

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

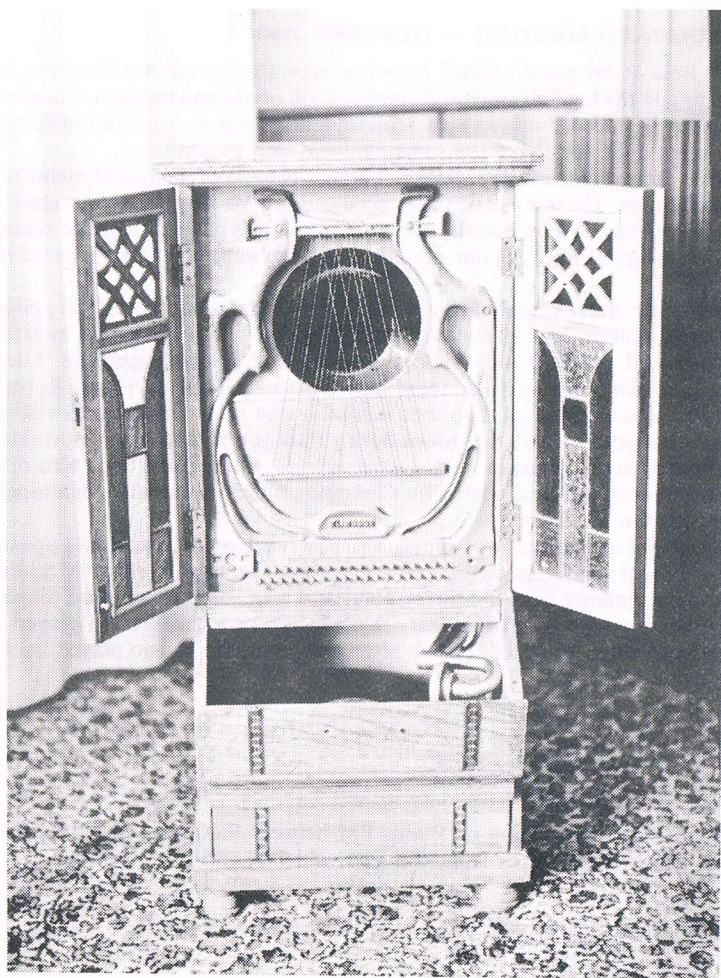
A Society formed for the preservation of Recorded Sound

VOLUME 26, ISSUE 2

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NEW ZEALAND.



*The Klingsor Gramophone
owned by Walter Norris.
See articles inside.*

FOR YOUR INFORMATION

1991 is here, but our 25th year 'Get-together' has not been forgotten. Thank you, to all who sent good wishes and kind remarks.

Since then, we have had a Christmas Dinner as our end of year function. This was held on November 25th at the Blue Lagoon Restaurant, Brooklands. 17 members enjoyed an evening together and a good meal.

There has been a break over December and January. Our first meeting for 1991 being held at Robert and Maxine Sleeman's home on Monday, February 25th.

NOTE FROM SECRETARY

I would like to thank all those members who sent Christmas greetings which are always appreciated.

Members may wish to refer to our last issue which lists many of the parts we have available. We still have back brackets to suit cygnet cranes and horns etc. (Standard, Fireside and Triumph) at \$70.00 each.

PHONOGRAPH MEETING — OCTOBER 1990

The meeting for October was held at my place which I have just recently moved into last year. It is a lovely big house with high ceiling in the big hall and has a combination of old and modern. I needed a larger house as I am a real hoarder and needed more space. Consequently every room is full of furniture and nick-nacks. I suppose most collectors have the same problem, am I right?

I managed to find enough seats for everyone in my lounge. There was most of the usual members present and the meeting was declared open. The minutes of the Annual General Meeting held at Lyndsay's place were read out and the new President, Walter Norris welcomed us all. He had some photo plates for the next magazine of the Anniversary Dinner for our perusal which has subsequently appeared in the most recent magazine published.

Robert Sleeman brought along some interesting things, among them being a modern musical guitar made of plastic which is also an ornament and has a small movement inside it a bit like the old musical boxes. I also have a musical piano and gramophone which is very small and plays tunes like 'Love Story', etc. You know the type. In a hundred years time these too might be collectors' items. Robert also showed us a Cameraphone which has a small gramophone turntable that folds into a camera case. I can imagine it would have been rather popular with the troops during the last war as it was so portable.

Continuing on, some magazines of other Societies were passed around. Some parts were also discussed and comments made on the success of the dinner. The Christmas function was also mentioned and is to take place at the Blue Lagoon Restaurant.

By this time it was getting late so we adjourned for supper. Murphy our big dog made his appearance and greeted everyone. While supper was being served I played a record on the Overhorn Machine (see photograph with Matilda the cat making herself comfortable) and also some tunes were played on the Player Piano, which reminds me of a funny incident. A while ago now the Wizard played a roll on my Piano and funnily enough when he rolled it back after playing it, the music played backwards. Well, this is me signing off now. . . .

Lynn Laird

ILLUSTRATIONS

Turning Back the Clock:

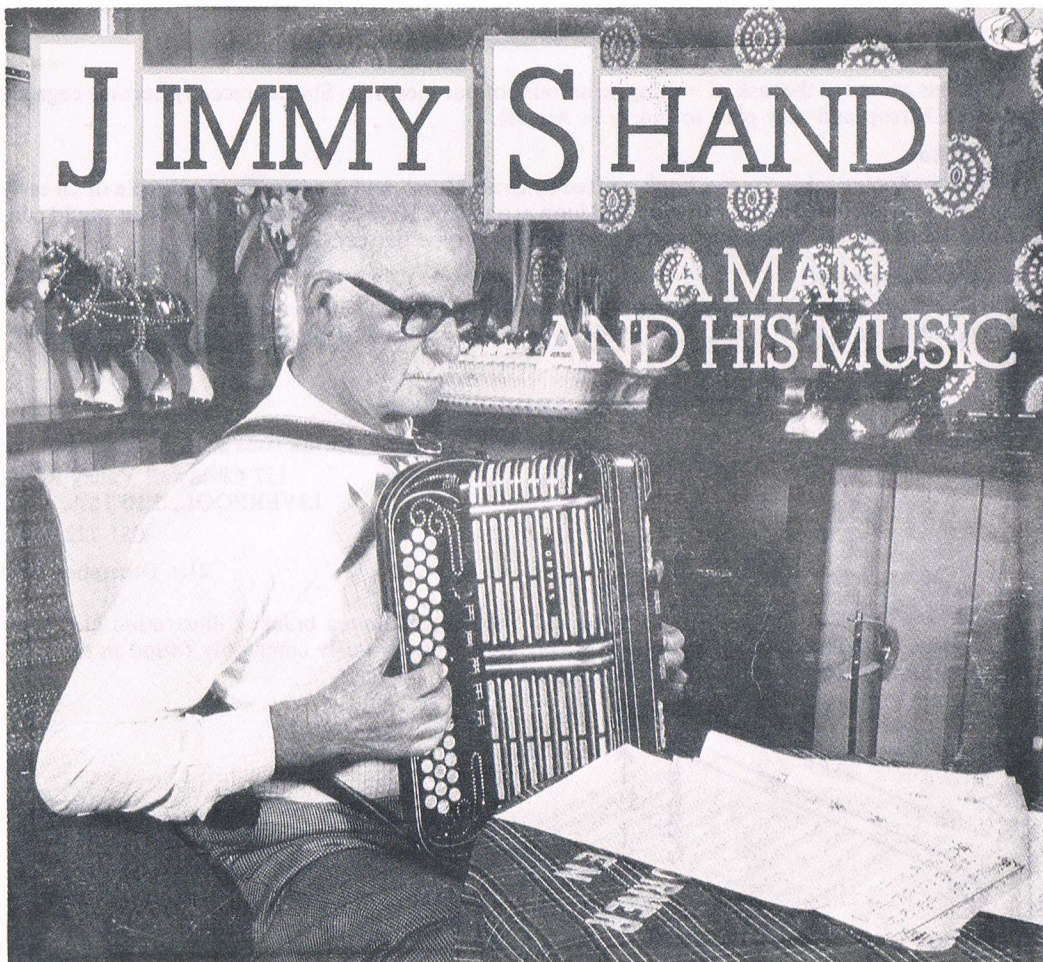
John Newman can be heard every Friday evening on Plains FM between 9.00p.m. and midnight. He plays requests from listeners who enjoy records from the past, old 78s, etc.

Cat in a Gramophone:

This is of Lynn Laird's cat, Matilda, in the horn of an overhorn machine she owns.

JIMMY SHAND

A MAN AND HIS MUSIC



A Runglora man, Mr Bill Scott (right), visited the Scottish accordion player, Jimmy Shand, and his wife, Anne, in Scotland this year.

Mr. Scott, who also plays the accordion, first met Mr Shand when he was in New Zealand several years ago on tour. Since then the two have kept in contact and Mr Scott has made three visits to the Shands' home at Auchtermuchty in Scotland.

Mr Shand has composed more than 200 tunes and made many records which are in demand world wide. He has also toured the world, entertained members of the Royal Family and made radio and television broadcasts.

"He's still the daddy of them all," Mr Scott said. As well as playing the accordion, Mr Scott also performs as a magician and ventriloquist.



Lynn has agreed to the task of writing an account of our meetings. She has recently become engaged to Adrian Kirsop and they plan to marry in August.

Early Radio:

This is a clipping taken from a book written by Ernie Hurst, and is a very good example of an early battery set, complete with horn, speaker and loop aerial. The large cabinet the radio sits on would contain two large 45 volt B batteries and a lead acid (car) type battery.

Columbia Reproducer:

Two photographs supplied by Larry Schlick are of a model D reproducer.

Designed to fit models H.G., A.T., S.G. We believe would also fit the model A.B., illustrated.

POINTS FROM LETTERS

This letter is in answer to Ray Carter's question on a horn crane — see last issue page 16, illustration 30.

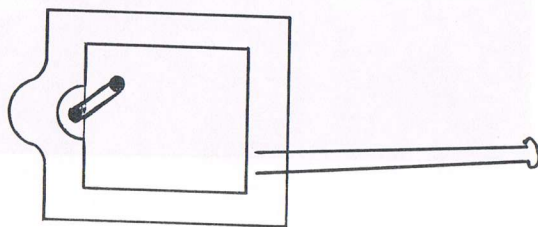
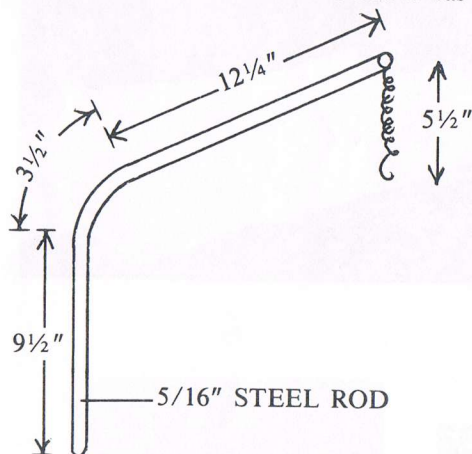
157 Childwall Valley Road,
LIVERPOOL, L16 1LA, U.K.

051 722 0847.

21st December 1990

Dear Walter,

I enclose a sketch of the horn crane used with the front mounted bracket, illustration No. 30 of Vol. 26 Issue 1 of The Phonograph Record. This horn crane is fairly commonly found in the U.K. but it had never occurred to me that it was exclusive.

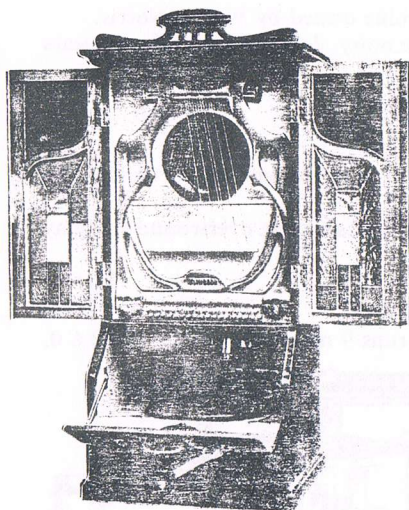
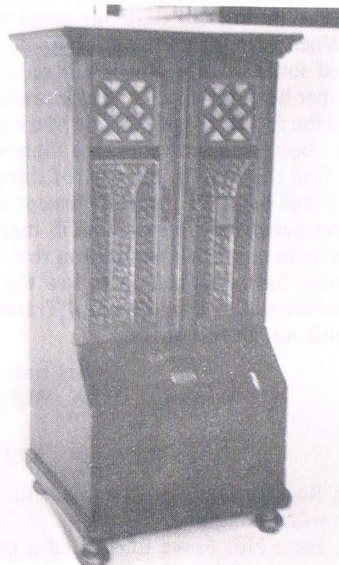


TOP VIEW OF TRADE MARK MODEL

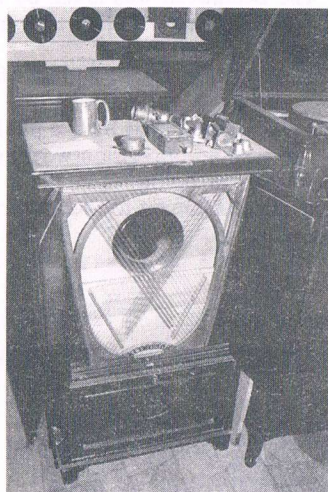
The 8 panel horns seem to have appeared in 1909 and the illustrations in the British catalogue for that year show this support on the Standard and Home. The horn was advertised separately as including support but this is not illustrated. Clearly as this was a one piece crane it was not intended for mail order sale.

A good many years ago I bought a Home Model B fitted with one of these horns and cranes from the original purchaser and I queried whether the horn and crane had come with the phonograph (which was converted) and he insisted that it had. If it did then I suspect the dealer had put the better horn with it to sell off old stock. I think a lot of modification took place in the dealers shops, for instance I have seen dozens of Fireside Model A's over the years and we are told these had small ring carriers and Model H repros. However at least half the ones I have seen have had large ring carriers and Diamond B reproducers and I suspect dealer modification was at least as common as owner modification.

"KLINGSOR."



The New Haydn.



The Beethoven.

Of course my Home B buyer could well have been wrong in his information because he was certainly wrong in one aspect. The machine was in immaculate condition having been kept in a box from new and when he removed it from the box the winding handle hole was blocked with perfect fitting cork with plastic top and he insisted that this came with the phonograph and was to prevent dust getting into the motor. When I got the phonograph home I looked at this interesting accessory and with mounting excitement noticed some wording on it but on closer inspection I read the words 'Daddies Sauce'.

Can any member help me with some information. Let me give the background first. About ten years ago I was offered the top works of a Trade Mark gramophone, horn, travelling arm and Clarke-Johnson soundbox which I bought in the belief that these were the parts which were always missing and it would be quite easy to find the rest. In the way of things the easy part didn't turn up until just recently and the whole thing fitted together perfectly except that my travelling arm is oak and the base and box is mahogany. I have never before seen one in mahogany but I am quite satisfied from all the features including a transfer in quite good condition that it is original. Another unusual feature is that the base board is not square but is shaped to follow the projection with the winder at the back of the case.

Has anyone come across a mahogany 'Trade Mark' or one with this unusual base board? I have asked around with no success so far.

Yours sincerely,
B. A. Williamson.

KLINGSOR

A letter from Rodney House will explain the empty Klingsor case, and below, what the machine should look like when complete.

In Volume 1, Issue No. 6, we illustrated a model we have, which is a model exactly the same as Rodney's.

His model has the winding handle on the side, whereas the Model Haydn and Beethoven have the winding handle in the front.

The picture of The Beethoven was taken by Ray Carter. Machine owned by Walter Norris.

These machines were all fitted with Excelsior motors', which are noisy, due to the straight cut gears on the governor shaft.

They were not as good as claimed, and so often found missing.

No other motor is so appreciated by the public as the "Excelsior".

It is of the best material and precision work, strong, durable, at the same time silent running and hardly requires any repair or oiling.

There is an ingenious attachment to the Motor, by which the spring cannot be overwound and may be wound whilst running.

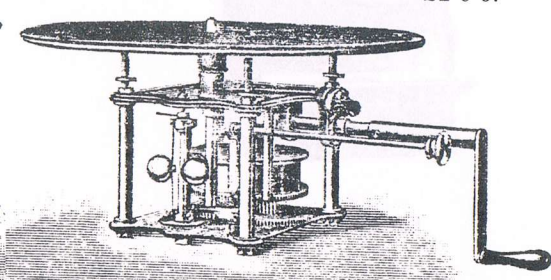
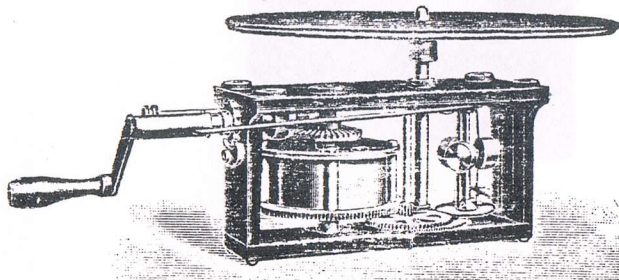
Price: Model XXI., runs 5 minutes £1 6 0.

Price:

Model V., runs 7 minutes £1 14 0.

Price:

Model VI., runs 9 minutes £2 6 0.



18 Pickering Way,
Booragoon,
Western Australia, 6154

Dear Mr Norris,

I am writing to you in the hope that you may be able to offer me some assistance. I am a gramophone enthusiast and started collecting some 7 or 8 years ago. I have only a modest collection but one which has given me and, I hope continues to give me a considerable amount of pleasure. I have been a member of the New Zealand Society for about 4 years.

Recently, I considered myself fortunate to have been able to buy at auction the empty Klingsor cabinet shown in the enclosed photographs — apologies for their poor quality. A friend and fellow collector recalled seeing a very similar machine in a magazine at some time and we spent a couple of hours searching and eventually came across it in an early "Phonographic Record" (Vol. 1).

Naturally I am keen to restore my machine to as near original as possible and this is where I hope you can help. The photograph of your machine identified the shape of the metal frame on which the strings are stretched and fortunately my friend has a slightly different Klingsor which has the same frame. I can photograph his and work up a pattern for casting from his machine.

I need information on the motor type if possible — but please don't go to a lot of trouble pulling the motor out. I also need information on the brake and speed control, i.e. where fitted and type and so on. My machine has a hole, apart from the winder hole, on the right hand side of the cabinet. I at first thought it may have had a different motor fitted at some time but the hole is just above the motor board and I now think it may have been for a brake or speed control. Does yours have anything like this?

Do you know whether the tone arm fitted to yours is original? The photograph of yours shows the goose-neck extending to the right of the tone arm which appears as if it would not allow the playing of a 12" record. This would also necessitate operation of the needle screw with the left hand — unusual but not unique. Is it possible that the goose neck has been reversed at some stage?

My cabinet has 2 holes on the top at the front which suggests to me there may have been a piece of moulding of some type standing there — perhaps similar to the picture in Proudfoot page 78. Is there any similar evidence on yours? Does yours have a horizontal "shelf" separating the turntable compartment from the horn compartment?

I realise that this is a lot to ask. I apologise for imposing so heavily on your time — which I am sure is heavily committed, however I am sure that you would appreciate that it is not easy to get reliable information on rare machines.

I would be most grateful for any help you could give me and in particular any photographs you may be able to send. I would be very happy to reimburse you for any expenses you may incur.

Thanking you in anticipation
and best wishes,

Rodney House

PAILLARDS ECHOPHONE

Illustrated last issue (see illustrations 24 and 25 page 14) with no explanation were two photographs of a Paillard Echophone owned by Wally Gollidge of Nelson, New Zealand. Paillard is a well known old established music box manufacturer in Sainte Crox, Switzerland.

Like Thorens, they are well known gramophone motor manufacturers, and were fitted to Decca portables during the 1920s.

This firm is also well known for the production of what was once the Rolls Royce Movie Camera under the trade name of "Boleix".

RECORDS I COLLECT

by Walter Norris

Jimmy Shand:

Whenever I go away from home, I always go looking through second hand shops for long playing records, in the hope I may find something I haven't yet obtained and which are unusual or ones I would enjoy listening to and may be copy for someone else.

Jimmy Shand has been one of my favourites and so I have purchased all that I have come across.

He has been to New Zealand and one of Rangiora's well known accordion players has been to visit him three times at his home in Scotland.

On a video tape released in New Zealand recently, I saw where he and Mick Foster played together The Blue Bell Polka. So he, an old man, is still playing his accordion.

Joffe Marshall enjoys his music and has learned many of his compositions.

In this issue, we reproduce a record cover we have of Jimmy Shand with his Hohner Accordion, along with a little information we know about him, also a list of the records taken from the cover of "Man and His Music".

Another well known artist, Kenneth McKellar, is at present on a concert tour of New Zealand, and tonight was interviewed on Radio New Zealand. In this programme, he told of coming to New Zealand some years ago with Jimmy Shand.

Shand made many 10" records, as well as 12" at 33½ and 78 speed. These records can easily be found in New Zealand if searched for.

Jimmy Shand — considered Scotland's ace accordionist — has never received a lesson in his life. He is a born musician and yet it was his ambition to work among motors.

A native of East Wemyss, Fifeshire, where his father — a skilled player of the melodeon — was a miner, Jimmy's first instrument was a ten-key melodeon, the gift of an aunt. Guided only by his father, Jimmy soon became expert.

He left school when he was fourteen and began working as a pitboy in the local coal mine. Four years later, the coal industry was hit by a slump and Jimmy found himself unemployed. After trying various jobs, he finally decided to try his luck, in the city of Dundee, and here he found a job after his own heart — driving a delivery van for a firm of music-sellers.

It was here that he became attracted to the button-key accordion and with all the optimism of a youth with a weekly pay packet of thirty-five shillings, he bought, through his firm, a £36 instrument. After he had paid his landlady he was left with two shillings and eight pence a week. His elder brother, however decided to give the lad a chance and paid the bill. Since that day Jimmy has gone from success to success.

In 1933 he turned professional and was soon recording for Regal-Zonophone, playing solo accordion on a 23 treble/36 bass instrument. Then followed a period as a salesman-demonstrator with his firm until he set out on his own.

He introduced his Scottish Country Dance Band on a radio programme from Glasgow in 1945, and it was an immediate success. Many broadcasts followed and, with his band, he was in demand all over the country. He even invaded England and was soon sought by listeners to the Overseas Programmes of the B.B.C.

On Parlophone records he features Scottish country dances in strict tempo and has made numerous recordings.

His present accordion was made by Hohner to his own specifications. It has 40 treble keys and 105 bass. There is not another like it in the world.

JIMMY SHAND A MAN AND HIS MUSIC

Side One

1. MARCHES
Wilma McKay's Wedding March
Jim Barrie
Alice Mearns
2. WALTZ
A Lass From Glasgow Toun
3. JIGS
Gowan Hill
MargaRET Cook's Fancy
The Anste'r Fisherman
4. MARCHES
Ian and Bunty Redford's Silver Wedding
Anniversary
Catriona Shand's Wedding March
5. Memories Of Willie Snaith
6. Jimmy Shand's Tribute to Charlie Clark
7. MARCHES
Jimmy Shand's Compliments To
Ian Powrie
Lord Elgin Of Broomhall

Side Two

1. AIR AND MARCH
Alistair McFarlane's Farewell To Staffa
Willie Merrilees, OBE
2. POLKA
Jimmy Shand Polka
3. PIPE MARCH
A. J. M. Mathieson, Ch.M. FRCS
4. Jeannie King
Ian Stewart Cruickshanks
5. AIR
Welcome Home Fisher Lads (Pittenweem)
6. MARCHES
Jimmy Shand's Compliments To
Dr. A. K. Tulloch
Isobel Binnie's Wedding March
7. The Six-Twenty Two Step

COLUMBIA MODEL A.B. 1901

by Walter Norris

The Model illustrated is the same as one I collected in Dunedin about 30 years ago. Complete with a Pathe reproducer and Pathe aluminium spun horn, also a cylinder mandrel of the size between the 5 inch (G) size and the Standard (P) size.

I later obtained the correct 5 inch mandrel for this model, and the Society had a number of screws made, which were for holding the 5 inch mandrel on.

Only the 5 inch was made from the top half of a thermette. Often called "The MacDonald Gramophone" it has open works with an adjustable mandrel and a slip on mandrel for 5 inch cylinders.

Has a very ornate oak case, belt drive and sold for \$25.00.

TAPING NZ'S SOUND HISTORY

by Steve Attwood

The sound history of New Zealand is a major 1990 celebrations project. It will be a wholly South Island effort with the bulk of the work being done in Timaru, home of the Radio New Zealand Sound Archives.

Timaru has become the centre of one of the major projects for the 1990 celebrations — the preparation of two hours of New Zealand history in sound, which will be marketed on a double compact disc.

The compilation of the 1939 to 1989 history is taking place in Timaru, because it is the home of Radio New Zealand Sound Archives, the most extensive sound archives in the country.

Chief archivist Stephen Riley said that, although the \$24,390 project will include sound history from throughout New Zealand, its research and production would be a wholly South Island effort with most of the work being done in Timaru.

Mr Riley and archives staff member Robyn Mitchell are doing the necessary research and compilation of audio history; The Timaru Herald's graphic arts department manager, Kelvin Ayson, is designing the graphics and layout for the compact disc cover and accompanying booklet; former archives staff member Jim Sullivan is doing photographic research and the editorial content for the booklet; and Mr Trevor House, researcher for the Ngai Tahu Trust Board, is advising on the Maori content of the history.

"This will be the first time that such an extensive compilation of New Zealand's history in sound has been presented in one package," Mr Riley said.

"Already we have had a lot of interest from the institutional market — schools, libraries, universities and the like."

The extensive collection of New Zealand sound recordings housed in Timaru is proving a valuable asset for the 1990 celebrations, not just for the compact disc production but also as a resource for other researchers to tap into.

Mr Riley said that the staff of the archives had been under considerable pressure to carry out the normal recording, filing and cataloguing of all the new material coming in, and at the same time research and provide recordings of New Zealand history for special 1990 projects throughout the country.

Some of the special equipment at the sound archives is being put to full use for the commemorative compact disc.

The equipment is designed to record antique sound and reproduce it in a manner compatible with today's higher technical standards.

A scratchy old 78 record; an acetate disc cut in the late 1930s that is starting to crack and peel; a deteriorating early tape — all can be recorded in such a way that the scratch and hiss is removed and the quality of sound produced closer to the original sound than the early recordings could ever have achieved.

It will mean that listeners to the 1990 compact disc will probably hear historical sound clearer and more accurately than did the people who first heard it.

The disc will not be like a radio documentary in that there will be no narrator. Items of New Zealand sound history covering the 50 years since 1939 will be interwoven with New Zealand music from the same period in a production that Mr Riley is hopeful will entertain as well as inform.

"There will be the great moments in New Zealand history from the political scene, natural disasters, arts, culture, sports and so on. But there will also be recordings of ordinary New Zealanders.

"I hope that people listening to this production will be able to get some feel of what it was like to live in New Zealand at the time the recordings were made."

Invaluable in "personalising" the compact disc production is what is probably the most important collection in the Timaru sound archives. The Mobile Unit Collection is made up of recordings made by a mobile unit that travelled to various parts of the country in the 1940s. It was New Zealand's first oral history project and the stories and memories contained go back as far as the 1850s. The project was never completed but it still remains as the most extensive collection of New Zealand's oral history as told by "ordinary" New Zealanders.

Mr Riley said the extensive use of the sound archives for the 1990 celebrations highlighted the importance of maintaining a collection of the country's oral history. Recent computerisation of the archive's catalogue was making it easier for researchers to locate particular items on record but of pressing importance was the preservation recording of much of the material already stored.

Many of the earlier recordings are on acetate discs — some 15,000 of them — and these are now starting to deteriorate as the chemicals in the coating begin to break down, causing the lacquer to crack and peel.

"Eventually and inevitably the lacquer loses its grip on the base material and we are left with a smoothly polished aluminium disc and a handful of black flakes," Mr Riley said.

"A programme of preservation copying should be seen as a matter of national importance, but funding has yet to be made available."

TRADE INFORMATION

New Edison Reproducers:

The Model "O" Reproducer is constructed on the same lines as the Reproducer for the Amberol Phonograph. By a simple and ingenious swivel movement, the change from Four-Minute to Two-Minute Records can be made without removing the Reproducer from the Arm.

The Reproducer gives a full, rich, natural tone, and eliminates the metallic or so-called Phonograph tone. The diaphragm and tone box are much larger in diameter than the Standard type Reproducers; this necessitates a new Speaker Arm to hold the "O" Reproducer.

Owners of Phonographs now equipped with the Edison Straight Horns who desire to purchase this Reproducer, will receive the new Arm, also a Metal Elbow, and a straight rubber connection without extra charge.

The turning of the index from one position to the other can be done while the Arm is in any position on the machine when the Record is off, but it cannot be done when the Record is on the cylinder, unless the arm is lifted up from the straight edge.

The Model "O" Reproducer can be used on Home, Triumph, Idelia, Alva, and Concert Phonographs.

The Model "R" Reproducer embodies the same principles and advantages as the Model "O". Its construction, however, is different, as will be seen from the illustration. It will fit any Edison Phonograph without the application of a special Arm and plays Amberol Records only. The Model "R" was specially designed to meet the demand for volume of tone met with in some quarters.

Full trade particulars of these Reproducers were published on pages 7 and 8 of the September, 1911, "Phonograph Monthly".

Edison Phonograph Monthly, October, 1911

NEW RECORDS SELL QUICKLY

Sent by: B. A. Blanchard

The first shipment — about 50 sets — of long-playing records have reached two Queen Street shops. Most went into orders, and the remainder were sold in a few hours. The records were European, generally regarded as better than the American makes.

These new records have several advantages. One side, revolving at 33½ revolutions a minute instead of the usual 78, plays for up to 25 minutes — two sides of a 10-inch disc being sufficient for normal-length symphony.

The essential equipment is a low-speed motor and a small, light-weight pick-up to fit the tiny grooves. The records, made of plastic, do not warp, are practically unbreakable and reduce surface noise to a minimum.

Long-playing records have been on sale in Britain for about a year. America has had them for more than four years, and it is almost impossible to buy the old type there now.

From Good Morning New Zealand — in 1951.

ROMANCE OF THE MUSIC HALL

By M. Willson Disher

Scots who take to the halls start with an advantage. Possessed of a national character that is full of incongruities, they are born with the flavour of comedy in their mouths. The Englishman, determinedly consistent in both his vices and his virtues, is a dull fellow. The Scot, who is as generous as he is mean, as open-hearted as he is close, as humorous as he is dour, creates laughter naturally.

There is an abiding glamour over all that hails from Scotland in the eyes of all English-speaking peoples. Even the haggis has a little of the romance that belongs to the scent of the heather and the "wiggle-waggle" of the kilts. And nothing will destroy the glory of the bagpipes, not even the story that the Irish sent them over to the Scots, "who have not yet seen the joke."

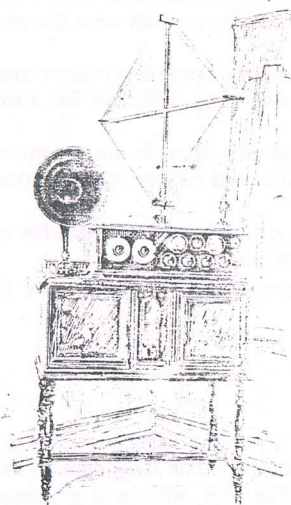


Radio New Zealand chief archivist Stephen Riley, at work preparing sound history for inclusion in a special edition 1990 compact disc release.



Mr John Newman (rear), the programme presenter for Plains FM, and Mr Paul Featherstone, a volunteer announcer, broadcasting music from the 1920s and 1930s from an authentic turntable in the Riccarton Mall yesterday.

Press Photo 1990



View of the Finished Receiver, the A and B-Receiver, May 1928. It is housed in a Cabinet, Making a Very Attractive Installation.



The New Haydn.

Nevertheless, I fancy Sir Harry Lauder attributes too much of his success to "Scottish grit." This, though a quality to be admired, is not so rare as the golden gift of song. His world-wide popularity is not due simply to his own efforts, but to the fact that at birth he inherited a spark of Burns' divine fire.

Perhaps I could not describe Lauder as a poet without making you smile, but I can confidently assert that he is half poet, half comedian. There never has been before, and probably never will be again, a performer possessing this two-fold gift.

Yet from the way he talks you would think his power over hearts came not from Heaven but from his own pugnacity. Hang it all, plenty of people have grit — it's the gold that is so scarce. In his songs you will catch its gleams; they are much fainter, of course, than those of Burns' songs, but the resemblance is there all the same.

At first sight there may be little resemblance between Burns' "She is a winsome wee thing" and Lauder's "She's ma Daisy." Actually, however, they are alike in one rare quality — the verses sing themselves. Often enough the sense of Lauder's songs is awkward, but the lines always suggest effortless ease. Hear the chorus once and it remains in your ears forever. "I Love a Lassie," "I Love my Jean," "I Know a Lassie out in Ohio," have a lilt as spontaneous as love at first sight.

Then consider Lauder's power of living a song. Of all his ditties, only "She's ma Daisy" fails in this respect. For this number he wears a fantastical uniform, including spurred jack-boots and kilt, which bears no relation to reality.

It is funny merely in a conventional way, and the patter belongs strictly to the music hall. But his Highland lovers bring the scent of the heather across the footlights. Though no lover expressed his ecstasy in such comic dancing, though no dandy was ever arrayed like one of these, though no love-sick eyes ever mistook a rabbit for the lassie who was their apple, it is all delightful nonsense.

Nature seems to have intended him for this purpose. Like the figures of the caricaturist, his face is magnified and his body diminished. How whimsically he moves those short thick legs and tiny squat feet!

Nature was subtle when she framed him, but he is subtle, too. Nobody has had time yet to write a disquisition on his skill in make-up, but not for lack of material. For every song he seems to have a distinct complexion.

Each Highland lover — and he has quite a stock of them — is distinct. Best of all is the one who courts "Mary, My Scotch Bluebell." What eagerness there is in his pose as he waits for her, one foot in the air, head running away from his body with eagerness, and the stick not daring to touch the ground in case this should delay him from running to meet her directly she shall appear.

The lover whose lass is in Ohio has no such immediate hopes. His tenderness is expressed in a dance that acts as a safety-valve for his soul's impatience. Every one of these lovers has his own particular dance, though all the dances are of the ecstatic kind, just as each has his own stick, though all the sticks are of the curly kind. Now, to get a full understanding of Lauder's contrasts, think of the loafer in trousers — nobody could loaf in kilts, at least, not on a cold day — who sings "It's nice to get up in the mornin', but it's nicer to lie in bed." This is a very vivid realisation of a type we have all met at odd times.

He is the stranger who sidles up to you on a walk and starts talking to you as if you were his lifelong friend. In the patter of this song you recognise the supernatural conviction in that stranger's way of laying down the law upon matters of not the slightest consequence. Lauder has this insight into the human mind and heart because he was reared in surroundings that bring men close to each other.

His father was an Edinburgh man who trained amateurs and professionals for foot-races, and his mother came from the Black Isle, Ross-shire; they set up their humble home in Portobello, a dingy suburb of the Scottish capital. There Harry Lauder was born.

At the age of eleven he went to a flax mill at Arbroath, Forfarshire, where he was paid two shillings a week for working half-time. In odd hours he was educated by a schoolmaster he always refers to as "Stumpy Bill," whose task, apparently, was not an easy one.

But, however little energy the boy put into the learning of reading, writing and arithmetic, he entered zestfully into a singing competition for amateurs in the village hall and won a keyless watch which he still prizes. Then he became a pit-boy at a coal mine at Hamilton where he had to look after pit-ponies — ten years later he went to the House of Commons to ask members to support a clause in the Coal Mines Bill protecting these.

NO. 19

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for those who already have a supply of small or standard records, and who, while desirous of adding a grand equipment, do not wish to sacrifice the records they already have.

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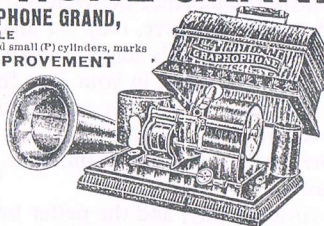
BEAUTY. As will be seen from the photograph reproduction, this is a most beautiful instrument, finished in high art oak, cabinet, and every part finished with the most exact and scrupulous care.

STRENGTH. It is fitted with machine cut gears, is propelled by a powerful spring, has governor and screw for regulating the speed and as shown is provided with quarter sawed oak top attached to the base by safety hooks and has a handle for carrying. With proper care it will last a lifetime.

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Order by number and at once. The factory cannot keep pace with its orders. We have a large stock, however, and will be able to take care of our customers for some time.



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A MUSICAL PRODIGY,
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ADAPTABILITY and the new
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are the leading characteristics of this wonderful mechanical innovation in the talking machine field, combining the leading features and advantages of every known type of machine.

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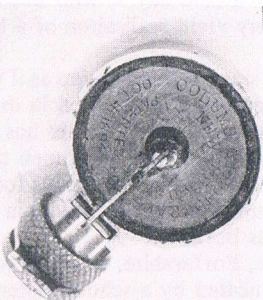
EXHIBITION WORK. This is the machine which the exhibitors have long looked for, combining the essential points already referred to of economy, portability and ability to use either class of records. We have prepared a very special outfit which we offer for the consideration of would be exhibitors and guarantee that equipped with this outfit, he cannot fail of success and it would be at most the matter of a few days before he has made the entire price of his outfit.

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PHOTOS BY LARRY SCHLICK

As a full-fledged miner, he sometimes stood up to the hips in water, swinging a pick at the coal over his head. Because he sang at his work, his powers as an entertainer became talked about so that offers of as much as five shillings were made to him to appear at local concerts.

At last he transformed himself into a real professional by joining a concert party at Lanark. His first engagement, otherwise than as a member of a troupe, was at Belfast, where he sang an Irish song called "Calligan, Call Again."

It is thirty-five years since he came to London. In the May of 1900 when he was thirty years of age, an engagement was obtained for him at Gatti's Theatre of Varieties, Westminster Bridge Road.

Few people know that Gatti's-in-the-Road still stands. Though now used as a cinema, it has changed very little; in fact, it is one of the best preserved relics of the old music halls in London. I wonder more pilgrims do not endeavour to examine the quaint interior and the still quainter conditions behind-the-scenes — a tiny stage, only two dressing-rooms, and "limes" hung on the wall. The London County Council will not license such a place now.

How Lauder seized his chance has been vividly described by Bransby Williams, who was at the time acting Barnaby Rudge at the old Tivoli. Bessie Bonehill, a star who is now forgotten, was another "turn": she was taken ill, and in the hunt for a deputy the Scottish comedian at Gatti's was discovered. But his name was not announced, and the time of the "turn" clashed with the time he was to appear at Gatti's.

"Poor Harry," says Bransby Williams, "was in a bit of a quandary. He was wandering about the landings outside the dressing-rooms, props in an old carpet-bag and a curious mixture of hope and depression on his face, when I learned of his predicament. I had been through the mill myself, and I sympathised with him. I volunteered to stand down for a turn so that he could get on and off the sooner. Very gladly he accepted my offer. He went on, and his first song was 'Lass o' Tobermory.' The audience positively went frantic about him."

In response to the applause, the young Scot "promptly scandalised tradition, Tivoli etiquette, and everything else bound to red tape." While the manager stood gesticulating frantically in the wings, he usurped the privilege solely accorded to stars of established reputations by making a speech. Afterwards, when the manager said: "You'll never come on this stage again," he answered: "Some day you may be ver-ry glad to have me here."

Taking his tone from the manager, the luggage man refused to carry the comedian's carpet-bag to the ancient brougham which was to travel across Westminster Bridge. The cabby whipped up his horse. "It started suddenly," says Bransby Williams, "snatched the shafts clean away from the cab, and bolted, leaving an amazed and swearing cabby on the box and an astonished comedian in the lurch." Thus began the career of one who, long before he was knighted in 1919 for his services in organising charity concerts during the war, earned the highest salary on the halls, if not in the whole of the entertainment world.

As for the paradox in his character, I think it is best summed up in his famous love of thrift. In the course of his talk to the audience he tells the tale of the American lost in Aberdeen who, when he wanted to know the way, was asked, "Is there a reward offered for ye?" When he said "Not yet," the answer was, "Then ye're still lost." That, of course, is a joke on Aberdeen, but the joke is on himself when he says, "Tell your friends I'm here; I'm spending no more money on advertising."

There is no doubt that he enjoys these jokes about meanness whether applied to himself alone or to his countrymen as a race. But when a laughing voice from the stalls says, "Scotch," in answer to his appeal, he fervently declares, "Yes, thank God, I'll never be anything else." That declaration is really quite beside the point — if he resents the idea the comment implies, he has only himself to blame, for he has carefully fostered the legend — but the audience, as one man, applaud his declaration as if he were a martyr.

Over thirty years have passed since I first heard Harry Lauder sing, and I can conjure up so vividly how he appeared then that I detect the variations in his costume and make-up. I imagine, therefore, I am not mistaken in my belief that he is now better than ever. The reason is not that I have become an uncritical worshipper; on the contrary, I shake with laughter when, in solemn mood, he sings that lugubrious dirge, "The End of the Road." But I am sufficiently carried away to enjoy even his sentimental evangelical moods.

(to be continued)

GRAMOPHONE OR DISC RECORD-PLAYER
Extracts from Peter Dalley, Auckland, New Zealand.
Continued from last Issue

Magnetic Recorder:

The first magnetic recorder was the telegraphone, patented by Valdemar Poulsen, a Danish engineer employed by the Copenhagen Telephone Co., in 1898. It was demonstrated publicly for the first time at the Paris Exposition in 1900. The telegraphone used magnetised piano wire running between spools at 7ft a second, and recordings could be erased at will. Commercial production was undertaken by the American Telegraphone Co. of Springfield, Mass., in 1903, the machine being promoted as an office dictation apparatus and also as an automatic telephone-message recorder. An improved model with DC bias was employed by Prof. Lee De Forrester in 1913 for talking-film experiments he made at the Biograph Studios in New York. The telegraphone suffered from a number of drawbacks that made its appearance as a commercial product premature, chiefly poor amplification.

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