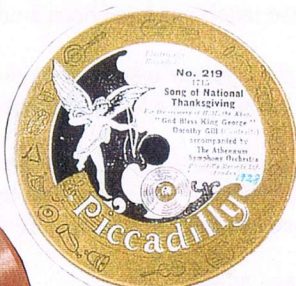
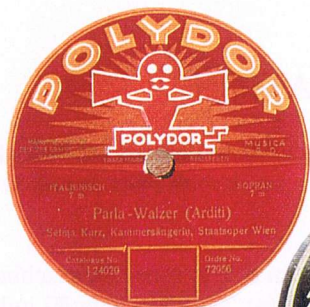


# The Phonographic Record

*Journal of the Vintage Phonograph Society of New Zealand*  
 A Society formed for the preservation of Recorded Sound  
 Volume 42, Issue 3. May/July 2007



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## FOR YOUR INFORMATION

For a number of years the Vintage Phonograph Society of New Zealand has lacked a place to display what is left of its collection of machines which were once displayed at the Old Church at Ferrymead.

Through one of our members, Roger Brown, we have been able to move the machines we have left to the Oxford Museum. Oxford is a small town approximately 40 miles west of Christchurch.

These machines have been stored in a shed at Gavin East's home at Lincoln.

Roger says our machines have created a lot of interest since being in the Museum and are bringing in a lot of extra people on "Open Days".

We have received a good letter from Peter Bowler who was very pleased with the article (in the last magazine) by Derek Cockburn on Mina Foley and was also pleased to see pictures of the Pressure Gauges.

*Walter Norris*  
**Editor**



**On View at the  
 Buurkerkhof  
 10, 3511 K.C.  
 Utrecht,  
 Holland**

*The mechanical  
 nightingale, France,  
 ca. 1880.*

### ADVERTISEMENT

We have a quantity of back issues of the Phonographic Record, which are for sale cheap. We would like to supply as near as possible, complete sets.

***\$10.00***

## ILLUSTRATIONS

Some information about records - see article by Gavin East.

In this issue we have included more record labels than usual. At our last meeting our Society decided to include photographs of records purchased from a deceased collector in Greymouth.

We have researched the record labels and Don Taylor has compiled a very good book "English 78". Allan Sutton & Kurt Nauck covered the American 78s. Their publication uses a CD for the illustrations.

### Polydor

Manufactured by Deutsche Grammophon A.G. and sold worldwide, produced in England in 1925 and is of serious music. After the 1939 - 45 war they were sold as a Decca product with an orange label.

### Tri-ergon

We have no information on this record. Can anyone help?

### Scala Ideal Record

Not uncommon in New Zealand, an English company which appeared in 1911. Their records were pressed in Germany using Masters from Beka.

### Piccadilly

Was launched towards the end of 1928 by the Metropole Gramophone Co. Ltd. Sold for 1/6d and later for 1/1d and over four years issued a large Catalogue.

As well as their own records a quantity of Grey Gull and American Masters were used. The records are coloured gold, black and white, the gold border is decorated with musical instruments. Music on these consisted of Dance Bands, Jazz and Popular Music. A shorter Red Label - Classical series was sold for 2/- numbered from 5000.

### Edison

Edison needle cut record, very rare very hard to find in New Zealand. Edison started with vertical cut discs and manufactured a great number of diamond discs with this cut on which he ran a genuine ground diamond stylus but due to public demand, in July 1929, he manufactured an electrically recorded lateral-cut Shellac Disc of normal thickness. Fewer than 100 different needle type records were released. This accounts for the shortage today. Edison ceased record production in 1929, but continued with the Ediphone Production till 1950.



Oxford Museum

Referred to, and for your information.

National Museum

Illustrations taken from a leaflet Derek Cockburn brought back when he visited the museum a few years ago.

A fine double disc Polypon Auto charger and a Fair Ground Organ on view at Buurkerkhof 10, 3511 K.C. Utrecht, Holland

Photo taken, in Spark's Museum, Southbrook, Rangiora and well worth a visit.

Domino

This Record was evidently a subsidiary of Regal and sold by them. They began as a low priced (35 cent) red shellac companion to the Banner and Regal Labels.

H.M.V. Labels

Sportsmanship, Rare records of H.R.H. the Prince of Wales and Empire Day Record. Both are coloured and make a good display.

Perfect Lateral Record

Two record covers from Larry Schlick claimed to be one of the most popular, Long Lived Labels, came on the market in June 1922, marketed by Pathes Freres in 1922.

H.T. Leeming who had developed the Regal Record for Emerson, managed the perfect operation Early Perfect Labels, Black (popular) or maroon (classical) used a simple octagonal border. The Pathes Freres 1923 reorganization came out with an ornate design of two disc worshipping nudes. 'Perfect' 1922 to 1938 seems to be involved with Banner, Cameo, Lincoln and Regal. They ceased production in April 1938.

Edison Cover

Columbia BNWM - see elsewhere Marcone Velvet Tone. This record was made of a light weight flexible material.

Melba

Another Label from Greymouth collection and a Victor Melba from the Schlick collection.

Edison Bell Phonographs

These are not easy to find in New Zealand. Illustrations taken from an early catalogue.

Early Tape Recorder

Made for BBC see 'A Broadcast Recording'



### Stamps

An American stamp of a juke box. We do not often come across stamps with music boxes on. The Grenada one was printed for the 100<sup>th</sup> anniversary of Graham Bell, 1865. The open works, or skeleton telephone stamp, was rare and sought after by collectors.

### The Hit Record

This is a record we have been unable to find information about.

### Spark Museum

A small display taken on the occasion of our 40<sup>th</sup> Anniversary Dinner in 2005.

### Nationaal Museum - van speelklok tot pierement

The National Museum from Musical Clock to Street Organ contains an international collection of automatic musical instruments from the 18th-20th centuries. Open Tuesday through Saturday from 10 am. - 5 pm.; Sunday from 1-5 pm. Closed on Mondays. Guided tours (also in English) with demonstrations of the instruments begin at 10, 11 and 12 am., 1, 2, 3 and 4 pm.

English

De Juke-box anno 1900:

de platenwisselaar van Polyphon

The Juke-box anno 1900: the Polyphon auto-changer

### Marconi Record

Photograph taken by Larry Schlick of a Marconi Velvet Tone Disc Record. Larry says these are all light and flexible.

### Gramophone "Melba" Record

Found in the Greymouth collection. These have Melba's signature, were mauve in colour, were single sided and sold for a guinea.

### Melba Record

This record is manufactured by the Victor Talking Machine Company. Cost five dollars in its day.

### Disc Graphophone

1910 Premier (BNWM) No. 18

This model followed the improved Royal featured last issue. It has a mahogany case and horn, 10 inch turntable and grand reproducer. The horn measures 21¼ inches long, and 21 inches across the bell. This model is claimed to be an improvement on the Royal No. 17. It had a deep red mahogany case and a two spring motor.

Polk 1930 - 31

Allan Sutton and Kurt Nauck produced a book of record labels in which the pictures are on disc, which is enclosed. There are 1000 full colour labels. From this we discover that Polk is a very rare record, but didn't last.

Was produced by Brunswick Corporation for James K Polk, Inc of Atlanta, Georgia.

James K Polk was a furniture manufacturer and sold a line of Polk-Phone Phonographs during the 1920's in south eastern states.

## **REPORTS OF MEETINGS** *by Wilf Boon*

### **January Meeting**

I'm sure all the effort put in by members of the society over the past year has been most rewarding for not only those here in New Zealand but also to our many members and friends from overseas who contribute so much in the way of information and correspondence, etc. On reflection, it never fails to amaze me at how much is achieved by only a handful of dedicated enthusiasts over the years providing extremely informative reading, through the magazine and especially the supplying of quality parts to many countries of the world. Going by our first meeting for 2007, which was kindly hosted by Lyndsey & Bill Drummond with 12 members attending, I'm sure we can look forward to another rewarding and successful year.

In business - there was a recent auction in Auckland (N.Z.) of some exceptional musical boxes from the Schwarz collection in Dunedin, and also of an enhancement to Alan Brehaut's collection of a magnificent triple-disc Symphonion Eroica.

To round off the evening Robert showed an unusual small Victor horn and an early Edison Standard reproducer-carriage with an unusual shavings container attached. David showed his recently acquired Mikkyphone, a neat camera type machine understood to be of Japanese origin.

The meeting closed at 9.45pm, followed by a lovely supper prepared by Lyndsey and Bill.

### **February Meeting**

The second meeting for the year held on February 26th, 2007 saw 13 members of the Society enjoy the hospitality and a lovely warm evening at the unique home of Nu & Bob Wright. Surrounded by one or two gramophones and phonographs and with a massive gallery of books upstairs, discussion got underway about 8pm.

Starting with the usual reading of the minutes from the previous meeting, discussion was made on the progress made by Brendon Wilshire and Roger Brown on the much awaited A30 grilles and also of the final arrangements now underway for the society's machines to be transferred to the Oxford Museum.

The film evening at Ian Fisher's home, planned earlier last year, was brought to the attention of members, and with the help of Joffre, arrangements could be finalised in time for the April meeting. David Peterson, through "Trade Me", managed to acquire a couple of sought after unusual diamond disc machines, one an Umbrian Console, and the other a major part of a rare Edison. The meeting closed at 9.45pm.

### March Meeting

The meeting for March 26th was held at Gavin's recently acquired home at 4A and in totally new surroundings including a much enlarged living and lounge room. The twelve members who attended I am sure were really quite intrigued at all Gavin's rearrangements of the Staffordshire pottery collection and curios etc. I suspect the E.M.G. is probably looking to display itself as well in the not too distant future.

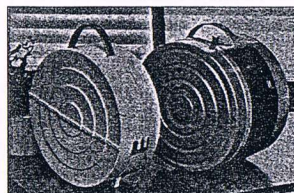
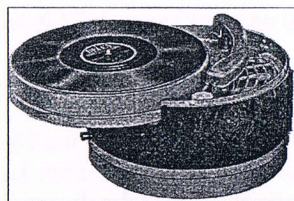
The previous minutes read by David Peterson, were followed by the viewing of an excellent photo, taken by Roger Brown, of the society's machines now on display at the Oxford Museum and possibly with the help of David's printer. Walter could include this photo in the next magazine.

Also Walter brought along an impressive catalogue of 78's record royalty stamps he had recently received written by Adam Millar and lastly, arrangements have now been verified by Joffre to hold not only our next meeting, but a very interesting viewing of Vintage films at the home of Ian & Beverley Fisher. Meeting concluded 9.45pm followed by supper.

### Top Becomes Turntable

This matched plastic pair - a portable electric record player and a carrying case for 25, 10" records - is made by -the Anfinen Plastic Molding Co., of Aurora Ill.

The top of the 71b player is the turntable when inverted. Ten records may be stored in the bottom of the player. Both pieces are available in several colors and both are provided with elastic carrying straps.





## A Hunting Trip to the West Coast

*By Gavin East*

On Tuesday, 8 May 2007 David Peterson, Robert Sleeman and I set out from Lincoln in David's Nissan Terrano four wheel drive. We were heading across the Canterbury Plains to Arthur's Pass and through to Greymouth on the West Coast. Many a hunting party has travelled the same route hoping to return laden with dead mammals of the tusked or antlered variety. Of a less bloodthirsty persuasion, we were after not so much wild boar as a pig in a poke - a 78 collection that might or might not be worth the journey.

It had started a couple of Saturdays before, when David and I spotted a classified ad in the Christchurch Press calling for offers on a collection of about 1,600 78s. David soon found that the name and phone number were of a firm of solicitors in Greymouth from which I guessed, correctly as it turned out, that the records were from the estate of John Melville.

Mr. Melville, whose recent death at 82 we had noted, was a member of the Society thirty or so years ago. I met him once or twice on his frequent trips to Christchurch. I recall a large gentleman of a conservative and fussy disposition. I had a hunch that his taste in records would be akin to that of our old friend the late Adair Otley, i.e. light orchestral, musical comedy, dance band, piano etc. The solicitor's office emailed David a couple of photos showing stacks of records with what looked like a pink G&T on top of one pile. There did not appear to be any classical sets issued in albums so that was a good sign.

So when David said he was thinking of presenting a modest offer on the chance of finding some early or unusual discs, I said, "I've got more 78s than I know what to do with so some more won't make much difference. There will probably be more for me than for you in this lot so how about I throw some more doubloons into the kitty, we make a decent offer and divide the records between us? I don't think we're likely to end up breaking each 78 in half and vowing never to speak to one another again."

David duly presented the joint offer, it was accepted, we three arranged a free week day and away we went on a fine autumn morning. David had calculated the space needed in the back of the Nissan. As I had not been to the West Coast for over thirty years and had never seen Lake Brunner, David suggested we have lunch at Moana overlooking the lake. It was fine and clear both sides of the Southern Alps that day and it was really great to travel through such beautiful country.

As we took armful after armful of records from the solicitor's office to the car, it looked as though the collection was going to be a disappointment for David as every little pile seemed to have a plum HMV on top. When we got back to my place in Lincoln, David backed the car up so that he and Robert could pass the records to me

through a bedroom window. This made short work of it and very soon the back bedroom was looking like the store room of a Greymouth legal office.

Now for the proof of the pudding. We agreed that David needed to go through the lot and put aside anything interesting, leaving (as we assumed) the bulk of the collection for me to sort later. If anything turned up that was of interest to both of us, we were sure we could sort it out.

It all went according to plan and justified my hunch that it would be worth the effort. We were encouraged by the fact that the records were clean and mostly in correct covers. David soon built up a satisfying pile of unusual labels including Domino (brown shellac), Piccadilly, Grafton, The Hit and, very seldom seen, an Edison Needle Type 78. David has photographed some of them for the cover of this issue. Mr. Melville had indeed enjoyed musical comedy, light orchestral (notably Marek Weber, much to my delight) and piano but he had also collected operatic and other vocal 78s. The ladies seemed to prevail as we found lots of Melba, Alma Gluck, Galli-Curci and Clara Butt including the earlier blue Gramophone Co. discs as well as Columbia. I don't think we saw a single Gigli or Chaliapin but a smattering of Smirnoff and a touch of Tamagno made up for it. Now and then an HMV from the old Historical or No. 2 Catalogue, with its special label and small trademark picture, would come to light. Most exciting was a Saint-Saens, a souvenir of (I think) the earliest-born (1835) pianist on record.

As more early vocal discs came to light it began to look as if there might be something to toss a coin over. But no, fate or Mr. Melville's spirit seemed to be determined to see that it ran smoothly. A lovely Patti pink G&T (Casta diva) appeared - no worries, not of great interest to me for the music, so on to David's pile. Then what should we see surfacing but a large label red ten- inch G&T. Well I never, the November 1902 Caruso Non t'amo piu and in good condition. I was thrilled at this as you do not expect to find the 1902 Carusos in original pressing form in New Zealand. David very kindly let me have this one and other vocals including Amy Castles and Alice Verlet.

And so it went - loads of good vintage records for me to digest in good time plus a tidy pile to add to David's collection. Among the "ordinary" stuff there are discs I have not seen before, e.g. a twelve-inch plum HMV titled Peter Dawson's Christmas party by Peter Dawson and friends. This does not seem to have been reissued and I could not find it on Google! I am looking forward to getting my 78 playing gear set up and listening away.

In case you are wondering, we don't know what Mr. Melville played his 78s on. The solicitor's staff could not recall anything in particular among the "effects" (long since sold). Mr. Melville thought his 78s were worth a specific instruction in his will. They may not have included any Fonotipias or Berliners but they made up a fine little collection. David and I are very glad to have been able to buy them. With Robert's company and a fine day for a drive into the bargain, it was as enjoyable a bit of collecting as we have had in a long time.



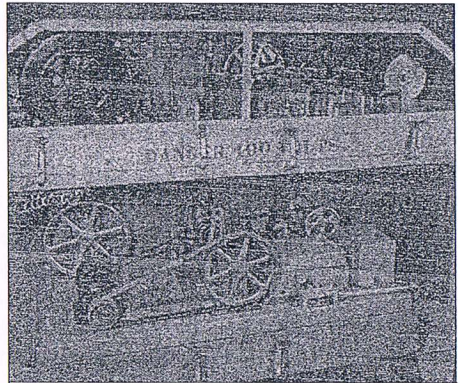
## A Broadcast Recording

Written and Illustrated by GW Blow

*Taken from the Children's New Illustrated Encyclopedia. First impression 1946.  
(How far we have come since Polson invented the wire record. Editor.)*

A remarkable machine used by the British Broadcasting Corporation is the *Marconi-Stille* magnetic recorder and reproducer. This instrument makes use of electro-magnetism and a steel tape upon which any sound - speech, music, etc., can be recorded and stored. Any particular programme being broadcast can be recorded by this machine and rebroadcast at any desired time, and as often as required.

The tape can be "cleaned" and reused. As an example: a football match is being played during an afternoon and broadcast in the Home Service. A rebroadcast is required for a later Overseas programme. The whole of the broadcast is recorded and stored on the steel tape and faithfully reproduced in the later programme. The diagram shows how this is done. Sound is picked up by Microphone A and then passed to the Outside Broadcast Van B, and then by land line C to Broadcasting House, where the Magnetic Recorder D is installed. After the "recording" has been made, the steel tape is rewound ready for the rebroadcast.



*Inside of the Marconi-Stille Tape*

The machine is somewhat complicated to look at, but it is really very simple in operation. Its main components are two large spools or drums on which the special steel tape is wound. The tape is wound from one spool to the other by means of an electric motor running at a constant speed. On its passage between the spools the tape passes through the polepieces of an electro-magnet. The impulses set up in the coil of the magnet are transferred to the steel tape magnetising it in larger or smaller amounts according to the strength of the sound being recorded. When the tape has been so treated it becomes an exact record of any programme of speech, music, etc.

The machine can be utilised for three purposes - Recording, Reproducing and Wiping-out. When recording, sound is picked up by the microphone and converted into electrical impulses. The currents formed are weak so are passed to an amplifier. The output of the amplifier is connected to the "Recording" Electro-Magnet Coil of the machine where the amplified currents circulate. As the currents vary in strength the magnet of the coil becomes stronger or weaker in relation and the tape passing between the poles is magnetised accordingly.



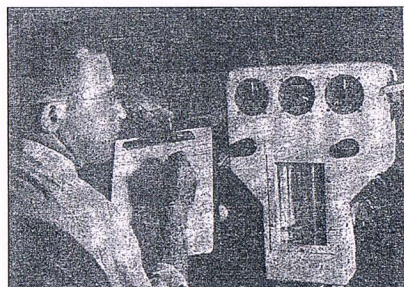
When the machine is used for reproducing, the "Reproducing or Play-back" coil is switched into the circuit. As the magnetised tape passes through the magnet pole pieces, it sets up minute electrical currents in the coil. These currents are amplified and connected to the transmitter and re-broadcast. When the recorded programme is finished with and the tape is required for another recording, the "Wipe-Out" Coil is brought into use. The tape is run through the machine and the whole action reversed. The electro-magnet and coil this time demagnetises the tape, thus wiping it clean.

It can be seen that by this method of reproduction famous voices, and important occasions can be easily made and stored indefinitely. Future generations will be able to listen back to events taking place in our day.

Very often the B.B.C. wishes to reconstruct some programme or set of events from the past. The 'Scrapbook' series, which take us back to the events of certain years before the world war, can only be built up realistically by the use of recordings of this type. The clarity of reproduction is amazing, and the thrill of hearing voices of famous people now dead, or of hearing again famous events as they were originally described, is wonderful.

## Portable Test "Lungs" Measure Air Flow in Crankcase 1947

Testing "lungs" measure crank case ventilation under various speeds and conditions to aid research on auto lubrication. The tester consists of two air flow measuring tubes. One shows the flow of air into the engine and the other measures the outflow of gases.



The equipment also checks "blow-by," the flow of gases forced from the combustion chamber past the piston rings into the crankcase. The portable "lungs," developed by the Ford Motor Company, may be installed in a few minutes on any car and provide an instantaneous, direct reading of the air and gas flow.

## Obituary - Bernie Bisphan

We were sorry to learn of the recent passing of former Christchurch member Bernie Bisphan at the age of 85. Bernie's main interest was radio and he was well known for his meticulous restorations. He was a regular at meetings (except when off globetrotting) until a few years ago and could always be relied on for interesting reminiscences.

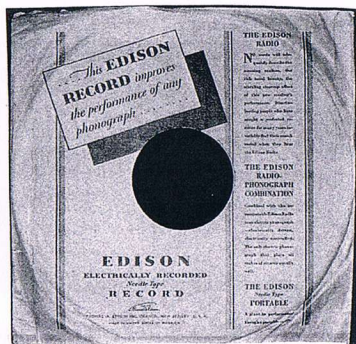
**Gavin East**



BNWN

BNWN

COLUMBIA GRAPHOPHONE NO 18



EDISON NEEDLE CUT

MARCONI VELVET TONE



VICTOR MELBA LABEL SCHLICK PHOTO



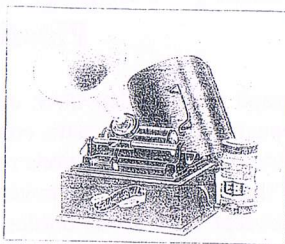


## A vintage advertisement for the 'Radio Typewriter'. The central image is a large, ornate machine with a prominent speaker on the left side, emitting a beam of light. The machine has multiple rows of keys and a roll of paper emerging from the right. The background is dark and textured. The overall style is that of a mid-20th-century advertisement.

Mounted in superior Cabinet.

Weight 17 lbs.

Weight 13 lbs.



MOTOR RUNS TWO RECORDS AT EACH WINDING.

Enamelled and Nickelled. Mounted in Finished Cabinet.



MICROPHONE

AMPLIFIER

RECORDING COIL

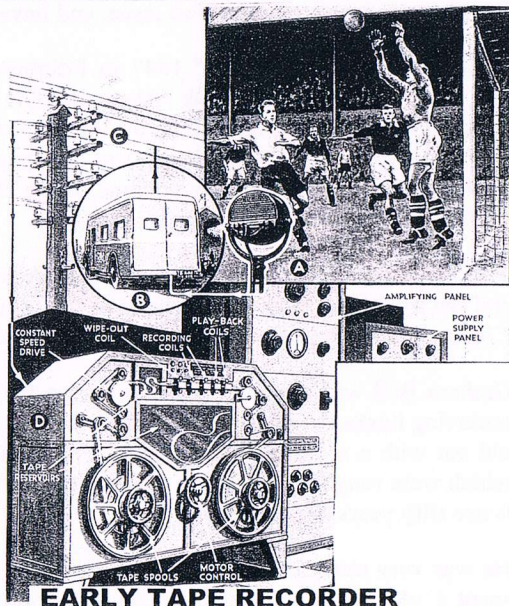
STEEL TAPE

LOUD SPEAKER

AMPLIFIER

PLAY-BACK COIL

STEEL TAPE

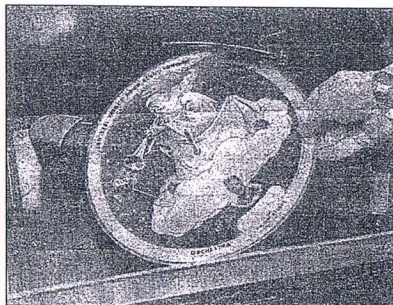


## EARLY TAPE RECORDER



## **“Art Gallery” Phonograph Disk Has Picture Under Plastic - 1947**

Novel phonograph records that have eye as well as ear appeal are covered with colorful pictures and cartoons. The illustrations reflect the theme of the recording and cover the entire surface except for a small border. The records are made in layers with an aluminum disk in the center that makes them warp-proof and shatterproof.



A sheet of paper printed with a four color illustration is fastened to the aluminum disk. The top layer of the record is a coating of transparent Vinylite plastic upon which the recording is cut. The eye catching illustration can be seen through the layer of plastic.

## **Alexander Graham Bell**

Over the years, we have covered articles about Alexander Graham Bell and his achievements.

We illustrated a stamp in the last issue, and have another in this magazine.

Alex was born on March 3<sup>rd</sup> 1847 in Edinburgh to Eliza Symonds and Alexander Melville Bell. We have a book “Alexander Graham Bell” The Life and Times of the man who invented the telephone, by Edwin S. Grosvenor and Morgan Wesson. This is a large volume (11½ x 9 inches) of 304 pages and well illustrated. This book is well worth reading. Three generations of the Bell family were interested in hearing and voice production.

There has been a lot of controversy over who invented the telephone, and like Edison and the light bulb, many had a hand in the invention. To list a few - Hughs, Blake, Crossey, Philip Reis, Drawbaugh, Antonio Meucci, Elisha Gray and Edison.

Graham Bell was a genius and had a flare for inventing. His first, was a brush for removing husks out of wheat, which worked in a small way. This was followed by an old vat with a rotating paddle inside. The walls of the vat were fitted with brushes which were rough and the grain was forced through. It did a sterling job and was still in use fifty years later.

He was very musical and could play the piano by ear from an early age. In 1880 he spent a year in London with his widowed grandfather who taught his 13 year old grandson lessons in elocution, reading, deportment and how to dress.

After the death of Graham's two brothers with T.B., Graham decided to emigrate to Canada. They arrived on August 1<sup>st</sup> 1870 and purchased a ten and a half acre farm near friends in Brantford, Ontario, forty five miles west of Buffalo.

For seven years he made Brantford his home and later found work in that area. Western Union laid the first Atlantic cable. This cable was laid between Newfoundland and Ireland. The telegraph preceded the telephone .

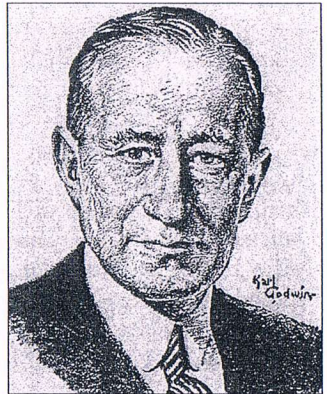
*To be continued.*

## **My Father, Marconi**

*Intimate recollections of the famous Italian wizard of the wireless*  
**from Readers Digest September 1950**

"Here is something that will appeal to you," smiled an official of the Library of Congress, in Washington as he placed a record on the phonograph. At the first words my heart began to pound. I recognized the calm soft-pitched voice of my father.

Speaking with grave precision, in Italian, he was telling how, in 1894, at the age of 20, he first succeeded in his experiments in wireless. After months of heartbreaking failure, he pressed a switch one night. The spark jumped, and a bell rang in a room 30 feet distant. Guglielmo Marconi rushed to wake his mother to tell her that he had at last solved the problem of sending sound without wires!



As I listened to the voice I saw my father's slender figure stooping over his instruments, the receiving cap over his large ears. I recalled how the wireless room had become the most important room of our home - whether we lived in Rome or in England or were cruising on *Elettra*, the 730-ton yacht which Father bought at the end of the First World War and on which we lived for six months of the year. Father spent most of his time in his sanctuary, which we children entered on tiptoe with a feeling of awe.

When Father was born, an old servant in his parents' home in Bologna exclaimed: "What big ears he has!" And his mother answered with a pride which was to prove prophetic: "With these ears he will be able to hear the still small voice of the air."

My grandfather, Giuseppe Marconi, was a prosperous businessman; my grandmother, Anna Jameson, came from a well-known distiller's family in Dublin. She was Scotch-Irish, a Protestant and a musician. She made Father a student of the Bible, an accomplished pianist, and taught him to be tenacious and persevering.

Father heard the call of science early. At 12 he became absorbed in physics and chemistry. Asked by his parents one day why he befriended an old blind man, he



replied: "He is a retired telegrapher and teaches me the Morse code."

He was 20 years old when he read an obituary of the German scientist Heinrich Hertz which described Hertz's experiments with electromagnetic waves. Why couldn't signals be transmitted through the air without wires as Hertz had transmitted a spark?

His first successful experiment in 1894 was followed by others with increasing distances. He offered his invention to the Italian Government, but the Ministry of Post and Telegraph was not interested.

"You may have a better chance in my country," his mother encouraged him. In February 1896 he arrived in London with two trunks full of instruments. The British customs officers, suspicious of the strange devices, "examined" them so thoroughly that they were ruined. He had to remake all the instruments.

Fortunately, the British Government and certain private citizens realized that the 22-year-old amateur had a revolutionary invention which might one day make it possible to establish communication with ships at sea. In 1897 a British corporation was formed to exploit "wireless telegraphy," Father received half the capital stock and £15,000 in cash, and, at the age of 23, found himself wealthy.

The first wireless station, built in 1897 on the Isle of Wight, made contact with a steamer 18 miles distant. A year later, the *Daily Express* of Dublin asked Father to send messages from a tug, which would follow the racing yachts participating in the Dublin Regatta. The first day of the experiment was a complete fiasco. But Father tried again and sent more than 100 messages, thus winning the backing of the press, to which the wireless opened up new possibilities.

The same year Queen Victoria expressed the desire to have radio communication between her summer residence on the Isle of Wight and the royal yacht *Osborn*, on which her son - later King Edward VII - was recovering from a leg injury. One morning, while Father was working in the royal gardens, the Queen went by without answering his greeting. A sensitive man, Father announced that he would give up the experiment and leave the palace. "Get another electrician," Victoria ordered. "Alas, Your Majesty," came the answer, "we have no English Marconi!" The Queen frowned. "Then tell Signor Marconi to come to lunch tomorrow." Mollified, Father stayed and carried out the royal assignment.

In 1899 Father experienced one of his greatest satisfactions. His invention got its first opportunity to save human lives. A British lightship, equipped with Marconi's wireless, heard the distress whistle of a steamer wrecked in the English Channel. It sent a wireless message to shore and boats were sent out to rescue the crew.

Father's exploits were receiving world-wide publicity. Stations were built in England and on the Continent, and wireless was installed on British and Italian ships. But Father was not content: he must connect Europe and America by wireless. He persuaded his company to let him try, in spite of the insistence of many physicists that the curvature of the earth would not allow the sending of sound across the ocean.



He chose for his European station Poldhu on the southwest tip of England. After a year of hard work the station was destroyed by a storm. Refusing to be discouraged, Father rebuilt it and then left for Newfoundland, which he had chosen for the American point of the transatlantic communication. There, at St. Johns, he was delighted to find on a hill a tower commemorating the famous Italian explorer Giovanni Caboto (John Cabot). He felt the site would be lucky for him.

Weather conditions were unfavorable, and many technical obstacles had to be overcome. But finally, on December 12, 1901, my father sat waiting with the receiver over his ears. In those days there was nothing precise or scientific about tuning in. Father had to hunt for the signal. Not a sound came through for half an hour. Had some mysterious force led the signals astray? Was the curvature of the globe really a barrier? These and other fears flashed through his mind. Suddenly there was a sharp click in the earphones, followed by three unmistakable little clicks corresponding to three dots in the Morse code. "Can you hear anything, Kemp?" "Yes!" came the triumphant reply of his assistant.

The stupendous news, which Father released to the press two days later, was received with skepticism. To still the doubts, Father would have to build a regular station at Newfoundland. But four days after the first transatlantic message the Anglo-American Cable Company, owners of the transatlantic cable stretching from Newfoundland, told him - under threat of legal action - to cease his experiments. Fortunately William Stevens Fielding, Canadian Minister of Finance, offered Father £16,000 to build a station at Glace Bay in Nova Scotia.

Before returning to England Father stopped in New York, where the American Institute of Electrical Engineers honored him with a banquet attended by many of the greatest personages in American science. Thomas Edison, who could not attend, sent a congratulatory message.

Two years later Edison invited Father to lunch at his laboratory in Orange, N. J. The two men became so engrossed in discussion that Edison forgot the lunch. Father's assistant, Solari, who had accompanied him, was hungry and furious. But Father calmed him down: "Solari, it's good for our figures."

In the spring of 1902 Father set a team of assistants to work at Glace Bay, and by October the station was ready. But it was not until December 18, after anxious days and nights of experimenting, that Poldhu reported success. All messages were being received.

Father, still only 28, returned to Europe in triumph. His native Bologna gave him an enthusiastic reception. The cities of Leghorn and Rome bestowed honorary citizenship upon him. While he was visiting in Kronstadt, Russia, an elderly gentleman threw his arms around him and exclaimed, "I salute the father of the radio!" It was Alexander Popoff, a pioneer in wireless, whom Soviet propaganda now claims to be the inventor of the radio.

In the fall of 1904, feeling the need of quiet after working on several new inventions, Father went to his wireless station at Pool, near Bournemouth, England. There he met my mother, Beatrice O'Brien, daughter of Lord and Lady Inchiquin. She was 19 years old, full of life, and beautiful. He proposed to her, my mother told me, in the most unexpected of places - the top of Albert Hall in London. Soon they were married and left immediately for Nova Scotia, where Father went to work improving his wireless station at Glace Bay. He was making progress - he had succeeded in transmitting readable day messages - when he was recalled to London. The company's funds had been spent in research and experiments, and London banks had refused new credits. Father went to Italy, hoping to get support from Italian banks, but they also refused.

Back in England Father reorganized the company, considerably reducing his staff and his expenses. But everything seemed to go wrong. His first child died at the age of three months. German and American wireless companies began infringing on his patents. And the big station at Glace Bay, which had cost so much effort, time and money, was destroyed by fire. When he learned of the disaster he sat down at the piano and played a Beethoven sonata. Then he got up and said to my mother: "Now I know what I have to do!"

He was determined to work harder than ever. He would prove that wireless was a commercial proposition. And he would fight all infringement on his patent rights.

A year later the Glace Bay station was rebuilt and the first lawsuit in New York was won. Father was again on the crest of the wave. In 1909 he received the Nobel Prize in physics, and new management had put his company on a sound footing.

He was working on new radio devices - such as the direction finder - to assure greater safety to ships at sea, when the *Titanic* disaster in 1912 proved the wisdom of his advice that all ships should carry wireless equipment. The *Titanic's* radio brought rescue ships which otherwise would not have known of the tragedy. The 706 survivors whom he met in New York greeted him, with shouts of: "We owe our life to you!" He was presented with a gold medal. World attention and gratitude were focused on him. In England he was knighted. In Italy he was made Senator and given the title of Marquis.

Having exploited all the possibilities of long radio waves, he started work with short waves. In 1927 he transmitted the human voice from England to Australia. In 1930, by the touch of a switch in London, he lit the lights at the Sydney Exhibition in Australia. He experimented also with reflected radio waves which were to produce radar. And he pointed to the ultra short waves as the key to television.

Visiting the Century of Progress Exposition in Chicago in 1933 - which set aside a "Marconi Day" - my father became particularly interested in an amateur radio installation. "This is certainly a fine piece of work," he remarked, examining a partly completed transmitter. The boy who was building it blushed. "I guess it can't be very good, Mr. Marconi, I'm only an amateur." "I'm only an amateur myself," Father said, grinning. Indeed, he was largely self-taught, and had never gone to college.



Those who lived or worked with him admired his simplicity, patience and warm heartedness. He hated to be interrupted in his work, but he always had time for us children. He would sit on the floor with my brother Giulio for hours, playing with his electric trains.

One winter he waded up to his knees in the ice-cold water of the Fontana Paola near our Roman home, to retrieve Giulio's boat. He caught such a severe cold that he thought he was dying and began to make arrangements for his funeral. But he had no word of blame for Giulio.

When he took Giulio and me for a walk or a drive he was as gay and carefree as we. One day while driving to Southampton to board the *Elettra* for our summer cruise, we got a flat tyre. We had a good laugh when we realized that Father, a wizard engineer, hadn't the faintest idea of how to change a tyre. No cars came along, so Father took out a booklet and for 15 minutes was immersed in study of the art of tyre changing. At last, with a little help from us, he tackled the job and we proceeded to Southampton.

When Father died from a heart attack in 1937, American and European scientists paid tribute to his pioneering spirit, to his scientific honesty, and to the admirable perseverance of his research. But of all that has been written about him, I cherish particularly a London Times editorial:

"When the early 20th century comes to be surveyed by historians yet unborn, Guglielmo Marconi may be regarded as the supremely significant character of our epoch, the name by which the age is called."

## Mechanical (& other) Copyright Stamps

|            |   |
|------------|---|
| 24/1/2005  | Added new Gallery items   |
| 8/1/2005   | Added 12 new issuers, updated other images, esp. Miscellaneous                                  |
| 15/11/2003 | Some additional publishers images e.g. Carisch  |
| 15/1/2003  | Added list of overprinted names   |
| 26/05/2002 | Added LOTS of stamp images to the main lists below - will take longer to load now, but worth it |
| 23/01/2002 | R.L. Stevenson Copyright stamps   |
| 15/10/2001 | (new entries in stamp issuer tables)<br>(78rpm records pressed in New Zealand)                  |
| 1/8/2001   | (new entries in Australian and New Zealand 78s)   |
| 24/7/2001  | (US Patent & License royalty stamps)  |
| 21/7/2001  | (Miscellaneous & Unknown, Gallery additions)  |
| 29/4/2001  | (Australian and New Zealand 78s)  |

## ELISABETH SCHWARZKOPF

*By Derek Cockburn*

She was labelled "The Perfect Prima Donna".

Elisabeth Schwarzkopf was born at Jarotschin, Prussia, 9 December 1915 and died in England on 3 August, 2006.

I first heard her in the J.S.Bach 'Mass in B minor' a three-disc UK Columbia LP set (CX 1121-3) of the 1950's under maestro Herbert Von Karajan. Later, on World Record Club (PZ505) she sang nine Mozart Operatic Arias in Latin, backed by the Philharmonia Orchestra under John Pritchard.

Elisabeth was the last star of a stella quintet of Operatic Sopranos alongside Maria Callas, Birgit Nilsson, Renata Tebaldi and Victoria delos Angeles.

They all emerged musically around 1945. Her successors included Leontyne Price, Joan Sutherland, and Erna Berger, along with Kiri Te Kanawa and Renee Fleming.



Elisabeth Schwarzkopf

Her long career began in Berlin Opera in 1938 and concluded in Zurich in 1979. Her days during 1932 at the Midlands City of Leicester gave her a true foundation of the English language. She became renowned for her good and clear pronunciation of English as a wartime need. With such a remarkable command of the English language and that creamy tone for the heroines of Mozart and Richard Strauss, her evenness of line culminated in a sense near perfection. It was a quality she admired in others. If a young listener found in her a prime exponent of a cherished tradition, it should not be altogether surprising. One of those 'great ones' had taught Elisabeth. This was Maria Ivogun giving an essential discipline of legato and essential rules of care for the voice. From Walter Legge she gained insights which she herself had prized possibly above all others, illustrated, as they often were, by records of earlier singers. Legge was born in London in 1906 and worked for HMV from 1927 as recording manager until 1938, thence with Columbia. He was also music critic from 1934-8, then became art director at Covent Garden and was Director-Manager of ENSA from 1942-5. Quite naturally, they married, but on Walter's death in 1979, Elisabeth never sang in public again. Instead, she began teaching and giving master classes, to the likes of Maggie Teyte with help from Christa Ludwig. The Legge-Schwarzkopf partnership was ultimately a very happy one, on every level. They were without family, but she said that "my



children are my 500 songs". When Legge's career at EMI was over, she encouraged him in his attempt to write and he even made a final recording in the last year of his life "For my Friends" on Decca!

Elisabeth's debut was as first Flower maiden in Wagner's Parsifal. Her younger days, saw her singing in Berlin and Vienna during and just after the Second World War when she moved from light soprano parts such as -Musetta, Zerbinetta, Blonde and Marzelline, towards the more lyrical and mature roles for which she would be famous.

Her greater years began in 1946 and she gradually achieved a unique status in Vienna, Salzburg and Milan. With Karajan conducting, she became the leading Soprano in her repertory the Mozart roles, the Countess, Pamina, Donna Elvira and Fiordiligi, Strauss's Marschallin in Der Rosenkavalier and then the Countess in Capriccio (her finest in 1960). Other characters included Marguerite in Faust, Melisande, Marenka in The Bartered Bride, and three Wagner roles - Elisabeth in Tannhauser, Elsa in Lohengrin and Eva in Die Meistersinger.



From 1948 to 1952 she enjoyed the singing roles with the company at Covent Garden, establishing a long and warm relationship with audiences in London.

Of course, Elisabeth Schwarzkopf had sung there before. She had come with the Vienna State Opera in Mozart's "The Magic Flute" in 1947. That performance included that famous "Don Giovanni", the comedy-opera by Mozart where Richard Tauber so very courageously sang is good-byes before going into hospital for the last time. The conductor was Sir Thomas Beecham and Elisabeth was just 31.

From 1959 Elisabeth Schwarzkopf gradually eased out of her opera roles, the last Marschallin, Act one only, in 1972 at Brussels. During the '60's and 1970's Elisabeth concentrated on recitals and as her voice naturally became more limited in its range, she found new ways of using the lower registers. In 1976, she opened the Wigmore Hall summer festival and compiled a programme which seemed as near as possible to perfection. Quality accompanists were vital - Gerald Moore, Geoffrey Parsons, Wilhelm Furtwangler, Sviatoslav Richter, Edwin Fischer, Walter Gieseking, Aldo Ciccolini, Hans Rosbaud and Glenn Gould. William Lyne was its director.

If you get a chance to relisten to her 1952 recording of Der Rosenkavalier of Richard Strauss, listen for the emotional truth. No other performer can utter the Marschallin's fear of ageing with the spine-chilling horror found by Schwarzkopf without some feeling. Moreover, she makes the listener feel it!!

If you wish to seek out other joyful rarities, relish the 1970 recorded songs of Edvard Grieg, Antonin Dvorak (1958), along with Brahms, Schubert and Wolf, all re-mastered in 1995 on a three compact disc set by EMI records.

Another collection derives most of its contents from the 1950's, mainly 1947 to 1974. The best and earliest come first - Mozart's "Warnung" having been as a ten inch 78 and repeatedly passed-over for reissue on LP, but now on CD.

A CD of unpublished recordings of 1946-1952 is also rewarding, on Testament 2172 of 1999, being mono. This includes a Bach Cantata (51), Mozart's K165 Exsultate Jubilate; Verdi's La Traviata and other songs by Puccini, Arne, Morley, Schubert, R Strauss and 16 Hugo Wolf Lieder. Elisabeth also speaks to the listener about the introduction of The Magic Flute and learning about the role of Pamina.

With her questioning curiosity about each song and role, it is tempting to imagine what sort of career she would have made in the contemporary opera house with directors' theatre concepts. The nearest Schwarzkopf came to appearing in modern productions were with Franco Zeffirelli for Don Giovanni in Dallas in 1960. Two years later it was with Rudolf Hartmann's Countess in Capriccio in Paris. The only complete role in film, Marschallin in the 1960 Salzburg Rosenkavalier, seems to be her only moment on stage. Austrian TV made a copy of her in Cosi fan tutte in 1961 but she never developed a technique for the small screen, for her gestures were too big, still meant for the theatre. She collaborated with John Steane and Alan Saunders in the 1995 Duckworth book - A Career on Record. Elisabeth was her own fiercest critic. "How could an opera singer sing Lieder... it's wishful thinking" she claimed.

Schwarzkopf's recorded legacy is remarkable not only for the range but also for the quality. Her two studio recordings of Richard Strass's "Four Last Songs" remain definitive. Her sets of Der Rosenkavalier, Capriccio, Figaro, Don Giovanni, Ariadne auf Naxos, Cosi fan tutti with Hansel and Gretel, remain preserved. In oratorio, she left outstanding renditions of Verdi and Brahms Requiems. She adorns the Beethoven ninth that Furtwangler conducted in 1951 to mark the re-opening of the Bayreuth Festival. She remains a peerless voice in Mozart, Schubert and Wolf Lieder, enhanced by Edwin Fischer and Gerald Moore at the keyboard. What mattered to her above all was the emotional, dramatic content. Elisabeth Schwarzkopf often said that she was a chamber musician at heart, "If it didn't touch me - I didn't sing it". She was made a Dame of the British Empire in 1992.



Elisabeth Schwarzkopf signing her records.



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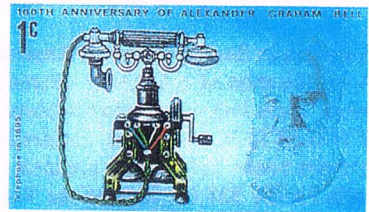
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