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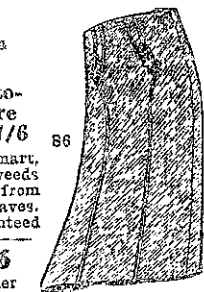


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MADE TO ORDER Very smart, new, and moderately priced—carried out in the pick of the season's Dress Tweeds. Perfect fit guaranteed or money refunded.

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Full range of patterns sent with pleasure.

**FREE!** The Glasgow Gazette to all who want to reduce their Clothing bill without sacrificing quality.



Glassons' Warehouse, 96 Lichfield St., Christchurch

## In the Beginning

### SONGS ROUND WORLD

(Continued from page 13.)

THEN, about 30 years ago, Columbia discs first began to make their appearance. At that time the company was small, but it acquired the rights for Italian Rena recordings and the recordings came on the market as Columbia-Rena discs.

At this time, along with hundreds of others, Mr. Vause was experimenting on the mechanical side to improve the gramophone technique.

"We made gramophone diaphragms," he told me, "of glass, shellac, paper and bits of cork. We even made one out of the middle section of a billiard ball. None of them was any good."

MR. VAUSE, then managing a retail shop in Wellington, was struck with the great future for recordings. He began to import direct from Columbia in London. It was not long after this, in 1916, that Columbia and Regal recordings began to come into the country in regular supplies.

One of the things that gave a big fillip to the business was the visit to New Zealand of the French-Canadian tenor Paul Defaut. Learning of the proposed visit, Mr. Vause placed an order for the tenor's recordings so that on the singer's arrival in Wellington his songs were on the gramophone market with two direct results—record sales and increased purchases of gramophones throughout the district.

ONE other influence on the gramophone market of those days was the World War. The songs that travelled round the English-speaking countries overnight—"Tipperary" and its fellows—were snapped up in recordings.

There was a record made in the Columbia factory at that time which had huge sales. It described the first arrival of the British troops on the Continent. Belgian refugees in England at that time put in the background of crowd effects. Sales jumped at this time from dozens to thousands.

The first recorded fox-trot made its appearance in New Zealand about this time. Mr. Vause remembers it well, its catalogue number was 6036. It was a banjo and piano piece, the banjo played by Cromer, and it had "Bees and Turnips" on one side and "Hors d'Oeuvre" on the other.

A third influence on the sales was the introduction of silent surface recording.

THE Wellington agents of Columbia next persuaded Mr. Vause to join the wholesale side of the business in 1918. He took charge of the sales in the Wellington district, which included Taranaki and Hawke's Bay.

While he was with them, Columbia made some of the recordings at the request of Mr. Vause that soon made notable "hits" in New Zealand. Two of these were "Harvest Moon" and "Breeze."

In 1928 in Wellington there was in fashion a dance called "Yale Blues." The music of "Breeze" had been originally published in 1918. Now, ten

(Continued on next page.)