

# GREAT SCOTT RECORDS

## by Chris Hamilton

### The Drummond family

Great Scott Records was a small record company based in Scotland during the mid 1930s. It was owned by John Drummond of Megginch, 15th Baron Strange and his wife Violet.

Before going into the history of Great Scott Records I would like to dwell a little on the background of John Drummond. Malcolm, son of Andrew, King of Hungary and Queen Margaret came to Scotland in the 11th century and obtained a grant of land from King Robert II. Their son Maurice, after trying his hand at the Crusades in 1256, became a knight and hereditary steward by marrying the heiress to a hereditary knighthood and stewardship! The family assumed the surname Drummond, or to be more exact they took the name Drumin from their original grant of land. This soon became standardized as Drummond.

In the 16th century the family had a feud with the Murrays during which they burnt the best part of that family while they were at worship in their church. This caused the Drummonds to move from the Highlands and they bought Megginch Castle at Errol in Perthshire. At that time Megginch Castle was fairly new and was surrounded by fertile land.

John Drummond was born on 6th May 1900 to Captain Malcolm Drummond J.P., D.C. and his wife Geraldine (daughter of the 1st Baron Amherst of Hackney). He was a great-grandson of Lady Charlotte née Murray (daughter of the 4th Duke of Atholl) and the 9th Baron Strange, himself fifth in descent from James Stanley (later 7th Earl of Derby). One can see that John Drummond had an impeccable aristocratic pedigree. His sister Victoria was a marine engineer, a most unusual occupation for a lady in the years between the two World Wars! Another sister, Frances was an artist.

He, by his own admission in his autobiography *An Inheritance of Dreams*, felt that his education in the traditional classics at Eton bore no relevance to the life he wished to live after he left school. "I never visualized a future", he wrote, "in which I should have to ask for a railway ticket in Ancient Greek or know a girl who would welcome love letters in Latin verse." The only subjects he claimed he was interested in at school were, chemistry, physics, botany, zoology, mechanics and any similar scientific pursuits. After leaving school he went into the army where he found military subjects had some relevance and practical value in the real world.

He inherited Megginch Castle and its estates after the First World War, on the death of his father. He consulted a friendly businessman as to what was to be done. The family were short of liquid assets, as many similar families were at that time, and death duties had to be paid. This adviser said that much land would have to be sold to clear the death duties and what was left would not provide a de-

cent living but could be sold and the proceeds invested to allow John Drummond to move elsewhere and live modestly in relative comfort. After serious thought and much deliberation he decided to ignore that advice. He was the twentieth generation of his line. The estate had been in the family for around 400 years and he reckoned he had enough guts and talent to utilise to turn the estate into a profit making enterprise, in spite of his lack of knowledge of business affairs.



**Megginch Castle, Errol, Perthshire**

John Drummond's first move had to be to find enough cash to settle the death duties and leave some over to run the estate and turn into more cash. Megginch Castle contained several works of art of considerable value, but he did not wish to dispose of them as he considered them all part and parcel of the family heritage. However several valuable books were sold. In one of the rooms in Megginch was a very fine full-length portrait of his great-grandfather's sister and her daughter painted by Angelica Kauffmann. The daughter married the Lord Howard de Walden of those days. John approached her descendant, who was reputed to be extremely wealthy, to find out if he would like to purchase this picture. He turned out to be a charming person and a deal was entered into without any bargaining or signing of contracts etc. A few days later a delightful letter arrived along with a cheque (there was no mention of the cheque in the letter!). This cheque represented the largest sum of money John had ever seen and was enough to settle all the death duties on his father's estate.

John Drummond was a man of many parts. As well as running and modernizing the estate he at one time owned the first fast food restaurant in London, a cinema in Leighton Buzzard and after Great Scott Records ran a film company. He also developed one of the first machines for milking cows. He was one of the first, if not the first, to use a Caterpillar tractor on a farm. He also was a pioneer user of combine harvesters in Scotland. After the Second World War he moved into organic farming, long before the current interest in this sphere! Lastly and not least he was an author with 10 books to his credit: *The Bride Wore Black* 1942, *Pocket Show Book* 1943, *Charter for the Soil* 1944, *Playing to the Gods* 1944, *Inheritance of Dreams* 1945, *A Candle in England* 1946, *Behind Dark Shutters* 1948, *Gold over the Hill* 1950, *The Naughty Mrs Thornton* 1952 and *Proof Positive* 1956.



**John Drummond of Megginch, 15th Baron Strange**

### **Great Scott Records and their artists**

Great Scott Records was set up in late 1933. John Drummond purchased the recording equipment from the administrators of Edison Bell Ltd. This was quality machinery. It was all designed by P.G.A.H.Voigt; the condenser microphone, the moving-coil cutting head, weight-operated turntable and the amplifier. Voigt was a pioneer developer of the moving-coil cutting head, which claimed to give a better quality of recording than the moving-iron type. Edison-Bell first used his cutting head in 1926.

Most of the recordings were made in the great hall at the castle and all the manufacturing was carried out in a factory which had been set up in one of the stable buildings in the courtyard. (This building was unfortunately severely damaged by fire about a month or so after my visit to Lady Strange at Megginch Castle last April.) John McIntosh, the chief engineer of Great Scott Records, told me the electroplating of the masters took 24 hours. The Company employed less than ten people. These included the estate secretary, John F. McIntosh, the engineer, Hugh Lawrie, who printed the record labels and Leslie, the brother of Tom Logie, the estate gamekeeper. Leslie was the salesman of the company and went round the record dealers to encourage them to stock the records.

The roster of artists consisted mainly of local talent, though some artists from as far north as Beauly, near Inverness and as far south as Coldstream in Berwickshire made records for Great Scott. The well-known Scots comedian Wullie Lindsay, who made records for Parlophone in the late 1920s, recorded for Great Scott. As far as I am aware he was one of two artists on Great Scott who had recorded for other companies.



**The Courtyard of Megginch Castle. The record factory was on the right of the picture.**

Other artists included The Fayre Four, a group of four young female concertina players; the Dundee Gaelic Choir; Perth and District Prize Pipe Band; Silver City Harmonica Band; the Astorians Dance Band; Harry Smead and His Boys and Wm. Hartley's "Tiny Tots" Orchestra. William Hartley was the father of Fred Hartley, of Fred Hartley and His Quintet fame (who made many records for Regal Zonophone and other companies). He ran the Dundee School of Music, in Bell Street, Dundee. He formed a small orchestra from his young pupils, aged six to eleven, which he called the "Tiny Tots" Orchestra.

Another band who made recordings for the company was John Reid's Highland Orchestra. John Reid lived in Newtyle, a village just north of Dundee. He was known over a wide area as 'Dancie Reid' and taught the fiddle and country dancing. 'Dancie Reid's' dance band consisted of members of his family, and was one of the earliest Scottish dance bands to broadcast on the wireless. The concert was held in the Wharncliffe Hall in Newtyle and was broadcast in 1933.



**Fraser White the 13 year old winner of the Premier Prize at the March 1934 Perth Music Festival.**

There were quite a number of solo performers who made recordings for Great Scott. Among these were Angus Fitchett, a well-known fiddler, from Dundee; Helen MacRae, from Beaully in Inverness-shire, was well known around Inverness for her violin playing at concerts and ceilidhs in the 1930s and worked with the GPO in Inverness; Alex Henderson, a violinist from the village of Torphins in Aberdeenshire where he was the local tailor; Alex Innes, a shoemaker from Tarland, another Aberdeenshire village, was an expert with the tin whistle; Mackenzie Reid, David Raitt and Ernesto Jaconelli were all piano-accordion players; Hugh Campbell, a highly regarded baritone of the day; J. C. Menzies, tenor; Angus Morrison (tenor), who later recorded for Beltona; Alfred J. Forbes, a tenor from Dundee and Fraser White, the thirteen-year-old chorister from St.Ninian's Cathedral Perth, who won the Premier Prize, a silver cup presented by The Federation of British Music Industries, at the Perth Music Festival in March 1934.



**Frances Drummond, "Apollo", the artist sister of John Drummond of Megginch**

I had the pleasure of meeting James Donaldson, who made a couple of recordings for Great Scott. He played the button accordion. The instrument he used was made by the famous Italian manufacturer Dallapé. James lived at the time with his widowed mother in Methil in Fife. He had started his working days in the coal mines but later left to work on the land. For many years he worked as a grieve on various farms in North-East Fife. In his spare time he played in a band which performed all around Fife and the surrounding area. He described how difficult it was to travel to Errol to make his recordings. He had to take the train from Methil to Thornton Junction, just north of Kirkcaldy, change train to catch the Perth train. On arrival at Perth he had to change trains once more and catch the Perth to Dundee train which stopped at Errol station. He then had to walk one and a half miles through the snow to Megginch Castle to be there by about 10 o'clock in the morning! He normally played Scottish dance music, folk tunes and traditional airs. However he was asked to play *Adeste Fideles*, *La Marseillaise* and the *Cuckoo Waltz*. These he recorded, playing the music by sight after little or no time to rehearse! It is difficult to see how



these tunes could have sold well in Scotland in spite of the excellent quality of the performances! Anyhow this question did not arise as a few weeks after making these recordings James received a letter from the Company informing him that his record would not be appearing in the shops as the company had ceased trading. However before the demise of Great Scott, he was sent a couple of test pressings of his recordings along with a letter congratulating him on his fine playing. He had also a promise that his record would be on sale in the not too distant future.



**James Donaldson with his Dallapé button accordion**

Jim Donaldson was also able to give me some idea of the conditions under which the recordings were made. His recordings were made in the great hall of the castle. The recording equipment was set up in a small booth in one corner of the hall. The microphone was suspended from the ceiling on long wires. There were also some strategically placed leather baffles to improve the acoustic of the hall. This explains why most of the Great Scott records I have heard have an extremely resonant acoustic.

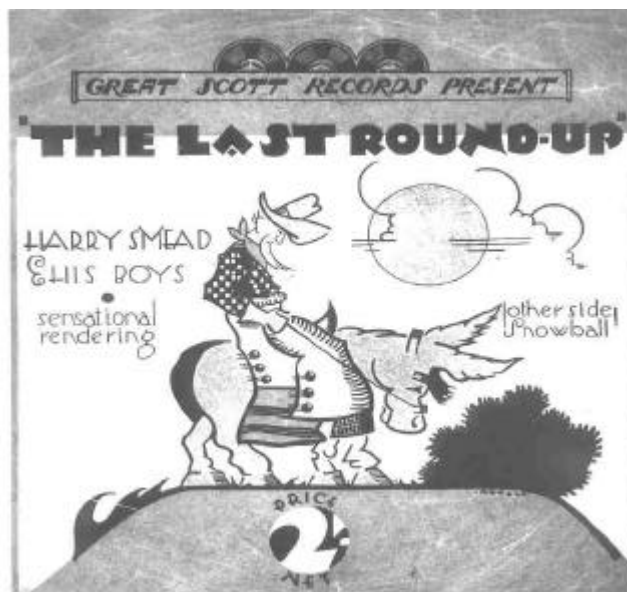
Each record had a catalogue number which was usually the matrix number of one of its sides. The earliest catalogue number I have come across is A116 and the latest A524. To date I have found that the Company issued 84 records. This represents about 166 recordings. There are probably several more as Great Scott advertised a private recording service, but these would not have been on general sale. So far I have come across only one catalogue. This is dated Autumn 1934. I know the records were initially sold at 2/- each and this price was reduced to 1/6d in the autumn of 1934. As the recording ledgers of the company have not survived I am unable to determine the recording dates of any of their issues; neither am I able to give dates of issue of these recordings. However Great Scott Records commenced business in late 1933 and ceased to trade in late 1935.

## Private recordings

The private recording service offered three types of facilities. For those who just wanted one record of themselves performing, the recording was cut onto a synthetic resin in its soft stage. This was then baked and in the course of a few hours was hard enough to be played on a conventional gramophone using trailing needles. This was the only copy and further copies could not be made. The second method was to record the performer on wax, process the wax and provide the artist with a dozen shellac copies in specially printed folders. This cost approximately £5. Further copies were offered at a very moderate price (not given in the catalogue). The third method was used to record an approved artist who considered that he/she might be able to sell his/her records through the shops in the district from which he/she came. Here Great Scott Records undertook to do the recording work entirely free as long as the artist guaranteed the sale of an agreed number of records sufficient to cover Great Scott's expenses. Thereafter the Company gave the artist a royalty per record (around 2½d per record according to Jim Donaldson).

## Sleeves and labels

There were at least three styles of record sleeves. The first had a sort of "art deco" design and picture drawn by Frances Drummond, a sister of John Drummond. The sleeves done by her were signed "Apollo" (her nom de plume, called after her studios, which were named Apollo Studios).



Early Great Scott Record sleeve designed by "Apollo".

Great Scott Records were advertised on one or two occasions in *The Gramophone* and were available in England from Harrods and The Army & Navy Stores. Obviously several shops around Scotland sold them but as to whether they were available from other English stores and shops I do not know. I would welcome any information on this.

The second style had a similar logo at the top of the front side of the sleeve: "Great Scott Records Present". Underneath was the title followed by the artist and then the price. There was a variation of this sleeve which incorporated a photograph of the artist.

The third type of sleeve had a complete change in style of logo and as the sleeve had holes to show the labels of the records no details of titles or artistes appeared on these sleeves. This third type came from the era of the 1/6d retail price.

All sleeves viewed so far were a sort of deep salmon pink in colour with a black cloth tape border on the outside edges to provide some lateral support. The print was in black, and was the only other colour used except for the first type where green was used to colour some of the background.

There were two main styles of label. The first was in a salmon pink colour similar to the sleeve but the printing here was in dark blue as opposed to black. The second style had a sky blue background with gold printing. The logo was similar to the earlier style. However there was one significant addition to the label. This was a stroboscope design on the outer edge of the label. This style of label was introduced in 1934 to coincide with the price reduction to 1/6d.

Great Scott Records were the only Scottish record company to record, manufacture and distribute their own records "in-house". Any other contemporary Scottish record company I have come across contracted at least part of its operations out to other organisations. Great Scott's catalogue of Autumn 1934 claims that they were the only records manufactured in Great Britain outside the London area. Frank Andrews, whose encyclopaedic knowledge of the British record scene is unrivalled, has confirmed that this claim was quite probably valid.

## **Addenda**

After Great Scott Records ceased trading John Drummond sold off the equipment and none survives on site today.

John McIntosh, the Company's chief engineer, told me that many of the records survived for some years after the cessation of business but they were handed over to the appropriate agencies at the beginning of the last war to provide valuable shellac for use in the armaments industry. This means that the only records surviving today are those in private collections. Judging by the number I own and by the numbers I have seen and have been told about there are not too many around today. However I would like to have full details of any records in the possession of readers. This will help me to build up as complete a picture of the Great Scott Catalogue as is possible from this vantage point in time. A listing with as many details as I have been able to uncover is given at the end of this article.

As mentioned in the earlier Great Scott had two main types of label - one with a stroboscope and the earlier type without. I mentioned that the earlier type was of a salmon pink colour with dark blue printing. Since writing that I have come across another version of this type. Here the label is buff-coloured with dark brown printing.





(1) The earlier Great Scott Record label



2) The autumn 1934 Great Scott



The "Tiny Tots" Orchestra with William Hartley (rear left)  
(Picture by courtesy of D. C. Thompson Ltd.)

## Acknowledgements

In concluding this brief history of Great Scott Records I would like to express my sincere thanks to the Right Honourable Lady Strange for all her help in providing me with details of her family; for the use of some of her family photographs and for allowing me to take photographs of her home and the stables where the record factory used to be.

The next three pages contain the discography of all the Great Scott Records that I have been able to find out about. If anyone has information of any other Great Scott Records I'd be grateful if they could e-mail me the details so that I may update this discography. My e-mail address is: [chamil78@sol.co.uk](mailto:chamil78@sol.co.uk)

## GREAT SCOTT RECORDS

Catalogue Number	Matrix No.	Artiste/s	Title
A 116		Rita Masterton (sop)	<i>Cherry Ripe</i>
		David Malcolm (bar)	<i>Birds in The High-Hall Garden</i>
A 124	A 124	The Scottish Light Orchestra	<i>Dream Love Refrain</i>
	A 146	w. John Mathewson (bar)	(Lauderdale)
		Eddie Conner & His Band	<i>Soldiers' Song</i> (Lauderdale)
		w. Male Voice Octet	
A 125		J. C. Lawrance (Comedian)	<i>The Waiter</i>
		" " " "	<i>The Isle of Man</i>
A 132	A 132	Professor Stoneley (vln)	<i>An Autumn Thought</i>
		w. pno & 'cello	
	A 130	Professor Stoneley (vln)	<i>Romance</i>
		w. John P. Ross (pno)	
A 134		John Mathewson (bar)	<i>Border Ballad</i>
		" " " "	<i>Macgregor's Gathering</i>
A 142	A 128	J. C. Lawrance (Comedian)	<i>Lang, Lang Syne</i>
		Archibald Hardie "	<i>The Packman</i>
A 154	A 142	The Fayre Four (Concertina)	<i>Speak-Easy</i>
		" " " "	<i>Russian Fantasy</i>
A 155		D. Taggart Stewart (ten)	<i>The Bonnie Braes o' Airlie</i>
		" " " "	<i>A Dream</i>
A 158		Ernesto Jaconelli (Accordeon)	<i>Mary of Argyle</i>
		" " " "	<i>Light Caval ry Overture</i>
A 165		Piano Record	<i>The Macgregor Patrol</i>
		" " " "	<i>Polly</i>
A 175		Eddie Conner & His Band	<i>Reels &amp; Strathspeys</i>
A 180		Jock McKendrick (Comedian)	<i>Meg O' Amulree</i>
		" " " "	<i>No The Real Mackay</i>
A 183	A 183	Hugh Campbell (bar)	<i>Wee Cooper o' Fife,</i>
		" " " "	<i>Piper o' Dundee</i>
	A 184	" " " "	<i>Leezie Lindsay,</i>
		" " " "	<i>Wee Hoosie by the Sea</i>
A 193		Mackenzie Reid (Accordeon)	<i>Land of The Kilt</i>
		" " " "	<i>Lads of The Sporrn</i>
A 200	A-200	Harry Smead & His Band	<i>Don't blame me - Foxtrot</i>
		" " " "	<i>The Fairy Masquerade</i>
		(The Official record for the new dance: The Hot-Step Rhythm Blues)	
		(r.10 or 11/33)	
A 211		Jock McKendrick (Comedian)	<i>Loch Lomond</i>
		" " " "	<i>The Nice Wee Lass</i>
A 213		" " " "	<i>I'll No' Bother</i>
		" " " "	<i>Donal' Macindo</i>
A 221	A-220	Harry Smead & His Band	<i>The Last Round Up</i>
		" " " "	<i>Snowball</i>
A 224		David Raitt (Accordeon)	<i>American Medley, Bonny Ann</i>
		" " " "	<i>Marquis of Huntly, Mason's Apron</i>
A 226		Hugh Campbell (bar)	<i>'Gin I were a Baron's Heir</i>
		" " " "	<i>Loch Lomond</i>
A 230		" " " "	<i>Aye waukin' O</i>
		" " " "	<i>The Laird o' Cockpen</i>
A 231		" " " "	<i>Jeanie's Bawbee, Forty Good Shillings</i>
		" " " "	<i>Kirsty Forsyth</i>
A 233		Silver City Harmonica Band	<i>Hymn of Lourdes</i>
		" " " "	<i>Scots Selections</i>
A 235		" " " "	<i>American Medley</i>
		" " " "	<i>March, Strathspey &amp; Reel</i>
A 242		Angus Fitchet (vln)	<i>Lass o' Bon Accord, Marquis of Huntly,</i>
		" " " "	<i>Timour The Tartar</i>
		" " " "	<i>Eileen Alanah</i>
A 244		Great Scott Trio	<i>Bonnie Wee Thing</i>
		Arthur Lonie (ten)	<i>The Lea Rig</i>
		" " " "	<i>The Silver Ring</i>
A 246		Stella A. Hannigan (sop)	<i>The Lass with The Delicate Air</i>
		" " " "	<i>As I sit here</i>
A 247		" " " "	<i>She is far from The Land</i>
		" " " "	<i>Hail Caledonia</i>
A 250		Alexander Sinclair (bar)	<i>Green Grow The Rashes O</i>
		" " " "	

A 252		Jack Lamond (Bass-bar)	<i>Myself when young &amp; The Sandwich Man</i>
A 255	A 255	Fraser White (treble)	<i>Flow'r of Britony &amp; For You Alone</i>
A 258	A 256	Wullie Lindsay, Cissie Lang & Co	<i>O for the wings of a Dove</i>
A 260		Wullie Lindsay (Comedian)	<i>How beautiful are the Feet</i>
A 262		Cissie Lang (Irish Brogue)	<i>John's Perty</i>
A 264		Archibald Hardie (Comedian)	<i>Beautiful Pay Night</i>
A 266		" " "	<i>Pride of The Family</i>
A 268	A 270	John Reid's Highland Orch.	<i>Underneath The Bed</i>
A 271	A 268	" " " "	<i>Patsy Burke,</i>
A 280		Mackenzie Reid (Accordeon)	<i>I'll Follow Ye Down to Carlo</i>
A 283	A 283	Charles Rae (vln)	<i>The Buxburn Shoppie Parts 1 &amp; 2</i>
A 297	?	John Reid's Highland Orch.	<i>Laddies at The Sc hool</i>
A 298	A 297	Col. Hutchison	<i>W.R.I.</i>
A 305	A 306	(Private Recording)	<i>Waltz Country Dance</i>
A 317	A 305	J. C. Menzies (ten)	<i>Glasgow Highlanders</i>
A 319		Willie McCarron (Boy Sop)	<i>Scottish Reform</i>
A 321		" " " "	<i>Reel &amp; Reel O' Tulloch</i>
A 323		Dundee Gaelic Choir	<i>Mad Medley Parts 1 &amp; 2</i>
A 325		" " " "	<i>White Heather Selections</i>
A 327		Astorians Dance Band	<i>Waltz Country Dance</i>
A 329		(from the Astoria Ballroom, Glasgow)	<i>Mattinata</i>
A 334		" " " "	<i>Gentlemen Rankers</i>
A 340		T. Alletson (Xylophone) w. orch.	<i>Afton Water</i>
A 342		St.Margaret's Silver Band (Dundee)	<i>Maire my Girl</i>
A 345		" " " "	<i>There's Something about Killarney</i>
A 347	A 347	Royal Strathmore Orchestra	<i>When The Roses Are Blooming in Ireland</i>
A 351	A 348	cond. Cecil A. Low " "	<i>Bluebell</i>
A 353		Kirk & Ross	<i>Take Me Hame To Bonnie Scotland</i>
A 360	A 359	Alfred J. Forbes (ten)	<i>Psalm 24, Tune: St. George's Edinburgh</i>
A 364	A 360	w. Henry Hollingworth's Trio	<i>Paraphrase 65, Tune: Desert</i>
A 365		Alfred J. Forbes (ten)	<i>Till, Till, Oigh Mo Ruin</i>
A 368	A 367	James G. Cameron (bar)	<i>Mairi Mhin, Mheall-Shuileagh</i>
A 370		Wm. Hartley's "Tiny Tots" Orchestra	<i>Wae's Me for Prince Charlie</i>
A 372		" " " "	<i>O' a' The Airs</i>
A 375		Neil Morrison (ten)	<i>Sweet Sue - Quick Step</i>
A379		A. E. Cruickshank (baritone)	<i>Temptation - Foxtrot</i>
		with Alex. Centre (accompaniment)	<i>The Harbour of Home Sweet Home - Waltz</i>
			<i>Who walks in when I walk out?</i>
			<i>Quick Step</i>
			<i>William Tell Selections Parts 1 &amp; 2</i>
			<i>The Cycle Parade</i>
			<i>Highland Patrol</i>
			<i>The Fairy's Wedding</i>
			<i>St.Margaret's from Bonnie Dundee</i>
			<i>The Jolly Miller</i>
			<i>Two Comrades</i>
			<i>Low: Sands of Sahara w. Johnny Beveridge (vcl)</i>
			<i>Low &amp; Scott: Solitude</i>
			<i>Scottish Reform</i>
			<i>Dashing White Sergeant</i>
			<i>Foursome Reel,</i>
			<i>Highland Schottische</i>
			<i>Scots Wha Hae</i>
			<i>Robin Tamson' Smiddy</i>
			<i>Ae Fond Kiss</i>
			<i>The Bonnie Lass o' Ballochmyle</i>
			<i>Kirkconnel Lea</i>
			<i>Bonnie Galloway</i>
			<i>McGregor's Gathering</i>
			<i>Invictus</i>
			<i>The Sailor's Yarn</i>
			<i>School Companions</i>
			<i>Melody Land Parts 1 &amp; 2</i>
			<i>The Bonnie Lass o' Ballochmyle</i>
			<i>Ae Fond Kiss</i>
			<i>The Gentle Maiden</i>
			<i>Wha'll be king but Charlie</i>

A 380		Silver City Harmonica Band	<i>Our Director</i>
		" " " "	<i>Savoy Irish Medley</i>
A 382		" " " "	<i>Naval Cadet</i>
		" " " "	<i>The 93rd Farewell</i>
A 384		" " " "	<i>Irish Selections</i>
		" " " "	<i>Scotch Selections</i>
A 388		George Hill (ten)	<i>My Love is Like a Red Red Rose</i>
		" "	<i>Scotland Yet</i>
A 390		J. A. H. Whiteley (pno)	<i>Old John Bradelum</i>
		" " " "	<i>The Egg</i>
A 392		Miss M. Mackie & Charles Rae (vlns)	<i>Waverley Parts 1 &amp; 2</i>
		J.A.H.Whiteley (pno)	
A 394	A 395	J. Mallabar Carrick (bar)	<i>Bonnie George Campbell</i>
	A 394	" " " "	<i>Until</i>
		both acc. by "The Alice Trio"	
A 396	A 396	Helen R. MacRae (vln) & Margaret Sinclair (pno)	Highland Selection: <i>The Highland Wedding (March), Miss Drummond of Perth (Strathspey), The De'il among the Tailors ( &amp; Variation) (Reel)</i>
			<i>A March, Strathspey &amp; Reel Selection</i>
A 402	A 397	Margaret Sinclair (pno)	<i>O' a' The Airs</i>
		J. C. Menzies (ten)	<i>Bonnie Wee Thing</i>
A 406	A 406	Perth & District Prize Pipe Band	<i>79th Farewell, Caledonian Society, Sandy Duff (March, Strathspey &amp; Reel)</i>
		" " " " "	<i>Farewell to The Creeks, Because He Was a Bonnie Lad, Mackay's Reel (March, Strathspey &amp; Reel)</i>
A 408	A 408	Perth & District Prize Pipe Band	<i>Bonnie Ann, Maggie Cameron, Duntrune (March, Strathspey &amp; Reel)</i>
		" " " " "	<i>Rowan Tree, Minstrel Boy, Badge of Scotland (Marches with seconds)</i>
A 410	A 410	" " " " "	<i>My Home, Pride of Scotland (Slow Marches)</i>
		" " " " "	<i>Highland Rory, Marquis of Huntly, Kate Dalrymple (March, Strathspey &amp; Reel)</i>
A 413	A 412	Alex Henderson (vln), Alex Innes (tin whistle) & Edith Aitken (pno)	<i>Stracathro</i>
	A 413	" " " " "	<i>St.Kilda</i>
A 414	A 414	Alex R. Henderson (vln) & Edith Aitken (pno)	<i>Neil Gow's Lamentation for James Moray of Abercairney</i>
		" " " " "	<i>The Braes o' Auchtertyre, Miller o' Drone, Speed The Plough</i>
A 416	A 416	" " " " "	<i>Pastoral Air: Fyvie Castle (by J. Scott Skinner)</i>
		" " " " "	<i>Pipe Marches: Lochaber Gathering, The Athol Highlanders' Farewell to Loch Katrine</i>
A 418	A 418	Alex Innes & His Tin Whistle w. Edith Aitken (pno)	Scottish Selection: <i>Road to The Isles Keel Row, Kate Dalrymple</i>
	A 419	" " " " " "	Scottish Selection: <i>Cock o' The North Hielan' Laddie, The Wind That Shakes the Barley</i>
A 421		Angus Morrison (ten)	<i>Silent Worship</i>
		" " " "	<i>Serenata</i>
A 423		" " " "	<i>O Open The Door</i>
		" " " "	<i>Jessie, The Flower o' Dunblane</i>
A 442		John Reid's Highland Orchestra	<i>The Haughs of Cromdale</i>
		" " " "	<i>Triumph</i>
A 445		" " " "	<i>Come ashore jolly Tar</i>
		" " " "	<i>Hamilton House</i>
A 425		Swanson & Yaw (Comedians)	<i>At the Launch of The Cunarder</i>
		w. Tommy Neilson's Band	<i>Descriptive</i>
A 476	A 476	Jas. Donaldson (button accordion)	<i>Adeste Fideles, La Marseillaise</i>
	A 477	" " " "	<i>Cuckoo Waltz</i>
		(both sides unissued - test pressing viewed)	
A 480	A 481	John Hyslop (bass-bar)	<i>Bonnie Langholm</i>
		" " " "	<i>There's a Wee Bit Toon</i>
A 508	A 508	A. H. McCall (ten)	<i>Little Town in The Old County Down</i>
	A 509	" " " "	<i>We're a' Scottish Here</i>
A 524	A 524	McKenzie Reid (piano accordion)	<i>Broon's Reel</i>
	A 525	" " " "	<i>Rory O'More</i>

A 532		John Reid's Highland Orchestra	<i>Quadrilles - 4th figure</i>
		" " " "	<i>Quadrilles - 5th figure</i>
A 556	?	James Halkerston (Harmonica)	<i>Harmonica Selections 1</i>
	?	" " "	<i>Harmonica Selections 2</i>

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## POSTSCRIPT

I have included scanned images of contemporary newspaper photographs of the Great Scott record operations, which were given to me by Peter Symon, whose parents live in Errol, a village near Megginch Castle. Once I find out what newspapers the pictures come from I'll publish the details.

The bottom picture on the next page shows Tommy Lorne, the well-known Scottish Music Hall artist. The caption says he made some recordings for Great Scott Records the previous day to the photo session. Any of his records are scarce. He made recordings which were issued on Broadcast Twelve, Beltona and Decca. I've not come across any on Great Scott and do not know any one has heard of any. The only Great Scott catalogue I've seen makes no mention of any Tommy Lorne records. It is possible that they were not issued. Tommy Lorne with appeared with W. S. Percy at the Pavilion Theatre, Perth in July and August 1933. He probably made his recordings during that period. (See advert on page 15.)

On pages 16 and 17 I've included some adverts, articles and photos from the *Perthshire Advertiser*, which give more of the Great Scott Story.

Chris Hamilton, October 2000



Gramophone records in the process of production at Megginch estate.



SCOTTISH LAIRD'S GRAMOPHONE VENTURE—A group taken at Megginch Castle yesterday, where Mr John Drummond has formed a company for the manufacture of gramophone records. Mr John Drummond (centre, second row) and Mrs Drummond (centre, front row) are seen with some of their recording staff and the "Fayre Four," who were recording.



DISCUSSING THEIR "RECORDS."—Mr John Drummond of Megginch Castle, Errol (right), snapped with Tommy Lorne and W. S. Percy, the well-known comedians, when they made records yesterday at the Great Scot Gramophone Record Company at Megginch. The company has been formed by Mr Drummond to provide employment and to discover fresh talent in Scotland.



Advertisement from the Perthshire Advertiser of 4th October 1933



Advertisement from the Perthshire Advertiser 5th July 1933



## New Venture in the Carse



An interesting venture inaugurated in the Carse by Mr John Drummond of Megginch Castle is the making of gramophone records under the title, "Great Scot Records," and in this group are members of Eddie Connor's Dance Band and Perth vocalists who took part in the first recordings at Megginch.

["P.A." Photo.

Perthshire Advertiser, 5th August 1933

## "Great Scot" Records

PERTSHIRE MAN FORMS  
GRAMOPHONE COMPANY.

The "Perthshire Advertiser" understands that Mr John Drummond of Megginch Castle has formed a gramophone company for the purpose, principally, of recording the work of Scottish artistes. The company has been called "Great Scot Records."

The first recordings of the new company were made at Megginch yesterday, when, amongst others, a number of Perthshire vocalists and instrumentalists performed in the afternoon and evening. Further records will be made to-day.

Perthshire Advertiser, 2nd August 1933

**STAND No. 33** Phone Errol 1

## MEGGINCH ESTATE

**DEPARTMENTS:**—Building, Joinery, Gramophone Records, Cement Work, Dairy Farming, Fruit and Vegetables, Horse Breeding, etc.

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While we are principally Wholesale, it will give us very great pleasure to see you and show you our various products. Of special interest, New Local Gramophone Records and plans of the new American System of Milk Production.

Perthshire Advertiser, 4th April 1934

At the Megginch Estate stand a large collection of Scottish gramophone records will be on show, including some of local interest specially issued for the show. This gramophone factory is the only factory outside London in Great Britain doing all the processes of recording and producing records. The display will include some interesting and useful types of modern furniture made by the joinery department, and especially an artistic road-sign of the kind which is lit up by motor car headlights. From the cement department they are exhibiting their cement tiles, which form a simple and cheap form of roofing. The dairy farm department are showing their plans for the new hygienic American milking system at present being constructed on the estate. In this system the cows are milked in a special parlour apart from the byre, and the milk is passed by machine through a special hygienic pipe into a refrigerator, where it is cooled to 45°, and from thence into an exclusive type of sealed container in which it is sold and which is non-returnable.

The scientific side of dairying has been

Perthshire Advertiser, 4th April 1934