890, at Dunedin, second in championship (beaten by one point); third in quickstep.

"1891, at New Zealand Brass Band Association, Dunedin, fourth in championship.

"1893, at Christchurch, first in championship.

"1894, at Invercargill, first in championship, first in quickstep.

"Going to Tasmania, in 1894, under engagement as bandmaster of St. Joseph's Band, he commenced operations at Castlemaine (Vic.):— 1895, first prize; 1895, Launceston, first in selection, first in quickstep.

"1896, Sydney, fourth in championship.

"1898, Launceston, second in quickstep (highest in music).

"1899, Melbourne, first in quickstep.

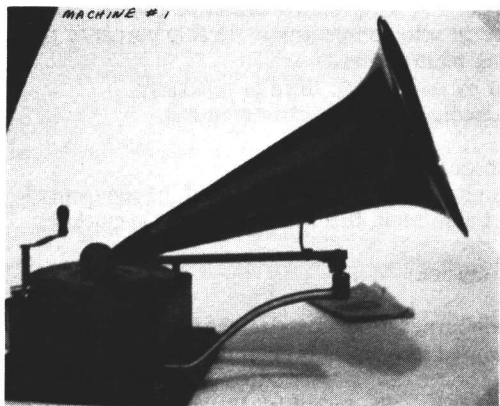
"At the Castlemaine, both the Launceston and the Melbourne Druids contests, the quicksteps played by the bands were composed by Mr Lithgow, who also secured second writing competition with 'Apollo House March'.

"Other marches of his which have won in open contests are:— 'St. Joseph's', 'Rylanda', 'Artillery', 'Queen of the North', 'New Zealand', 'Victoria', 'Wairoa' (five times), 'Galvani' (eight times), 'Invercargill' (six times).

"He has also written the 'test' quickstep twice for New Zealand championships, twice for Bathurst (N.S.W.), and for Sale (Vic.), besides writing the cornet solo 'Australia' for New Zealand contest in 1912."

The foregoing are merely a few of the accomplishments of this popular composer, and were a full quota of his works submitted to a thorough review it would probably be found that Alex. F. Lithgow has not a superior in his own particular sphere.

# BERLINER.



PHOTOS BY  
BERNARD WIESE

LITHGOW STAMP

**Model M.G. Multiplex Grand**

Invented by Thomas MacDonald and unveiled at New York somewhere between 1898 and 1899 then sent to the Paris Exposition of 1900.

A most unusual machine, had three tracks on the one 5" cylinder. Three reproducers on the one arm connected to three large witch's hat type all brass horns 56" long all supported by a single crane. By what we can learn none of these models are known to exist. Only a reproducer carriage is known to survive. Model No. 949 appears on this carriage. One of these model machines was sold to the Shah of Iran for an unbelievable sum of \$US1,000. The 5" cylinder was of the long type using either heavy Eagle or AW type reproducers to produce what must have been the first attempt at stereophonic sound.

Large claims were made for this model, such as an intensity of Volume and a sweetness and richness of tone which seem almost beyond belief. "The tones of the Multiplex are more faithful to the original rendition of voice or instrument than those of any other talking machine."

The huge cylinder was driven by a large motor using six main springs and mounted in a massive cabinet with enclosed rear feed screw and brass handles.

This model could be converted to play a cylinder of grand size using a single reproducer instead of three, and thus increasing the playing time to 10 minutes.

The machines were not carried as regular stock, only made to order and so not listed in any Columbia catalogue.

N.B. Pathe produced Celeste cylinders of similar size and a machine to play them. Refer Vol. 12 Issue 2 Pages 10 and 14 illustrates cylinder. Vol. 3 Issue 3 for illustration of machine.

**ADVERTISEMENTS****Wanted: (Buy or trade)**

Unusual recordings by Australian artists, including Albert Whelan, Billy Williams, Peter Dawson, Florrie Forde, Lempriere Pringle, Amy Castles, Nellie Melba, Florence Austral, Percy Grainger, Percy Hemus, Ada Crossley, Una Bourne, and A. H. Gee, etc.

Please reply to Peter Burgis, Oakey Creek Road, Via Hall, A.C.T., Australia, 2618.

**Wanted to Purchase:**

Jewel needle suitable for use with Cheney reproducer for vertical cut records (for Edison records); also original diaphragm for Cheney reproducer.

Please reply: W. Dunn, 22 Suffolk Street, Toowoomba, 4350, Queensland, Australia.

**Wanted to Purchase:**

Elvis Presley L.P. "Easy Come, Easy Go" Black label R.C.A.; New Zealand or Australian pressing — vintage about 1967. \$60-\$70 each for copies in mint condition!!

Please contact: Peter Murphy, P.O. Box 133, Elwood, Victoria, 3184, Australia.

**Wanted to Purchase:**

Book or leaflets on restoring an Edison Dictaphone. (One leaflet is understood to be set out as below). Please reply: Mr and Mrs K. Mesken, 5 Druce Street, Toowoomba, Qld, Australia.

Front of Leaflet . . .

THE DICTAPHONE  
TRANSCRIBING MACHINE  
DICTAPHONE CORPORATION  
NEW YORK  
SOLE MANUFACTURERS

Model 10 : Type B  
Made in U.S.A.

Type N Universal Electric Motor  
No. 33977

Dictaphone Corporation  
New York,  
Sole Manufacturers,  
Made in U.S.A.

Wound for A.C. or D.C.  
Any voltage with proper resistance.  
The Dictaphone.  
Made in U.S.A.

**Wanted to Purchase:**

An original reproducer diaphragm for a "Chaney" gramophone.

Please reply with price and details to: Mr W. Dunn, 22 Suffolk Street, Toowoomba, Qld, 4350, Australia.

**Wanted:**

Postage stamp and/or cover from Fujeira 20DH (issued 1973) showing Edison.

Please reply: Steve Ramm, 420-B, Fitzwater Street, Philadelphia, P.A. 19147, U.S.A.

**Advertisement:**

I still have some original dealers' stock as follows:—

Mica Diaphragms — flawless 1-31/32" — can be cut with exacto knife if you need smaller size — \$1.50.

Goldentone needles — original package of 50: \$1.25.

Aluminium diaphragms (domed) 3 different types. Very special price \$1.00 each.

Lightweight red reproducers — excellent for children's gramophones — \$18.00.

Automatic stop for Edison Opera Phonograph. Absolutely perfect reproduction — \$55.00.

All items unconditionally guaranteed. Prices in American funds. 10% discount on any order over \$20.00. Postage is included.

Please reply: Bill Tarling, 1401 Birchmount Road, Scarborough, Ontario, Canada, M1P 2E2. Telephone 416.288.8983 Anytime.

**For Sale or Swap:**

500 needle tins, most in mint condition. If you have any to swap send photocopy and I will return my list by return post. Will also buy needle tins, record cleaning pads, needle sharpeners, advertising literature or any odd items relating to gramophones.

Reply: David Fisher, P.O. Box 4, Bintoon, Western Australia, 6502.

**For Sale:**

Cassette tapes entitled "Vintage Songs and Laughter" starring The Victorian Quartette, Western Bros., Pat Hanna, Leslie Sarony and many more. 90 mins. cassettes priced at \$13.00, imported from Australia.

Available from T. J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand, or 'phone 762-453.

**Wanted to Buy:**

Horn and horn elbow, and patent plate for a Victor V.

**Wanted to Trade:**

Columbia Horn, 18" long and 18" across the Bell.

Please reply: Allan Hibsich, 4 La Foret Ct., Oroville, California, 95965, U.S.A.

**Wanted to Purchase:**

Gramophone with horn, preferably H.M.V. but will consider anything in working order or restorable.

Please reply to: Jim Parlane, 1a Greensboro Street, Hillcrest, Hamilton, New Zealand. Phone (071) 67766.

**Wanted to Buy:**

Crank handle, sound reproducer or parts thereof, mainspring for Edison A85, Diamond Disc phonograph.

Green oak lid and shaver for Model A Standard, cash or swap parts deal.

Please reply: R. W. Ludovici, 70 Tawa Crescent, Manurewa, Auckland, New Zealand. Phone (09) 2671135.