

# The Phonographic Record

*Journal of the Vintage Phonograph Society of New Zealand*  
 A Society formed for the preservation of Recorded Sound  
 Volume 44, Issue 3.  
 May/July 2009



**ZONOPHONE COLUMBIA AA VICTOR  
 COLUMBIA AA**



**RANDY, LARRY, MIKE DONLEY**



**ROBIN & JOAN ROLFS**



**LEN STENERSEN'S RARE ZONOPHONE**

# THE PHONOGRAPHIC RECORD

VOLUME 44, ISSUE 3

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## FOR YOUR INFORMATION

We have received a good mix of articles to use in this issue of The Phonographic Record.

Les Stenerson sent us pictures of a rare zonophone which he was lucky enough to find in Auckland.

Larry Schlick has sent us a nice lot of photos of Donley's Swap Meet which he took this year.

We are always in need of new material to print in the Phonographic Record. We also look forward to your mail.

We have just received a new lot of leather belts. There seems a good demand for these. We endeavour to keep a good supply of parts available.

*Walter Norris*  
*Editor*

## ILLUSTRATIONS

Through the kindness of Larry Schlick we have been able to include a large number of pictures which he took at Larry Donley's 2009 Swap Meet.

ZONOPHONE with glass in the case, asking price \$5850.

VICTOR 1 - \$1100, Columbia AA \$900  
And another one with large decal \$800

RANDY, LARRY, MIKE DONLEY

ROBIN and JOAN ROLFS

They have published two excellent books "Nipper Collectibles" and "Phonograph Dolls and Toys".



### LES STENERSEN'S RARE ZONOPHONE

Les found an early zonophone in Auckland. See Article, 'A Rare Find'. He sent us pictures of it which are on the front page. Case measurements are: Base Board front to rear - 27cm, left to right = 24cm; Case front to rear - 21cm, left to right = 18cm; Top Board front to rear - 24cm, left to right = 21cm; Height = 17cm.

### MONICA YOUNG'S DEALER CHECK IN

Dealers when they arrive check in with Monica Young.

### INTERESTING COLLECTION

You name it, it's on the table.

### VICTOR E TOY BERLINER & RATCHET WIND BERLINER

Victor E with rigid tone arm \$3000

Toy Berliner \$16,000 and the Ratchet Wind Berliner also \$16,000.

These three are sought after machines and hard to find.

RECORD LABELS Copied from Kurt Nauck's catalogues.

### MICHAEL KHANCHALIAN

He is from California and known as the Cylinder Doctor, He has an interesting audience.

### GOLD OPERA

This was of great interest and had an asking price of \$15,000.

PICTURE OF DOLL with a picture of the doll's owner in front.

### TWO LABELS FROM NAUCK'S CATALOGUE

Kurt Nauck seems to be able to put out a magnificent catalogue of records, in which he has a collection of rare records.

### Back page

All but the two illustrations on stamps are of Donley's Swap Meet. The two unusual machines have "The Oxford" on them, not seen before.  
Information please.

### ROW OF EDISONS

How many would like to pick these up and take them home?

### STAMPS

Two U.S.A. stamps, one of Judy Garland and one 1865 - 1965 Telecommunications.

Jeff Oliphant, Sung-Mok-Son, Steve Oliphant. These two brothers are large dealers in California.

## A REPORT ON DONLEY' SWAP MEET

by Larry Schlick

Following is some of the info I gleaned from the Donleys. There were about 140 dealers (up some from previous years). There was a greater camaraderie among dealers. There was a greater influx of foreign dealers, in particular I will introduce you to Sung-Mok-Son from Korea. He was there all three days and I caught up with the Oliphant brothers and he is the gentleman standing between the two. It was a little tricky talking with Mr. Mok as he had to use an interpreter. I do have his card, which I am including. From what I gather, he has two museums (same building?) and he is now planning to build two more museums (where I am not sure ... I assume Korea). Some stories I heard were that he had the world's largest collection at present, or that he plans to have the world's largest collection, in the 3/4 museums when he is finished.

The general feeling among many dealers is that he is very professional and that he will probably achieve his goal in the future. I should sell him my collection. You can email him yourself for more accurate information. OK ... on with the show! I have included some prints from the CD to show you that ALL the pictures are printable. Keep the CD I have others. How did things sell in this "new" economy? The general opinion is that most of the dealers were very happy with the show. The general feeling was that those dealers who WANTED to sell ... sold quite well.

Have prices risen? Many didn't seem to think so - nor have they fallen. The economy doesn't seem to have affected the dealer/collector area. I did think there were some pretty high-end prices. I was told that the highest price for something sold was \$25,000 for a Concert Polyphone with a duplex horn attachment. I have tried to show some prices with the machines pictured but the whole show was so "full" and many dealers didn't have prices on their machines, that I just didn't have the time or energy to cover everything. I didn't cover the Edison Standards, Homes, Triumphs ... there was so much difference in condition that it became too detailed to cover every individual machine. Personally, my favourite item was a gold-plated Edison Opera with a fabulous wood finish for \$15,000. I don't know if it sold or not as I wasn't there on the last day, Sunday. Some objected to the wrong colour of the gold, the OVER restoration of the machine (I am a little of that mind) but one collector said if he had only one machine that would be his choice. Whatever, it sure attracted a lot of attention as the candid photo I sent you illustrates.

Someone was seen walking around with a \$1,000 bill in his hand ... whether he spent it is unknown!

General comments from the Donleys went like this. They were all VERY pleased with the overall turnout of both sellers and buyers at the show, that the selection of machines was the best ever (I agree). I also felt that the management of the show was very positive and smooth, and I am already looking forward to next year. I am no longer a active "buyer" as I am like a 78-year-old machine that needs tender loving care and a sensible restoration.



The general feeling of the Donleys is that there appears to be no new generation of collectors entering this field... and as a collecting society which wishes to hold this collecting hobby together WE must publicize, promote, and educate the public as to the values of this fascinating hobby. Of course I agree ... however prices are a factor for young collectors. When I started collecting in the mid-fifties I could buy an Edison cylinder machine with a small horn for \$5 - \$6. Disc machines ran from \$8 - \$15.

I will try to include a more exact description. I had all the pictures numbered in the camera but now realize that the numbers changed when I eliminated a bad picture. Look on the back of some pictures for ID.

There is a picture of three people, the man on the left is Ray Phillips from California. Ray is one of the early dealer collectors. I bought from his lists when I started out. He bought the Green collection in England, had it shipped over here and sold part of it publicly. I also bought machines from that collection. However you can identify him standing with Jeff Oliphant (centre) and Takao Hashida from Osaka, Japan.

## **A Rare Find**

### **By Les Stenersen**

In the west of Auckland, New Zealand we have an auction house which has an auction every Wednesday. On the last auction for December 2008 this was an antique sale. I always look over the items well before the auction which is held at 6pm. At this auction there was a Zonophone Gramophone on display. I looked over it and noted points that I considered worth checking on and then returned home to get out my books on machines and see if the particulars I had noted were on original Zonophones.

I then returned to the auction house and confirmed that this was really a Zonophone.

I went to the auction at 6pm and saw an antique dealer who I knew and I asked him if he was going to bid on the Zonophone. He said that he might so I told him I was prepared to go to \$1500 for it. He said if I was going that high then he wouldn't bid.

When the auctioneer got to the Zonophone he said that it was a replica and started the bidding at \$100 I put up my card and he increased the bid to \$120 and as there was no other bid knocked it down to me.

I can understand why the auctioneer thought it was a replica because it is in pristine condition but it is a genuine Zonophone with a 7 inch turntable.

The machine has an original Zonophone sound box. It has the " T section support for the horn and has the foot on this support which rests onto the front of the case to help support the horn and sound box. It has a brass bar under the horn from the front pivoting section to the end of the horn just in front of the sound box

The horn has a built in right angle for the sound box - it has the correct shaped crank handle and a spring steel pivot action turntable brake.

The top of the motor has Zonophone in raised letters and raised letters in Russian lettering. The woodwork is in remarkable condition and it has a wooden plate on both sides with Zon-o-phone New York U.S.A. in brass lettering.

The auctioneer got this from a deceased estate and the Zonophone was in a glass-fronted cabinet. Obviously the previous owner had ensured that it was kept away from dust and sunlight and this is probably why it has survived in such wonderful condition.

I believe that this zonophone may be dated prior to 1900 when the International Talking Machine Co was in its infancy. The 7 inch turntable certainly points to this era.

A later model Zonophone with a 9 inch turntable for sale in the U.S.A. is listed on the internet at US\$7500 and a wag here has offered me \$130 for mine!!!.

## **October Meeting**

*By Wilf Boon*

The October meeting was held at the home of Marcia and Derek Cockburn. Roger Brown our new President chaired the meeting.

Overseas magazines and The City of London Phonograph and Gramophone Society's 90th anniversary calendar were circulated. Gavin East mentioned an email from Rick Rowbottom who is interested in making and repairing phonograph cases.

As Barry Williamson of Phonoservice is retiring and closing down we can inform readers that a current order plus another 300 packets of medium needles should enable us to supply members for some time yet.

A number of 78s and LPs donated by Phil Foster were examined with several members finding items of interest. Many thanks for that Phil.

The meeting closed at 9.50pm, followed by an enjoyable supper.

## **November Meeting**

To finish what has been a very interesting and successful year, the November meeting was held at the Oxford Museum, now the home of the society's remaining machines and memorabilia. Eleven members made the fairly long drive to Oxford and as a guest was Robert Sleeman's uncle, Mr Barnes, visiting from England. After enjoying



a look round the museum, the meeting chaired by Roger Brown, commenced at 8.15pm.

Roger Brown read out a letter received from a Levin member, Dr David Pennent, who had sent a photo of a late-Victorian musical photograph album. Gavin East read an email from an Auckland area collector, Mark Sizer, asking about a gramophone motor repair.

John Hastilow mentioned an Edison machine with a large horn and floor stand, on display in a shop in Leeston, Canterbury. John showed a neat Columbia fibre needle cutter, bought at the recent Vintage Car Club Swap Meet as a "tram conductor's ticket punch". These things turn up in the most unusual places, don't they?

David Peterson showed two unusual 78s, a private recording of c.1928 made in Sydney by Christchurch tenor Percy Nicholls and a transcription of a World War Two ENSA broadcast.

Roger Brown handed round two mystery items which, after discussion, were indentified as a petrol can spigot and an early car exhaust whistle.

The meeting closed at 9.30pm after which members enjoyed supper and then a further look round the museum.

## January Meeting

The January meeting was held at the home of Averyl and Robert Sleeman with ten members present. Roger Brown chaired the meeting.

Joffe Marshall commented on how enjoyable the pre-Christmas dinner had been. Robert Sleeman said his uncle had enjoyed the meeting at Oxford. A few magazines were circulated to those present.

Robert Sleeman and David Peterson mentioned the many exotic needle tins available through Trade Me from Taupo member Paul Oaten.

Walter Norris spoke of his recent visit to mechanical music collector Leon Clements at Pukerua Bay near Wellington. Walter had also visited a collector of farm machinery and many other old items near Milton in Otago.

Joffe Marshall showed the interesting model steam engine which he has checked and cleaned for Robert Sleeman. Robert demonstrated a variety of small musical box movements that he had previously laid out on display, some being quite rare and much sought after, I would imagine.

The meeting closed at 9.30pm after which members enjoyed supper and further conversation.

## ANTIQUE FIVE INCH BERLINER RECORD 1892 GRAMOPHONE DISC ON eBay

Item condition: Used

Ended: 25 Aug, 2009 12:38:37 BST

Bid history: 19 bids

Winning bid: £720.00

Postage: £2.50 Royal Mail 1st Class Standard  
/ see all details

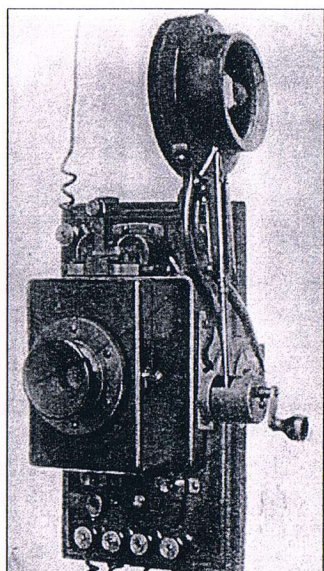
Estimated delivery within 3-4 business days

Payments: PayPal Postal Order or Banker's  
Personal cheque, Other - See seller's  
instructions / See details

Returns: Returns accepted / Read details



## EDISON, HIS LIFE AND INVENTIONS



*American inventor Thomas Edison did not invent the telephone, but he devoted much of his energy to improving the device's technical capabilities. This Edison telephone dates from 1911.*

On April 27, 1877, Edison filed in the United States Patent Office an application for a patent on a telephone, and on May 3, 1892, more than fifteen years afterward, Patent No. 474,230 was granted thereon. Numerous other patents have been issued to him for improvements in telephones, but the one above specified may be considered as the most important of them, since it is the one that first discloses the principle of the carbon transmitter.

This patent embodies but two claims, which are as follows:

"1. In a speaking-telegraph transmitter, the combination of a metallic diaphragm and disk of plumbago or equivalent material, the contiguous faces of said disk and diaphragm being in contact, substantially as described.

"2. As a means for effecting a varying surface contact in the circuit of a speaking-telegraph transmitter, the combination of two electrodes, one of plumbago or similar material, and both having broad surfaces in vibratory contact with each other, substantially as described."



The advance that was brought about by Edison's carbon transmitter will be more apparent if we glance first at the state of the art of telephony prior to his invention.

Bell was undoubtedly the first inventor of the art of transmitting speech over an electric circuit, but, with his particular form of telephone, the field was circumscribed. Bell's telephone is shown in the diagrammatic sectional sketch (Fig. 1).

In the drawing M is a bar magnet contained in the rubber case, L. A bobbin, or coil of wire, B, surrounds one end of the magnet. A diaphragm of soft iron is shown at D, and E is the mouthpiece. The wire terminals of the coil, B, connect with the binding screws, C C.

The next illustration shows a pair of such telephones connected for use, the working parts only being designated by the above reference letters.

It will be noted that the wire terminals are here put to their proper uses, two being joined together to form a line of communication, and the other two being respectively connected to "ground."

Now, if we imagine a person at each one of the instruments (Fig. 2) we shall find that when one of them speaks the sound vibrations impinge upon the diaphragm and cause it to act as a vibrating armature. By reason of its vibrations, this diaphragm induces very weak electric impulses in the magnetic coil. These impulses, according to Bell's theory, correspond in form to the sound-waves, and, passing over the line, energize the magnet coil at the receiving end, thus giving rise to corresponding variations in magnetism by reason of which the receiving diaphragm is similarly vibrated so as to reproduce the sounds. A single apparatus at each end is therefore sufficient, performing the double function of transmitter and receiver. It will be noticed that in this arrangement no battery is used. The strength of the impulses transmitted is therefore limited to that of the necessarily weak induction currents generated by the original sounds minus any loss arising by reason of resistance in the line.

Edison's carbon transmitter overcame this vital or limiting weakness by providing for independent power on the transmission circuit, and by introducing the principle of varying the resistance of that circuit with changes in the pressure. With Edison's telephone there is used a closed circuit on which a battery current constantly flows, and in that circuit is a pair of electrodes, one or both of which is carbon. These electrodes are always in contact with a certain initial pressure, so that current will be always flowing over the circuit. One of the electrodes is connected with the diaphragm on which the sound-waves impinge, and the vibrations of this diaphragm cause corresponding variations in pressure between the electrodes, and thereby effect similar variations in the current which is passing over the line to the receiving end. This current, flowing around the receiving magnet, causes corresponding impulses therein, which, acting upon its diaphragm, effect a reproduction of the original vibrations and hence of the original sounds.

In other words, the essential difference is that with Bell's telephone the sound-waves themselves generate the electric impulses, which are therefore extremely faint. With Edison's telephone the sound-waves simply actuate an electric valve, so to speak, and permit variations in a current of any desired strength.

A second distinction between the two telephones is this: With the Bell apparatus the very weak electric impulses generated by the vibration of the transmitting diaphragm pass over the entire line to the receiving end, and, in consequence, the possible length of line is limited to a few miles, even under ideal conditions. With Edison's telephone the battery current does not flow on the main line, but passes through the primary circuit of an induction-coil, from the secondary of which corresponding impulses of enormously higher potential are sent out on the main line to the receiving end. In consequence, the line may be hundreds of miles in length. No modern telephone system is in use to-day that does not use these characteristic features: the varying resistance and the induction-coil. The system inaugurated by Edison is shown by the diagram (Fig. 3), in which the carbon transmitter, the induction-coil, the line, and the distant receiver are respectively indicated.

In Fig. 4 an early form of the Edison carbon transmitter is represented in sectional view.

The carbon disk is represented by the black portion, E, near the diaphragm, A, placed between two platinum plates D and G, which are connected in the battery circuit, as shown by the lines. A small piece of rubber tubing, B, is attached to the centre of the metallic diaphragm, and presses lightly against an ivory piece, F, which is placed directly over one of the platinum plates. Whenever, therefore, any motion is given to the diaphragm, it is immediately followed by a corresponding pressure upon the carbon, and by a change of resistance in the latter, as described above.

It is interesting to note the position which Edison occupies in the telephone art from a legal standpoint. To this end the reader's attention is called to a few extracts from a decision of Judge Brown in two suits brought in the United States Circuit Court, District of Massachusetts, by the American Bell Telephone Company against the National Telephone Manufacturing Company, et al., and Century Telephone Company, et al., reported in Federal Reporter, 109, page 976, et seq. These suits were brought on the Berliner patent, which, it was claimed, covered broadly the electrical transmission of speech by variations of pressure between opposing electrodes in constant contact. The Berliner patent was declared invalid, and in the course of a long and exhaustive opinion, in which the state of art and the work of Bell, Edison, Berliner, and others was fully discussed, the learned Judge made the following remarks: "The carbon electrode was the invention of Edison.... Edison preceded Berliner in the transmission of speech.... The carbon transmitter was an experimental invention of a very high order of merit.... Edison, by countless experiments, succeeded in advancing the art. . . . That Edison did produce speech with solid electrodes before Berliner is clearly proven.... The use of carbon in a transmitter is, beyond controversy, the invention of Edison.



Edison was the first to make apparatus in which carbon was used as one of the electrodes.... The carbon transmitter displaced Bell's magnetic transmitter, and, under several forms of construction, remains the only commercial instrument.... The advance in the art was due to the carbon electrode of Edison.... It is conceded that the Edison transmitter as apparatus is a very important invention.... An immense amount of painstaking and highly ingenious experiment preceded Edison's successful result. The discovery of the availability of carbon was unquestionably invention, and it resulted in the 'first practical success in the art.' "

## **YODELLERS, where are you?**

**Some say that the art of Yodelling is on the wane.**

*by Derek Cockburn*

Sixty years ago Yodellers were mainly from Switzerland, the Tyrol & USA. Remember when New Zealand and Australian singers rated the highest and best in number of Yodellers per capita?

Entertainers throughout the world, especially those in folk music, have adopted it to their own use. The best example is JIMMIE RODGERS (1897 - 1933) who recorded a vast number including 'Blue Yodel' and generally brought a yodelled interlude into most of his songs.

Tex Morton, Slim Dusty, Hank Snow, Gene Autrey and Lynda Topp come to mind. Lynda, of NZ Topp Twins fame, is currently conducting workshops and classes teaching the necessary interplay with the normal voice production and the falsetto counterpart. In these, Lynda tells of the mountain Yodel, the valley calls and a much different Baltic chant.



*Reg Stuart on the cover  
of the New Zealand  
Listener*

Now in its 36th year is the Golden Guitars competition, in Gore, N.Z. At the latest outing, the Yodelling section was dropped as only two entries had been received. One was Vicki Dick who has been winner over the last five years. Others who have been through the competitions include Garth Brooks, Roger Tibbs, Noel Parlane, Max McCauley, Brendan Dugan and the yodelling Queen called Kitten, Muriel Honey of Northland.

With their CDs all have made yodelling extremely popular in N.Z. Nearly 50 years ago I attended the Westland Centenary at Hokitika and met Reg Stuart. Reg sang his own composition, 'Song of Westland' at the midnight celebration in front of a huge crowd. Reg grew up (born 6th May 1924) to the sounds of Tex Morton, Hank Snow, Buddy Williams and Gene Autrey. Reg and his brothers sang along with the cowboy or hill-billy music - forerunner of country. One day they attended a travelling sideshow and sang along including some yodelling



MONICA YOUNG'S DEALER CHECK IN.



INTERESTING COLLECTION



VICTOR E TOY "BERLINER BERLINER  
RATCHET WINDER







**MICHAEL KHANCHALIAN**



**GOLD OPERA**



**PICTURE WITH DOLLS OWNER**





sequences. This led to Reg buying a guitar.

Next, his brothers were dragging him up the stairs of the Greymouth Radio station, 3YZ, to see if they could get him on the air. Reg soon had a slot of 30 minutes, fixed from 1948, which ran for five years. That success led to him winning a talent quest at the Regent Theatre in Greymouth. This opened up a whole new world. Everyone wanted Reg to play and sing at shows, 21sts, weddings and fire-brigade dos - all sorts from Reefton to the Glaciers. He also made tape recordings for radio in Dunedin, Wellington and Auckland, while people told him he should take his music and talent to Australia.

Reg carried on his singing hobby into the late 1960s. By then he was married to Mary with children and his priorities changed. There was less time to practise and the performances gradually faded out. Reg Stuart was probably the only real cowboy singer the West Coast of N.Z. ever had. It's very much quieter now in Kumara for Reg passed away in April of 2008. The former deer culler and fisherman took his guitar with him as strains of his Westland Song followed.



*Muriel Honey as Kitten*

## **The Pathetic Polyphon** *by Gavin East*

A Christchurch member said he enjoyed articles about machines that have turned up locally. What follows is more a cautionary tale but I hope it may be interesting.

I know a Polyphon is not a phonograph but many New Zealand phonograph/gramophone collectors have musical boxes as well and we have always included them as "vintage sound". The larger Polyphons are not too plentiful here so it was interesting to see a 19<sup>5/8</sup> inch coin-slot upright Model 104 with six discs catalogued in a recent Dunbar Sloane antique auction in Wellington. I was not too bothered as I have a project machine of the same disc size but David Peterson thought it was worth investigating. The catalogue estimate was \$10,000 to \$15,000. Going by the few big Polyphons sold at auction in New Zealand in the last few years, \$10,000 has been about the right price for a machine like this in good order. But of course we are in a recession and auctioneers' estimates can be optimistic so David decided to contact Dunbar Sloane after the sale to find out if the Polyphon had been passed in and might be negotiable at a lower price. Such was the case. The owner, an "elderly collector in Hawke's Bay", was prepared to accept \$7,000 which with commission



etc. meant about \$8,000 to the buyer.

This looked like a reasonable price for a large and desirable Polyphon so David arranged to fly up to Wellington and check it out. Thanks to Jetstar and the ending of Air New Zealand's monopoly on most intercity services, he was able to book a return flight for \$100. When he told me this I asked if I could come along for the ride as it would be a "nice day out" and I might be able to help as I have learned, the hard way, to look for the common faults, e.g. missing dampers, in Polyphons. Robert Sleeman fancied joining the expedition as well so the "Three Musketeers", who had such a great day driving to Greymouth for a record collection a couple of years ago, were to ride again! We duly turned up at Dunbar Sloane's premises in the centre of Wellington and climbed the stairs to meet the Polyphon which we hoped would be joining the Peterson collection. The machine was on the floor and looked very impressive with its big gallery top. The auction room staff hoisted it up on to a table and we examined it closely. Everything was looking fairly promising until David took the disc off. Oh dear, left hand comb missing, only the right present. David said with commendable restraint, "That's the end of it for me". We tried the machine for sound and it was utterly pathetic, plunking away feebly like a diseased 8 inch Polyphon.

Were we crying on each others' shoulders? Not at all. We had known what to look for, going to Wellington was the only way to be certain and the cheap flights made it feasible. David hopes to find a big Polyphon or similar but the cot case in Wellington is not the one. Polyphon combs can be made but, now that we know something of this machine's history, we have to ask, if it is that simple how come it hasn't been done? As for the auctioneer's listing it with a large photo and estimate to match, with no mention of the missing comb, I have to say that someone with no idea of how a machine like this should sound might have paid a lot of money for a lemon. The buyer must beware as this would-be buyer and his sidekicks certainly did.

There wasn't much time before our return flight but we had a pleasant stroll around central Wellington. David and Robert remembered interesting antique shops from a few years back but alas, as is happening everywhere, they had gone. We didn't have to worry about drawing straws for the rare duster as no such thing was to be had. A secondhand furniture shop had a few 10 inch 78s from which I picked out a Homochord of bell solos by Billy Whitlock, an Edison Bell Winner of songs by Hardy Williamson, a plum HMV of Stewart Robertson singing "The Skye Boat Song" and "The Road to the Isles" and an early electric HMV by Jack Smith, the Whispering Baritone. I remember that at the early meetings of our society, in the upstairs office at Roneo Office Equipment in High Street, founder member Bill Webb always looked for Jack Smith when we had 78s for sale. So I was the only one of the three to find anything, but then I can generally dredge something out of a pile of 78s.

## A LIST OF HARRY LAUDER SONGS

### FIRST ALBUM CONTENTS:

I Love a Lassie - (Ma Scotch Bluebell)  
 She is Ma Daisy  
 The Safest o' the Family  
 Stop Yer Tickling, Jock  
 Woo Nellie McKie Fra Skye  
 Early in the Morning  
 Bonnie Hielan' Mary  
 The Last of the Sandies  
 Tobermory  
 Killiecrankie  
 Jerry-Co  
 Calligan - Call Again!  
 If I wore in the L.C.C.  
 I'm the Man They Left Behind; or,  
 The Camlachie Scout  
 Some Folks Do and  
     Other People Don't  
 I Took Him Up to Take Him Down  
 That's the Reason Noo  
     I Wear a Kilt

*Words and Music with  
 Pianoforte Accompaniments  
 Complete in each Book.*

### THIRD ALBUM CONTENTS:

Roamin' in t he Gloamin'  
 The Same as His Faithier  
     Did Before Him  
 It's Nice when You Love a wee Lassie  
 The Inverary' Harriers  
 Hey, Donal!  
 At the Sign of the "'Blue Bell" Inn  
 Jean McNeil  
 He was very Kind to Me  
 Aye Wakin' O!  
 The Message Boy  
 Breakfast my Bed on Sunday  
     Morning  
 The Picnic; or, Every Laddie Loves  
     a Lassie  
 Sound Advice  
 Charlie MacNeil  
 I Love You  
 I Wish I had Someone to Love Me  
 The Auld Brig of Ayr

# HARRY LAUDER ALBUMS of Popular songs

Price 1/- Each.  
 Net.

**FRANCIS, DAY  
& HUNTER,**

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 Cross Road,  
 London, W.C.2.

### SECOND ALBUM CONTENTS:

Queen Among the Heather  
 Wedding o' Sandy McNab  
 When I Get Back again  
     tae Bonnie Scotland  
 I've Loved Her ever since  
     she was a Baby  
 Bonnie Leezie Lindsay  
 Fou the Nou  
 Rob Roy Macintosh  
 We Parted on the Shore  
 Gilt-Edged Bertie  
 Inverary  
 The South Pole; or, The Bounding  
     Boulder  
 Mr John Mackie  
 Mrs Jean Macfarlane  
 Weddin' o' Lauchie M'Graw  
 Piper Macfarlane  
 Is that You, McAllister?  
 I Wish You a Happy New Year

*Words and Music with  
 Pianoforte Accompaniments  
 Complete in each Book.*

### FOURTH ALBUM CONTENTS:

The Wee Hoose 'Mang the Heather  
 The Laddies who Fought and Won  
 Ta-Ta, my Bonnie Maggie Darling!  
 The Waggle o' the Kilt  
 It's Nice to Get Up in the Mornin'  
 My Bonnie Bonnie Jean  
 While the British Bull-Dog's  
     Watching at the Door  
 The Portobello Lassie  
 She's the Lass for Me  
 Bonnie Maggie Tamson  
 The Kilty Lads  
 Nanny  
 She is my Rosie  
 Shouthter to Shouthter  
 Bonnie Wee Annie  
 I'm Going to Marey-arry  
 The Blarney Stone



## **HARRY LAUDER, The Man**

### **A Biographical Sketch... by Charles Wilmott**

Harry Lauder made his first appearance at Portobello on August 4th, 1870, at half past five am, which is, I presume, the earliest matinee at which he ever appeared. Then, as now, he was the "star" of the occasion, though his audience was not to be compared, numerically, with those which his appearance commands today. His early childhood was no more remarkable or eventful than might have been expected for a boy with the usual propensity to do what he should not have done, and to leave undone that which he ought to have done.

He secured his first situation at about the age of eleven, to pick strawberries for a market gardener, who made the power to whistle a necessary condition of employment. When questioned as to his proficiency in the art, Lauder replied truthfully, if Jesuitically, that he had never learned to whistle, and secured the job, but for one day only; and, as might have been expected, the gardener was left to whistle for his strawberries.

It was soon after this period that he sang his first song in public, and soon had the inexpressible delight of winning the first prize in an amateur competition - a keyless watch, which for the first few days. was scarcely ever in his pocket, This raised him to the position of a hero among the mill boys, and "Ye'll have five pounds a week afore ye die, Harry," one of them boldly predicted. The youthful prophet would probably have had a fit had he known what dimensions Lauder's weekly salary would ultimately attain.

At this stage in his career Lauder incurred his mother's anger by taking to smoking. On the Sunday after the discovery, when he made his usual reVest to be allowed to go for a walk along the cliffs, she consented, but ordered his brother Matt to accompany him, and report any recourse to tobacco. Directly he was safely out of sight Lauder put on his pipe and fired by his brother's display of manliness, Matt was soon persuaded to have a draw. In a few moments Matt was enduring a martyrdom, and then came the diplomatist's triumph. "Noo," said Harry to the sufferer, "my lad, if ye tell on me I'll tell on you." Matt only wailed, "Take me hame, I'll no clype a word" "Ye'll better no'," said the inflexible elder, "and I'll tell mither we've been sweemin' an' ye swallowed lot ol saut water." Of course. the ruse was successful.

During his first few years in the mill the family needs were so stern that he had but little time for the gratification of the ambition, already be to inspire him. But as his brothers grow older, and were able to add their mites to the Saturday total, Lauder blossomed into a competitor at concerts, and a singer at soirées, resulting in the accumulation of so many medals, and the absorption of so much "soirée" tea and cake. Fortunately Lauder had been blessed with good digestive powers! But an overwhelming joy was in store for him - the receipt of his first singing fee. It was only five-shillings, but his feelings at becoming a "paid artist" can be better imagined than described. A broader arena for the display, or, as a test of his powers now became necessary, and he accordingly entered the Glasgow Harmonic Competition in 1892,

winning a medal at this important function for his rendering in character of a song called "Tooralladdie". His return to the mines with his blushing honours thick upon him occasioned quite a demonstration, and led to such an attack of "swelled head" that the same evening heard the portentous announcement by the coming "star" to the girl-wife he had only married some few weeks before, that his mind was made up. He was going to "chuck the mine an' go on the stage"; and as the result of replies to every likely advertisement he was engaged as a "comic" for a fourteen weeks' tour at the enormous salary of thirty-five shillings per week -wealth itself when compared with the fifteen shillings which had hitherto been his high water mark in wages.

Oh, the first day of that new life - the embarkation of another Dick Whittington on the road to fame and fortune. His duties were, to say the least, multifarious. He was baggage man, bill inspector, stage carpenter, check taker and lion comique all in one; but had the duties of scene-painter and musician been also included, Lauder would have undertaken them. How he would have fulfilled them it were, perhaps, better not to enquire too closely into. But hard as the work was, the life and the experience were altogether delightful, and he was heartily sorry when the fourteen weeks ended, and he returned home and proudly placed the whole of the twelve pounds he had saved in the domestic treasury - his wife's lap.



*Yours sincerely  
Harry Lauder*

But now came a period of reaction; managers did not seem in any wild haste to inundate him with engagements: despair set in, and soon, rather than eat the bread of idleness, he returned to the pit.

The envy which found expression in sneering laughs and references to "stick-it comics who'd had their conceit knocked oot and were glad tae tak' up pick again," were calmly ignored by the capitalist who knew, financially, he was worth any dozen of them put together, and he hewed away cheerfully; but the favours of the gods must reach their appointed goal, and Lauder was offered an engage-ment at Greenock Town Hall - three pounds for ten performances! The engagement was a real success, and he secured a lot of encores, and it may be of sufficient interest to quote some extracts from two of the songs which he then made particularly popular. The first which he rendered as a love-lorn loon had the following quaint chorus:

"I'll hang mysel' on the mortal spot,  
All for the sake o' Mary.  
Choke mysel' wi' a five-pound note,  
All for the sake o' Mary.  
I'll never laugh, I'll never cry,  
Never pay threepence for a tup'ny pie,  
And this vera nicht I'm goin' tae dye  
Ma hair for the sake o' Mary."



The other song accompanied one of those quaint representations of the softer sex - the lady whose most joyful reminiscences are of a lachrymose order - in which Lauder has always been particularly happy. The refrain ran:

"Oh, but he was a fly wee man,  
A sly wee man and a shy wee man,  
A regular greasy, citrate magnesey  
Chappie that cam' tae woo me."

This engagement was followed by a six weeks' tour of important towns which Lauder began with hope beating high, but finished almost heart-broken. He was either first or last on all the programmes, and often in the latter position sang his songs to the orchestra, the attendants, and the backs of the audience as they hurried out of the building.

Elation over a batch of engagements, with alternate dashes of delight and despair, are his most vivid recollections of that period of his life, but though the wheels of the gods turn slowly, they gradually carried him on to that Mecca of the performer - London. The story of his appearance there, and of the ease with which he secured the Metropolitan hall-mark has been told too many times to need repetition. However, to paraphrase the dead Latin into living English: "He came, he saw, he conquered." The London public took him to its heart. His songs became household words.

Those who have been sufficiently interested to read so far now know of his first triumphs; his last will, I hope, not be recorded for many years.

## **CONVERTING YOUR LPS INTO THE FAST-MOVING AGE OF DIGITAL** *from Timaru Herald 12/10/06*

CD players left a lot of people with old LPs and cassette tapes they can't bear to part with. Mostly they sit in boxes in the garage, awaiting a miracle so you can put them on your iPod.

But you don't need anything miraculous. With the right cable and recording software from the internet, it's easy to use that old record player in the attic to store your LPs on your computer, MP3 player or CDs.

Songs stored as MP3s or on CDs are digital files, while cassette tapes and records store sounds as analogue signals. Don't worry too much about what it all means. Bringing your LPs into the 21st Century just means converting them to digital files.

### **Setting up your gear**

The first thing you need to check is that your record, cassette or video player has RCA output (those line out jacks at the back that you connect the red and white plugs to).

For recording cassettes or video sound, all you need is an RCA/stereo cable that has the RCA plugs on one end and a 3.5mm stereo plug on the other.

The stereo end connects to the line-in jack of your sound card at the back of your PC. If You don't have a line in jack, try the microphone jack instead. The cable will cost you around \$15.95 at Dick Smith.

For recording LPs, you will probably also need an amplifier because the signal may be too weak for your sound card all on its own. If you don't have one, see if you can borrow one because the cheapest new one will still set you back more than \$100.

Connect the record player to the amp using a cable with RCA plugs at each end (also around \$15.95), and then use an RCA/stereo cable to connect the amplifier to your sound card.

### **Some recording tips**

Your recording software will come with adjustable sound meters. If the sound jumps into the red too often or for too long, lower the recording level or you'll get distortion. If it doesn't hit the red enough, you may want to up it a bit I , because it won't be loud enough. Experiment around with a few tracks before you get serious to find levels that work best for you.

If the meters don't work, it's a sure sign that your sound isn't getting through. Make sure the source setting is set to 'line in' or 'microphone'. This will tell the recording software that it needs to be listening to what's coming in through your sound card rather than somewhere else on your PC.

Drop the needle on your vinyl, and then click the record button just before you think the music is going to start. The recorders will save your source files in.wav format which is ncompressed. You can then edit these if needed. Once done, you'll have the option of saving the files as ompressed MP3s. This is fine for your portable music player, but if you're planning on burning them to CD, keep saving them as wav files because they sound better.

You can still rip, these to MP3 later. Wav files take up a lot space on your hard drive. Once you've finished and have your CD or MP3s done, delete them.

### **The software**

There are a number of different programs out there and they all pretty similar. You record the tracks and then edit the sound by trimming the start or end of the track, adding fade-outs and filtering out hiss. Most will allow you to record either one song at a time, or a whole side at once that you can later split into individual tracks.



Polderbits: Available for \$60 from [www.polderbits.com](http://www.polderbits.com), free 14-day trial version. 861 Kb download.

The only bewildering thing about this software is its name. It is very easy to use with an uncluttered design that has just the basic buttons. The built-in sound editor comes with helpful explanations of how to use the sound editing features.

LP Recorder: Available for \$60 from [www.cfbsoftware.com](http://www.cfbsoftware.com), free trial version. 1.14Mb download.

The free trial version never expires but won't let you record anything over four minutes long. If you just want to do the odd album or two, and you don't want to be too bothered with editing (and you rarely need to anyway), this may be all you need.

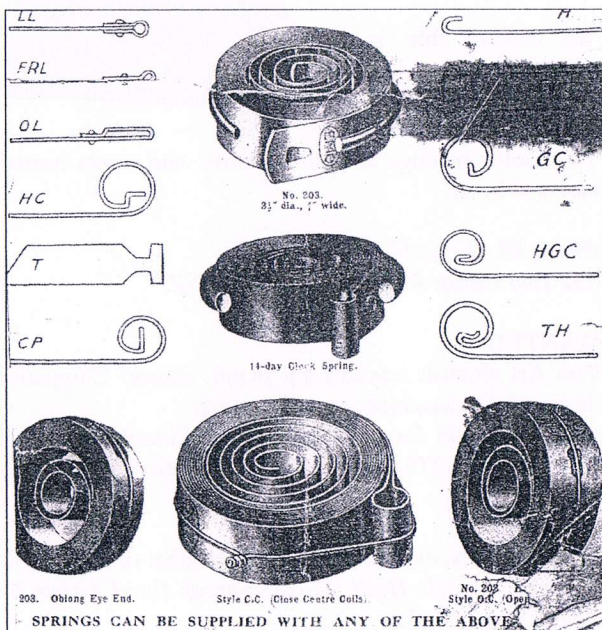
Also cheek out their LP Ripper (1.5 Mb) program, which adds fade-outs and deletes hiss, \$60 from the same site, with a free trial version which allows you to save two tracks.



*VINYL REVIVAL: Martin Kwok from Lyall Bay and his vinyl record collection. With the right cable and recording software from the internet, it's easy to move your LPs into the digital age.*

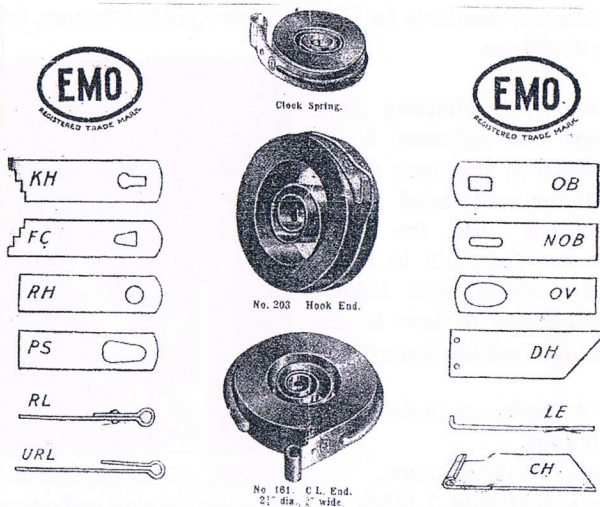
*Pictured right:*

*Taken from an old  
spring catalogue*



*Pictured right:*

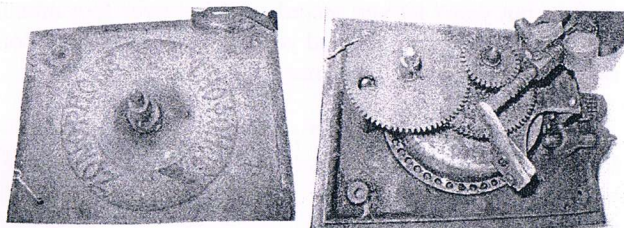
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### Phonograph Society of New South Wales Inc:

From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. *The Sound Record*, packed with absorbing articles, reviews and advertisements, appears three times a year and goes overseas by airmail. The Society offers attractively priced books, CDs and cassettes, plus accessories and other memorabilia. One subscription for all: \$A30 pa Australia and overseas. Write to our secretary, Barry Badham, 20 Ryde Road, Pymble, NSW 2073, Australia, or visit our website [www.phonographsocietynsw.welcome.to](http://www.phonographsocietynsw.welcome.to)

### Phonograph Society of South Australia:

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): NZ, Asia and South Pacific \$28.00; Rest of the World \$32.00; Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: [etaylor@granite.com.au](mailto:etaylor@granite.com.au)

### California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia. Each year we sponsor a show and sale, the largest on the West Coast of the United States. Our quarterly journal, *The Sound Box*, is the first phonographic journal published, 36 full-size pages with full colour covers. Membership dues are \$25 per year (in USA). \$45 per year (outside USA). For information: CAPS, PO Box 169, Victorville, CA 92393-0169 USA or [www.ca-phono.org](http://www.ca-phono.org)

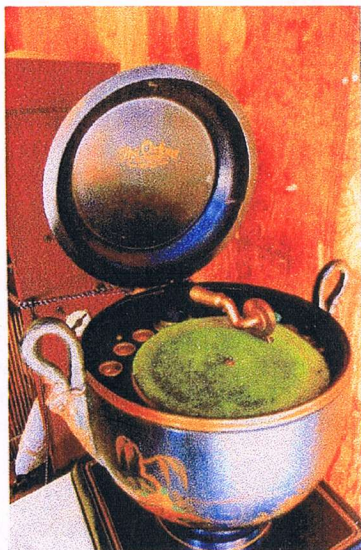
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### The City of London Phonograph and Gramophone Society Limited (CLPGS)

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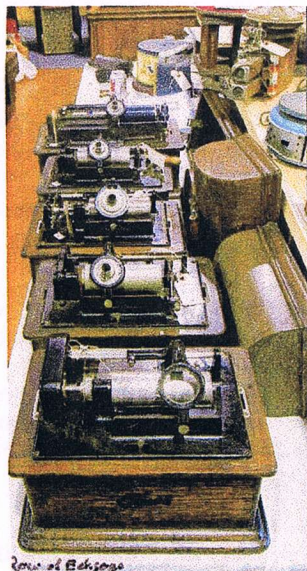
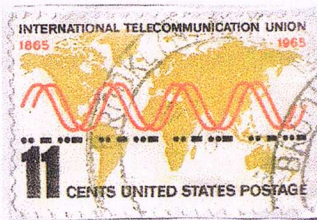
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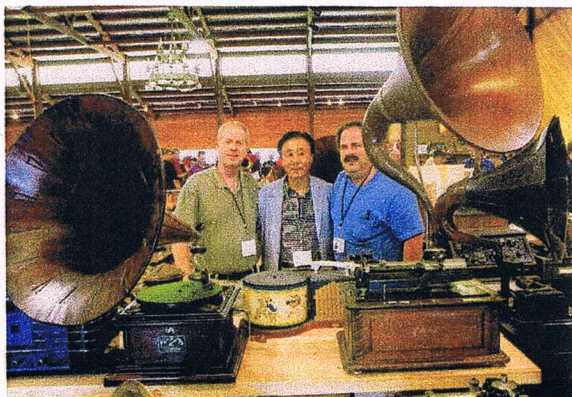
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