



# The Phonographic Record

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

A Society formed for the preservation of Recorded Sound

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## FOR YOUR INFORMATION

Another year has again slipped away, bringing with it many changes. The major one of these is devaluation of the New Zealand Dollar. This, on the surface, will appear as an advantage for overseas members by increasing the purchasing power of the U.S.Dollar and English Pound; but, unfortunately, devaluation is a two-edged sword causing the cost of all raw materials imported into New Zealand to rise. Hence, in the long run, this will bring about a further rise in the cost of parts. Wages also continue to rise in New Zealand, and these also will add to the manufactured cost.

**ADVERTISEMENT:** "Water slide transfers for sale. All orders over \$10 less 10%.  
Postage 50c. All prices Australian \$ M.Tucker, 28 Meredith Ave., Hornsby Heights, N.S.W.  
2077, Australia.

Edison	50c	Edison Standard Banner	\$1.50
T.A.Edison Trade Mk.	50c.	Edison Gem Banner	\$3.00
Edison Home Banner	\$1.75	Edison Standard Horn Transfer	\$1.50
G. & T.	\$2.00	Edison Home Horn Transfer	\$1.50
Graphophone 5" (plus shield)	\$3.00	Set 4 Gold Lines	\$1.00
Ericson Telephone (set 4 transfers)	\$4.00 "		

## AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS - 1899

### HIS MASTER'S VOICE

### OR DOG TRADE MARK OR VICTOR TRADE MARK

Used in all countries bar Russia we believe. Was first used in the United States by the Victor Corporation. This series would be incomplete without covering the story of the His Master's Voice or Victor Trade Mark. This trade mark is without a doubt, still the best known trade mark in existence and, as far as we know, is still used today. It all began with a scene painter by the name of Mark Berraud who obtained a bull terrier puppy which he named Nipper. Nipper became a family pet, accompanying him to work at the Princess Theatre, Bristol, where he would curl up in an old coat while his master worked. After Mark's untimely death at the age of 39, the family broke up and Mark's dog was adopted by his brother Francis. It seems Nipper was noticed to often sit in a listening pose, almost as if he was expecting his former master to return. It was in this pose that Francis painted a picture of him, adding the phonograph afterwards.

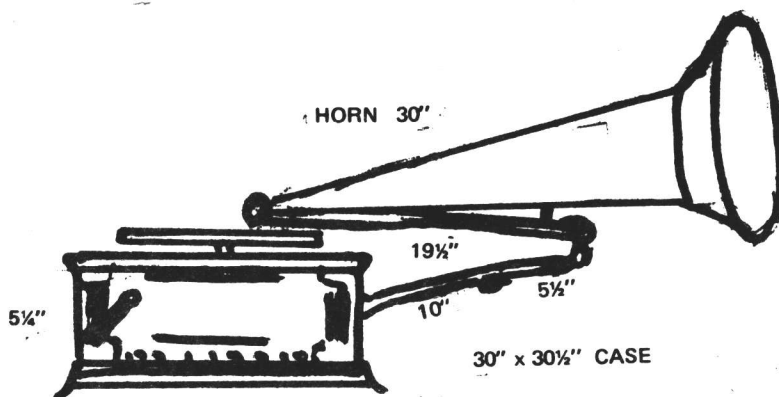
The picture completed, he approached the Edison Bell Consolidated Phonograph Company Ltd., London, for the sale of his painting, but they were not interested and turned his offer down. The picture, for lack of interest, was put into a corner of Francis' studio, until one day a friend noticed it and suggested to Francis

10.

that it would look better with a brass horn, one like the type fitted to a machine made by a new company in Maiden Lane. Francis visited the new company with intent to borrow a brass horn, but when it was discovered what he wanted it for, he was informed that the company would be interested to see the altered picture. The end result was that he painted out the Edison machine and painted in the then current 7 inch machine being manufactured by the Gramophone Company for which the Gramophone Company paid him One Hundred Pounds (\$200). He later was employed by the Gramophone Company to paint replicas for most of their overseas offices. The original, as far as we know, still hangs in the Board Room, and the brush marks are still visible where the picture was altered. For anyone interested in reading more of the story, we recommend they obtain a small book edited and produced by Ernie Bayly of the Talking Machine Review.

# **VICTOR M No.29**

Regarding the Victor Model M illustrated last issue a letter to hand from Larry Slick informs us that there are six different model M's and he has included the dimensions of this Model, which is described below —



JOHNSON TYPE PLATE

PATHE

W.T.Norris

There seems quite some interest in Pathe Hill & Dale records. These seem to keep turning up in odd places and are always of interest to record collectors. In the past, we have printed what information we had, but lately we have been requested for more information as to date, colour and origin etc. To those who want it first hand, may we direct you to a book entitled Vertical Cut Cylinders and Discs. This is mainly a catalogue of Hill & Dale recordings of serious worth, along with information and dates on the production of Pathe cylinders and discs and has been compiled by Girard & Barnes and printed by the British Institute of Recorded Sound, 38 Russell Square, London W.C.1. First printed in 1964 and contains 196 pages. According to this volume, Pathe first started production in 1896 with a soft brown wax cylinder.

By 1901-02 Pathe offered a deluxe cylinder for sale. These were packed in boxes covered with green marbled paper with a gold band round either end and at the break in the box and a photograph of the recording artist pasted on the lid of the box. The record was still a light brown colour.

1903-1905 saw the advent of monster cylinders. These were 5 inches in diameter and twice the length



T.M. The King and Queen of Spain.



H.M. the King of Italy.



By Appointment to H.M. Queen Alexandra.



H.M. The Shah of Persia.



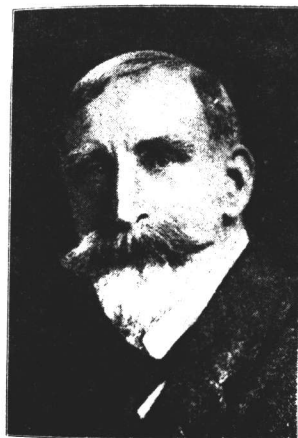
The Khedive of Egypt.

LOOK FOR OUR PICTURE TRADE MARK,  
"HIS MASTER'S VOICE,"  
KNOWN THROUGHOUT THE WORLD AS  
THE HALL MARK OF QUALITY.



His Master's Voice

You know it by this



FRANCIS BARRAUD.



VICOR RECORDS

of an Edison standard 5 inch cylinder (8½"). Playing time is reputed to be five minutes. As far as we know, none now exist. For an illustration of a machine designed to play these monster cylinders, see Page 34 of Volume 3 Issue 4. Also in this issue, we illustrate all four sizes of cylinders — this includes the large one (Celeste). Pathe used a method of duplication much the same as Edison, but not only did they duplicate cylinders, they also produced discs from cylinders; both were Hill & Dale cut.

**1905-1906** saw the advent of Pathe Discs and for a time both cylinder and discs were being produced. Cylinder production ceased during 1910. What we do not seem sure about is when Pathe branched out; the exact dates that is, somewhere between 1902-1906. We would be grateful for information as to when Pathe opened a factory in U.S.A. and England.

**NOVEMBER MEETING** Our Christmas meeting this year was both varied and entertaining. The son of one of our local members, Clarrie Stewart, entertained with a musical saw, accompanied by his companion playing an electric organ — a most versatile pair. Members then came to the fore with Gavin East playing records on his instrumental Cylinder machine, one being "Whistling Rufus" of 1898 vintage, followed by a Zyllophone solo with fantasia on Irish and Scottish melodies. Joffre Marshall produced his Celestina, fully restored by fellow member Bill Flecknoe, playing for us such tunes as "Near a Little Cottage Dear", "In the Gloaming", and "Daisy, Daisy". It was noted an original roll cost 85c., which would probably be considered most expensive in those days. Following this, Bill Dini produced a diamond disc record which he had recently had the good fortune to acquire. This was Thomas Edison giving a personal message to the people of New Zealand on 11th Feb., 1928. On the reverse side, Charles, Edison's son, gave the same message as his father was very deaf and his message a little difficult to understand. It was interesting to note that all three records produced are now held in Christchurch.

To conclude the evening, supper was served, with Mrs Norris, wife of the President, cutting the Christmas Cake. Drawing of the raffle concluded a most successful evening.

### THE FERRYMEAD DISPLAY — J.L.MARSHALL

At the time of writing of these notes our Society has just experienced one of the best days of activity and from a financial point, a record takings. New Year 1977. The display was open for four consecutive days from Jan. 1st through to 4th. A total of 194 adults and some 87 children visited the display of phonographs and gramophones. On January 4th the door sales and other donations and posters amounted to \$27.80 which is a record so far.

The tram now brings members of the public down as far as Truscotts Road which is just a little less than 100 yards from our display. The speaker system is proving its worth, and with the addition of some varied tapes, we are now able to offer some interesting variations of old time music. A visitors book has just been introduced and it is gratifying to receive some kind remarks. "Keep up the good work", "Fine Display", "Interesting" etc., are just a few of the wishes of the public. How nice it was to see so many people from Australia over here on holiday. Ferrymead has big potential in years to come. We look forward to seeing more and interesting work being done at our display in the year ahead.

### ILLUSTRATIONS

**PATHE** — Under this caption we have a number of illustrations. One on cylinders, illustrates all four sizes manufactured by Pathe. The first two ("Ordinary Size" and "Salon") have appeared in New Zealand, but the other two, Grand Concert and Celeste seem non existent.

**ORPHEUS ATTACHMENT** — These attachments are found fitted to small open works Pathe machines, but could be fitted to other makes. As we see it, it enables a larger horn to be fitted to a small machine.

**PATHE TRADE MARK** — This is a photograph of Pathe Trade Mark as found depicted on the side of a Pathe machine.

**PATHE ORIENTAL LABEL** — We are not sure if we have labelled correctly, but we would accept information. We feel sure it has been produced by Pathe, — but stand to be corrected!

**SAPPHIRE BALL** — Pathe's claim to fame was like Edison's Diamond, it never wore out — there were no needles to change. This illustration clearly shows the shape of a Pathe stylus as it appears on many Pathe record covers.

**RECORDAVOX and SILVATONE** — These two records have been produced for the home recording enthusiast, were recorded by a sapphire or diamond tipped stylus and played back with a fibre, bamboo-type needle.

*Recordavox — according to the makers*

"The standard 6 inch disc occupies approximately 1½ minutes for recording or reproducing."

"Any gramophone can be used, either mechanical or electrical."

"Best results are given by special "Recordavor" needles, failing these bamboo or fibre needles may be used; but steel needles will irretrievably damage the disc."

"When the record is being played, adjust the speed of the gramophone to obtain the natural tone of the voice."

"Care should be taken not to scratch the recording surface of the "Recordavox" disc which, being made of metal, lasts longer than an ordinary gramophone record."

**THE ORO-TONE CO. 1010 GEORGE STREET, CHICAGO, U.S.A. —**

Also made recording blanks. We have a record cover on which is printed the following information: —

**"PATHE RECORDING RECORD"**

**PLAY THIS RECORD WITH A WOOD FIBRE NEEDLE**

**A STEEL NEEDLE WILL DESTROY THIS RECORD**

**SPEAK OR SING IN A STRONG, CLEAR, DISTINCT VOICE TO SECURE**

**THE BEST RESULTS**

**SEND A VOICE MESSAGE**

"This envelope contains one Pathegram blank made under U.S. Patent No.1,421,045 dated June 27th, 1922. Other patents pending and is to be used in conjunction with the Pathegram writer or voice recorder — or the No.100 Oro-Tone Edison recording, reproducing and radio attachment."

**"INSTRUCTIONS — FOR RECORDING ON THE EDISON PHONOGRAPH.**

Remove the Edison reproducer and engage the No.100 attachment. Remove cap "C" and connect recording horn. Insert recording needle as far as it will go. Move attachment until the two arrow heads on attachment meet (X thus). Now tighten thumb screw "S" ... not too tight. Put on Pathe aluminium recording record and throw the Edison in gear the same as when playing the Edison record. Start the recording needle about 1/8" from edge of record. Allow turntable to make two or three revolutions so as to attain regular speed before commencing to record.

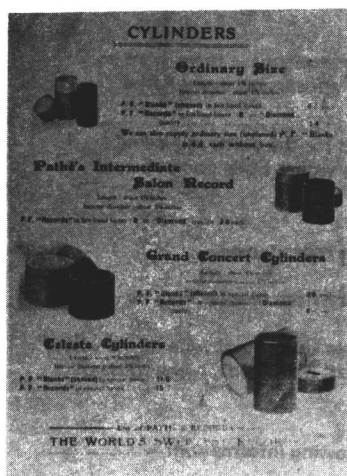
**"SPEAK OR SING DIRECTLY INTO THE HORN** keeping the mouth about ½ inch from the opening. Do not touch the horn while recording. Speak clearly and distinctly. The louder you speak or sing the louder the record will be. If you speak or sing extra loud keep your mouth 1 inch away from horn to avoid blast or distortion. It is best to have your speech committed or written to avoid awkward pauses in the recording. For recording group singing, instrumental selections, etc., do not use recording horn, but remove grille in the Edison and sing or play directly into the tone chamber (as close as possible) being sure that cap C is not removed and that the arrow heads meet before tightening set screw "S".

**TO REPRODUCE THE RECORDED RECORD**

"Remove recording needle and horn. Put on cap C, release set screw "S", insert a short fibre needle. Move attachment until the two arrow heads meet and then lower on the record. Remember that the shorter the fibre needle the louder the tone. If tone is not clear, the fibre needle, no doubt, has a fuzzy point — change needles. Do not use anything but a fibre needle. Steel needles will destroy the record. By using fibre needles the records last indefinitely. Be sure to use a clean, sharp pointed fibre needle when playing the record. A fibre needle with a fuzzy point will not retain contact and will not reproduce properly."

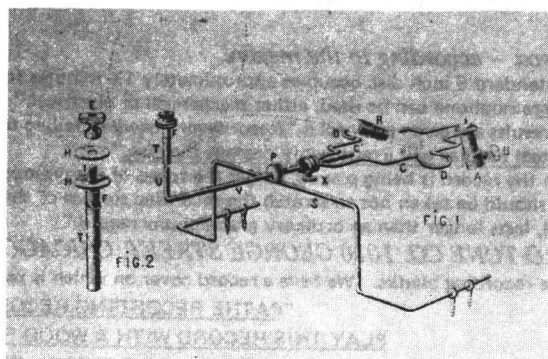
**SILVATONE SOUVENIR**

We believe this record along with Recordavox, Pathe Oro-tone and Kingston are all much the same and were all manufactured for the enthusiast who wanted to make records at home. See Page 16 Vol Issue 2 for an illustration of the Pathe Oro-Tone attachment fitted to an Edison diamond disc. There must be others like this — information please?



PATHE CYLINDERS

# PATHE



NEW "ORPHEUS" ATTACHMENT.



PATHE TRADE MARK



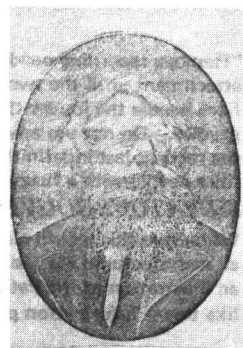
PATHE ORIENTAL LABEL



SAPPHIRE BALL



TWO ALUMINIUM RECORD BLANKS



SAMUEL MORSE

**SAMUEL MORSE –**

The inventor of the telegraph needs no introduction, see "Transport of Sound".

**HIS MASTERS VOICE –**

Taken from a record cover, clearly shows how H.M.V. made the best use of picture as a trade mark. Below, the artist Francis Barraud, along with four sizes of Victor records – 7", 10", 12" and 14".

**RECORD LISTENING POST No.20**

by Barry Sheppard.

Around Christmastime, I try to include in my reviews some little thing which will delight children; perhaps my Readers' children. In this issue of Recent Releases I have two albums from E.M.I., entitled "KIDDIES FAVOURITES" – Volume 1 and Volume 2. Listening to these stories once again brought memories of my own childhood when one would turn on the radio and either hear them being played from a 45 r.p.m. record, or sometimes from the old 78 r.p.m. version. Volume 1 covers four stories as presented by the original storyteller and cast:-

"HOPALONG CASSIDY AND THE SHEEP RUSTLERS" –

"HOPALONG CASSIDY – A BOY'S BEST FRIEND" –

"DIANA AND THE GOLDEN APPLES" – and

"SPARKY AND THE TALKING TRAIN".

Volume 2 brings us six more delightful stories:-

GERALD McBOING BOING – "I Taut I taw a Puddy Cat!" –

"HOPALONG CASSIDY AND THE TWO-LEGGED WOLF" –

"LITTLE TOOT" – "GOSSAMER WUMP" – and "BUGS BUNNY MEETS ELMER FUDD."

Well, the recordings are good, and I'm sure (as they did for me) they should delight even my oldest listeners. Still with E.M.I. we turn now to one of the finest light orchestras of all time, that of MANTOVANI & HIS ORCHESTRA, with the title: "MORE MANTOVANI GOLDEN HITS" – (DECCA – SKL – 5230).

As with the First Volume of Mantovani's Golden Hits, (which was not reviewed) this album also provides an opportunity to look back over the years and select the 'cream off the milk' – a difficult job when so many titles seem to qualify. Amongst those in this album are:- CARA MIA/STRANGER IN PARADISE/GIGI/A CERTAIN SMILE/LIMELIGHT/THE WAY YOU LOOK TONIGHT/LOVE IS A MANY SPLENDOURED THING/ and many more. The entire album is clear; recorded in full stereophonic sound, and has the true 'Mantovani touch'. I consider this a worthy pressing for any record collection.

From E.M.I. we move on to another major Recording Company – that of PHONOGRAM – with yet another recent release by a well known orchestra directed by RAY CONNIFF. Nearly all the numbers featured in this pressing I had not heard of before; but the one I knew, entitled "Memories are made of this" – Ray Conniff has certainly mastered in his own style. The recording is clear, and for added listening pleasure, is in Quadraphonic sound. The title: "SEND IN THE CLOWNS" – (CBS - SBPO-234847).

My final pressing in this review comes from our very own Christchurch Recording Studios – that of ROBBIN'S RECORDINGS. The title: "SOMETHING DIFFERENT" – (ROBBINS – RRLP-100) – and it features JOHN McVEAN on Bagpipes and IAN GRANT on Organ. The Organ and Bagpipes are two of the oldest known instruments; the Bagpipes – originally a solo instrument with its own embellishments – is different in this recording, in that the Piper plays mainly theme notes leaving the Organist to play in unison – and 'add the trimmings!' Numbers which cover this disc range from beautiful Maori melodies to a modern Samba. The recording is clear and very well balanced, and I am sure it will please the average listener. "Something Different" – well, it certainly is! That's all the grooving for now Folks, so – Happy Listening.

**TRANSPORT OF SOUND by N.Johnson****THE BATTERY AND THE ELECTROMAGNET: DISCOVERIES WHICH MADE THE TELEGRAPH POSSIBLE.**

The telegraph system which Samuel Morse introduced during the 1830's and 1840's was an end product of over 100 years of progress in electrical science. It was this ancestry which had given the telegraph the essential tools upon which it was based. For although experimenters had attempted to devise telegraph systems during



the 18th Century, they had not had the two crucial items which made it possible for Morse, and others, to achieve success. These were the battery, and the electro-magnet. Essential too, was the development of wire-drawing processes, only this seems to have taken place independently of electrical science. The first battery was invented in 1796 by Alessandro Volta, a professor at Pavia, in Italy. He had followed up discoveries made over the previous 10 years by Luigi Galvani in Bologna. Galvani, a medical man, had discovered that when metal pins were pushed into the dissected legs of a frog, the legs twitched violently. He decided that animal muscle stored or generated electricity which was suddenly discharged when the pins were inserted into it.

Alessandro Volta repeated this experiment but decided that it was the metal of the pins which generated the electricity; not the frog's muscle. He concluded that the muscle twitched because of electricity fed into it; not because of electricity coming out of it. Volta proved his point by replacing the frog muscle with a cup of salt water into which he placed two strips of metal, one of zinc and the other of either silver or copper. The device generated a small quantity of electric current — the world's first battery had been made. A number of these cups were constructed and then connected together so that the quantity of electricity was increased. Later, to improve the battery's performance, Volta replaced the salt water with dilute sulphuric acid. In 1800 the battery — or Volta's pile as it was originally called — was introduced to scientists in England, who were soon utilizing it to decompose water into oxygen and hydrogen, as well as carrying out other experiments.

The battery created changes in the science. Before its invention no device capable of steady flow of electric even potential. Now, investigation were batteries which were being constantly improved upon. In Copenhagen, Hans Oersted discovered a compass needle was it was placed near a connected to a battery, effect which Cooke and based their telegraph

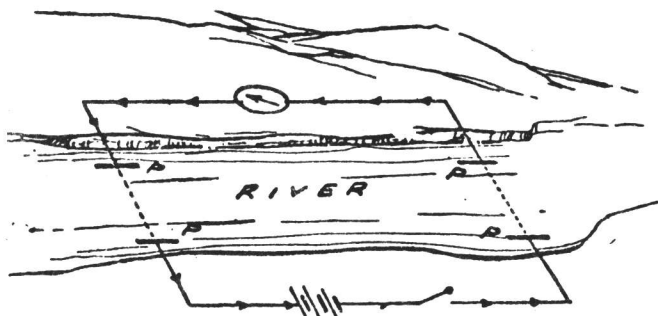


FIG. 20.—Illustrating Morse's experiment across a river. Wireless communication by Conduction.

enormous of electricity. there had been providing a current at an new fields of explored, using themselves improved upon. Christian (in 1819) that deflected when wire that was It was this Wheatstone upon.

Only a year after Oersted's observation, another discovery of immense importance for the future telegraph was made. Several scientists working independently, discovered that if an iron rod was inserted into a coil or wire which was connected to a battery, the rod became magnetized. From this experiment was developed the electromagnet, which when carefully designed, was far more powerful than a natural magnet. Furthermore, the magnetism of an electromagnet is under the control of the electricity that flows through it, and when the current is switched off the magnetism ceases. It occurred to several observers that the magnetism could be controlled from a distance, by a switch being located far from the electromagnet and its battery, but connected to them by wire. It was upon this simple notion that Morse would base his telegraph. Scientists who investigated the new electromagnet, discovered a set of general facts concerning its behaviour. They discovered that a weak electric current flowing through it produced only a little magnetism, and that the greater the current the more powerful the magnetism, until a point is reached where the iron rod becomes magnetically saturated and a further increase in current produces little or no change in its condition. Now, an electromagnet placed at one end of a long line received only a very small current since the resistance of the line limited whatever current the battery was capable of producing. The obvious solution was to increase the number of batteries (i.e. increase the voltage) in order to overcome the line resistance. But there was another solution, that being to increase the number of turns of wire on the electromagnet, which makes it more sensitive to small currents. Both of these solutions were utilized by Joseph Henry in America in 1831, when he succeeded in using an electromagnet to ring a bell at the far end of a long line. Henry, who later became the first director of the Smithsonian Institution, recognized that his experiment was a valuable step towards producing a practical telegraph. But he went no further with the idea. Strangely enough, when Morse began work on his own telegraph, he had never heard of Henry's experiment, but in 1837 his partner Leonard Gale informed him of it.

Contd. next Issue .....