

The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

Volume 43, Issue 1

Oct/Dec. 2007



Bill Dunn

BARRYNOLA



EDISON IDEAL PHONOGRAPH



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FOR YOUR INFORMATION

Another year has almost gone and we are now thinking about Christmas and the holiday season.

The Annual General Meeting was held in September at the home of John and Anne Hastilow. David Peterson, President, and Vice President, Treasurer and Committee remaining the same as last year. Joffre Marshall is our Patron.

We wish all members of our Society a Happy Christmas and a very happy New Year.

Walter Norris
Editor

Columbia Disc Graphophone

1908 and 1909

No 19.

Improved Imperial Model BY.

An attractive model in a mahogany case, the horn and tone arm the same as the Imperial, except the part where the arm meets the horn which is different.

The horn support, elbow and eleven petal horn were nickel plated.

This model has a grand reproducer. The previous one, on an earlier model was not continued. It was fitted with a four spring motor and could be purchased with a smooth mahogany horn for \$10 extra.

Size 17 inches by 17 inches, price \$65.

ILLUSTRATIONS

Barrynola

The illustrations of the gramophone in this issue were sent to us by William Dunn of Queensland, Australia.

He says it came to him for repairs and that it is a 1930 model.

Needle Boxes

Illustrations came from Larry Schlick.

Pathe Record

Believe this to be a Hill & Dale record not at all common in New Zealand.

Was copied from Kurt Nauck's sale catalogue.

Edison Ideal Phonograph

Illustration is a photo taken by Larry Schlick, which sold for \$18,700 along with Victor Needle Holder \$4180 and a chromolithograph picture of Nipper "His Masters Voice". This was large, example in original frame \$5775. Also, an Edison Opera "Concert" \$12,100.

See article, about the auction.

Thomas Watson and Joseph Henry were both involved with Graham Bell's telephone.

Spring Transmitter

This was his first discovery from which he was able to send sound.

Bell's Electric Harmonica

See Article

Alexander Graham Bell

Taken about the time he invented the telephone.

Liquid Transmitter

This was a crude affair but was the first one which worked.

Victor Needle Holder

This is a follow-on from the Ideal on front page.

We have a paper cutting of the Stanton Auction which we have copied illustrations from. See Article.

His Masters Voice See Article

Opera Also see article

Columbia See write up

International Record Collectors Club

Interesting to see label of a Frida Hemple recording with autograph and picture.
Was for sale in one of Kurt Nauck's auction catalogues.

Dictaphone

Illustration supplied by Leon Clements of 140 Muri Road, Pukierua Bay, Wellington.
Was Edison's desire to put these in every office.
Leon wants to know can anyone supply him with a speaking horn for his?

Cylinder Box Holder and Horn Case

Illustrations of Cylinder Box Holders, very seldom seen in New Zealand.
The photos taken by Schlick and supplied by him.

Regina Record

Another label from Kurt Nauck's record collection.
1912-1914

Lateral, produced by Columbia Graphophone Company for Lil Goodman (Philadelphia) was thought could be some connection to the Regina Music Box Company, which it is not.
Not a lot of information, appears to be rare.
Pressings are from Columbia Masters.

Jimmy Shand and Son

This is the cover of a CD of the two of them. See article.

Ray Phillips with Donley

Ray Phillips is a well-known collector in U.S.A. Has large collection of Tinfoils.

Stamp of Bell Telephone

This is of the second transmitter.

Information from Allan Sutton & Kurt Nauck

Alexander Graham Bell

Alexander Graham Bell followed Edison in trying to produce a multi telegraph, and it was while working on this, he discovered, with a coil of wire with a strip of spring steel on the top, it would conduct sound.

He found by connecting two of these one would transmit sound to the other.

He was encouraged by Joseph Henry, a professor and a respected theorist on electricity at the Smithsonian Institution, Washington DC.

In May 1874 Elisha Gray invented what he named a Musical Telegraph, similar to one produced in 1870 by Edward Pickering.

It appeared there was a race between Elisha Gray and Thomas Edison to produce a Multiple Telegraph.

Two other men were Graham Bell's assistants, Gardiner Green Hubbard, a businessman, who was a controlling influence urging him to work on technology which would generate telegraph messages. He was well aware of the horde of other inventors who were all in the same race and told Bell to record everything he discovered. The other man who appeared in 1875 was Thomas Watson, a machinist working for Charles Williams. Graham Bell found him good company and they became good friends.

Watson's father owned a livery stable in Salem, which was in the same area where Bell was working, so it was easy for Watson to help with late night experiments. Progress was slow for Bell and Watson working together to produce a Transmitter.

Further experiments by Watson and Bell produced a Liquid Transmitter with which came the famous quotation, "Watson come here, I want to see you."

Alexander Graham Bell's notebook entry of 10 March, 1876 describes the first successful experiment with the telephone, during which he spoke through the instrument to his assistant, Thomas A. Watson, in the next room. Bell writes, "I then shouted into M [the mouthpiece] the following sentence: 'Mr. Watson. Come here, I want to see you.' To my delight he came and declared that he had heard and understood what I said."

Bell was born into a family deeply interested in speech and hearing. Both his father and grandfather were teachers of elocution, and throughout his life Bell had a keen interest in teaching the deaf to speak. Both his mother and the woman he married, Mabel Hubbard, one of his pupils, were deaf.

The Bell papers were donated to the Library of Congress by his heirs on June 2, 1975, the centenary of the day Bell discovered the principle that made the invention of the telephone possible. This extraordinarily rich collection totals about 130,000 items and documents in great detail Bell's entire career ranging from his work on the telephone to his interest in aeronautics and physics.

Letter from Alan M Bell

September 2nd, 2007.

Dear Sir/Madam,

The Society's magazine and an invoice for the 2007/2008 subscription arrived in yesterday's mail and my payment cheque for my 2007/2008 subscription is enclosed.

I was interested in an article in the magazine and wish to add to it. I refer to the article by Gavin East titled, "**A Hunting Trip to the West Coast**", and relates to a trip made to Greymouth to collect a collection of records from a solicitor's office, this being the collection of the late John Melville of Greymouth. I use to know John Melville and it was through a common interest in old records that we met back in 1988. I think this came about when he approached a Hokitika antique shop with a bundle of surplus records. The shop owner knew me and my interest in records and directed John to where I could be found and so on. As a result of that first meeting, I purchased his pile of 78s and some time later I made the first of several trips to Greymouth to visit him at his place and looked through some of his collection. On that initial visit, he later brought me back where I put some selected records onto tapes. Over the years he made frequent trips to Hokitika and would often call in on me and often inquired if I had any new additions. He sometimes brought me the odd record that he no longer wanted. Our collecting interests weren't exactly parallel but we had a common interest in older comedy/novelty artists. He often said the 1950s era 78s I'd pick up were 'too modern' as his interests were mainly pre-war whereas I was interested in all periods of the 78s right up to when 45s took over and carries on into the 45s era and so on. I wasn't that interested in the classical/opera side and anything I had in that line that I didn't want I offered to him.

We didn't see each other during his last years and it was quite by chance that I read his death notice in the Greymouth Star and wondered what was likely to happen to his records. About a year ago I did get the opportunity to go through some of the collection at the solicitor's office and got some of the records I knew were there and was interested in. At the time most were still in the house and I've heard nothing of their fate until now when I read this article. I would have liked to have had the opportunity to look through the remainder but not being able to drive (due to visual impairment) made access difficult.

Finally, the article's final paragraph said the writer didn't know what these records were played on. John Melville had a portable table top model windup gramophone, which, on several of my visits, he had on the kitchen table and used it right up until the late 90s. I think there was a similar machine in a front room and I think he also had an electric turntable (not going at the time I inquired) as he did have a handful of LP records. At last I have learned of their fate and pleased to hear that they were not thrown out. He did tell me once that he was a member of the Society some years ago.

Yours faithfully,

Alan M Bell

President's Report

By David Peterson

24 September 2007

As I write this report it is hard to believe that another AGM is already upon us and the general hype and rush that comes with the end of a year will soon be here.

The past year for the Society has been a relatively smooth one and the small but dedicated local team of members have continued to keep the wheels turning enthusiastically. In addition to our monthly meetings, local members took a day-trip to visit Society member Alan Brehaut in Timaru where we thoroughly enjoyed viewing his collection. We also spent an evening at the home cinema of early film and projector collectors Ian and Bev Fisher, and were treated to a variety of short films and a great evening with them.

A highlight of the year was the opportunity in February, to take the collection of Society- owned machines out of storage and transfer them to Oxford in North Canterbury for display in the local museum. By all reports the display is being well received and admired by young and old alike, and it is particularly satisfying to know that the gramophones and phonographs are being put to good use while raising the profile of the hobby at the same time.

For many years we have been hearing about phonographs and gramophones that have been exported out of New Zealand and so it has been pleasing to hear of members taking advantage of our strong dollar by purchasing a machine or two overseas to add to their collections. The internet has certainly made the world a smaller place, and almost immediate communication between members in different countries, combined with the easy transfer of colour photographs, does make things so much quicker and easier.

We have been pleased to welcome new members from around New Zealand and other countries during the year. It is good to hear from people who have a new-found interest in the pioneering days of recorded sound, and the wind-up machines of the day that reproduced it. And it is rewarding to know that our parts are of great help to many of our members around the world.

I would like to thank our local members for their willingness to contribute to the smooth running of the Society. Of particular note are Walter for his commitment and dedication to putting the magazine together for us. Gavin, who, in addition to his work as Treasurer, also takes care of storing our parts and packing the orders for dispatch; Shirley for looking after the many Secretarial tasks involved in the day to day running of the Society; and to all of the other local members who have assisted with various other tasks as required, and who have made their homes available for meetings.

As we head in to the coming year, we continue to appreciate the correspondence from members around New Zealand and in other countries, and we look forward to the year ahead with a shared interest and enthusiasm for the hobby!

Jimmy Shand Jnr

Sir Jimmy Shand's death at the age of 92 in the year 2000 revealed the universal affection in which this skilful instrumentalist was held, respected alike by both purist devotees of traditional Scottish music and by the wider audience he reached in the more mainstream presentation of his band.

Although personally a shy man - "*I never was meant to be an entertainer*" - his name became synonymous with Scotland, especially at a time in the 1950s and 60s when a number of other Celtic celebrities were also in the limelight. His talents have clearly been passed on via the family genes, and son, Jimmy Junior continues to lead the band in distinguished style; on this album, they play medleys of the Gay Gordons, Irish Two-Steps and Hornpipes and, alongside Jimmy Senior, a selection of Pipe Melodies and the moving closing tune, 'Now Is The Hour'.

One of nine children, Jimmy Shand was born in East Wemyss in Fife in January 1908, and seemed destined to become a miner, first going down the mineshaft aged 14, until the General Strike of 1926 prevented him from working. It was this historical accident which paved the way for his musical career and subsequent international fame. His first instrument was the mouth organ before his father, himself a melodeon player, taught him to master that before the young man switched to the chromatic button-key accordion which was to be his trademark for the rest of his life. After leaving the mines, Jimmy was offered a job in Forbes Music Shop in Dundee, which led to the owner procuring a deal for him to make his first recordings, a selection of jigs, in 1933.

Two 78rpm records duly appeared on the Regal Zonophone label. In 1934 he performed for the first time on BBC Radio, and in the following year he began recording for the Beltona label. Originally these were also solo outings, but he began to play in small bands too, and immediately after the war his own Jimmy Shand Band was formed and he started recording for EMI/Parlophone. He married his wife Anne in 1946 and son Jimmy was one of three children, and his career went from strength to strength. He established himself as a household name, undoubtedly one of Scotland's finest traditional musicians and one of the country's best selling artists also, with over 300 compositions to his name, and regarded as Scotland's answer to Lawrence Welk, America's "King Of The Polka".

In the 1950s he appeared on many TV and radio broadcasts, along with fellow Scots the singers Kenneth McKellar, Andy Stewart and Moira Anderson, gaining particular success with long-running favourite, "The White Heather Club". In 1955 he recorded 'Bluebell Polka', a million-seller which became a Top Twenty hit, and he continued to record, tour extensively and receive honours for four decades until ill health finally curtailed his appearances. By that time, however, he had become an MBE (1962), appeared on TV's "This Is Your Life" (1978) and eventually became a knight in the year of his death.

In the 1990s he had also made a highly successful video, "Dancing With The Shands", a recording with Jimmy Junior performing with the band at Letham Village Hall near their home in Auchtermuchty, Fife.

Millions around the world have danced to the sound of Shand and these recordings pay tribute to the very fine musicianship of Jimmy Shand, father and son, of Scotland.

Neil Kellas, 2003

Bell's Electric Harmonica

See Illustrations

Fig. 121 illustrates the original apparatus, subsequently brought out by Bell, and known as Bell's Electric Harmonica. It consists of a permanent magnet bent so as to form three sides of a rectangle - the parallel sides being cut so as to form a number of projecting prongs, each of which gives a particular note when made to vibrate. A long electro-magnet is placed, between these sets of prongs, and if one of the prongs be made to vibrate, currents of definite frequency will be induced in the coil of the electro-magnet. N S is the permanent magnet, H and H' are the prongs, and E is the electro-magnet. By means of this apparatus musical notes can be produced, at one end, and reproduced by the action of the induced currents at the other - that particular prong will only vibrate at the receiving end which is in unison with the vibrating prong at the transmitting end. Musical notes, but not speech, can be thus transmitted.

Parts Supplies and Postage

We regret to advise that many items on the parts list are out of stock or heading that way in a hurry. We have plenty of horns, elbows, Amberola 30 grilles etc. but at present we are clean out of Edison Standard/Home winding handles (both slotted and threaded types), HMV clamp and screw sets, carrying handle lugs etc. We have a few front fitting cranes but no foot supports or saddle clips to go with them. And so on.

Our principal parts maker is working on a large batch of threaded winding handles and hopes to move on to catching up with the backlog shortly. In the meantime please bear with us and enquire first before sending us any money for parts.

The New Zealand Post agency through which parts are posted has become stricter in applying the rules for parcels that are very light for their size. This applies particularly to Witch's Hat and Fireside horns. In the past we have got away with actual weight but the rule is to calculate a volumetric weight based on measurement. A parcel of two Fireside horns to the UK was going to cost NZ\$150.00 to post until the postal assistant was kind enough to "bend" the rules and make it nearer \$50.00. Overseas members contemplating ordering horns will need to be aware that postage may be significant, bearing in mind that all postal parcels leave New Zealand by air.

Edison Cylinder Phonograph Takes \$18,700 At Stanton's

CHARLOTTE, MICH. - On April 13-14, Stanton's Auctioneers of Vermontville, Mich., conducted the liquidation of the Bob and Karyn Sitter collection of California, coupled with the dispersal of the first portion of the David Feintuch estate collection of Michigan at the Eaton County fairgrounds

Participation in this auction of antique phonographs, music boxes, advertising and Nipper dog-related memorabilia was spirited from buyers all across the United States, Canada, from abroad and South America, said auctioneer Steven E. Stanton.

The Sitters, who wrote the book *Dusting Off a Little History, Spring Type Phonographs* in the early 1980s, continued collecting and accumulating all types of interesting articles with a strong emphasis on Nipper, the Victor/RCA logo dog. The estate of David Feintuch contained a diversified accumulation of rare, scarce and common machines, parts and related articles.

The top lot of the auction was the Edison Ideal cylinder phonograph that was made by Edison for only two months before changing the model and name to "Idealia." The machine, even though it did not have a horn, crank or crane, attained \$18,700, going to a buyer from Michigan.

A very early Edison Home Banner "skeleton" model cylinder phonograph with a very low serial number of 330, proved to be a sought-after example bringing \$12,100. Berliners included a trademark example that sold for \$4,620 and Canadian Berliner Type B disc phonograph that fetched \$2,200.

Other highlights included an Edison "Concert" - Opera mahogany cylinder phonograph, with mahogany cygnet horn, at \$12,100 and a Regina Hexaphone, a six-play cylinder record coin-operated machine in mahogany cabinet, at \$14,300.

Victor offerings were led by a Victor VI (marked "6") disc phonograph with mahogany horn at \$7,700, a Victor revolving counter needle dispenser with a Nipper finial on top at \$4,180 and a Victor Jr. disc phonograph with black horn and correct reproducer at \$2,090. A Victor antique slant front counter display cabinet with Nipper circular logos on its ends went to \$2,640 and a Victor IV mahogany disc phonograph with mahogany wooden horn, \$3,080. A Victor XVI floor model phonograph in a scarce "American figured walnut" cabinet sold for \$5,775.

Several Zon-o-phones were offered, including a D disc phonograph at \$2,640; a Zon-o-phone Concert, \$2,070; a Zon-o-phone Home, \$1,815; a Zon-o-phone Concert Grand, \$3,300; and a Zon-o-phone Parlor at \$3,080.

A Columbia "AB" MacDonald cylinder phonograph, which plays both regular and 5-inch diameter cylinders, realized \$2,750. Kalamazoo Duplex, a disc machine made

in Kalamazoo, Mich., with two horns for amplifying the sound, sold for \$6,600 to a Virginia buyer.

A number of Nipper papier-maché dogs were sold, with the first of the 40-inch-tall offerings crossing the block on Friday. This example was on a platform base marked Victor and sold to an Indiana buyer for \$2,090; other Nippers sold on Saturday brought \$400 to \$700 each.

An advertising standout was a chromolithograph of Nipper, "His Master's Voice." This large example in the original frame sold for \$5,775 and went to Canada.

A rare sign on canvas, "Edison Pictures" at the Bijou, 80 inches tall, with a painting of Edison, sold for \$3,750 and was headed towards a museum out of state.

Other highlights were a Mermod Freres 12-tune cylinder music box in an inlaid case with tune indicator that went to \$2,750; an Edison Home with early string repeater at \$2,750; and a Columbia Twentieth Century Grand, BCG cylinder, phonograph with large brass bell horn, for \$2,620.

One of the bargains of the day was the Edison 1-A cylinder phonograph in mahogany, selling for \$2,475. Even though there were slight problems with the machine, it was still a sleeper at the price.

Besides the music machines, many unusual pieces were offered, including signs, posters, a Victor fire nozzle from the factory at \$325, Victor factory fire alarm box with an embossed Nipper that brought \$1,760, advertising cards from early dealers, literature, record dusters and needle tins.

I Married a Hoarder

If it's obsolete, unused or broken, it must be worth keeping

By Mary Roach

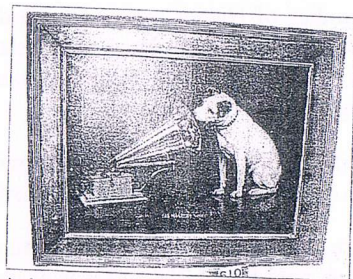
For the past decade, my husband's excuse for not going through his old LPs was that he'd do it when we move. We're moving on Saturday. The replacement excuse is that he doesn't have time because he has too much packing to do. One could make the point that there'd be less packing to do if he'd toss some of his stuff.

"So you're calling this junk?" Ed is holding aloft a Tony Bennett album.

I am skating on thin ice here. Possibly I'm already down in the pond water, thrashing about with my skates. "Not specifically." Ed says that many of his LPs are irreplaceable. I recognise this argument. I believe I used it in explaining why I did not throw away, among other priceless items, a Pan Am airsickness bag, some rocks from the Arctic Circle with pretty orange lichen on them, and a 1987 press release entitled, "Milestones in Dairy History". But in those instances, it was my argument, and so it made excellent sense.



VICTOR NEEDLE HOLDER

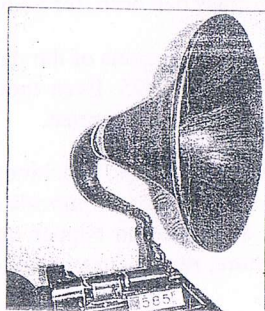


A chromolithograph of "His Master's Voice" brought \$5,775.

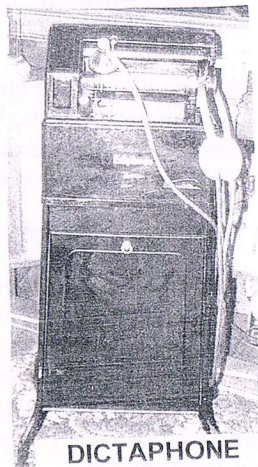
HIS MASTER'S VOICE



COLUMBIA GRAPHOPHONE



OPERA



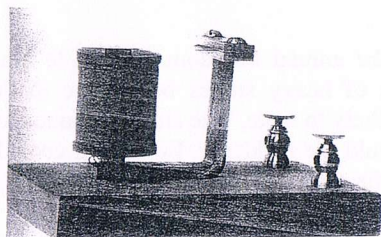
DICTAPHONE



THOMAS WATSON



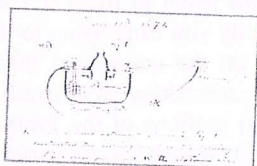
JOSEPH HENRY



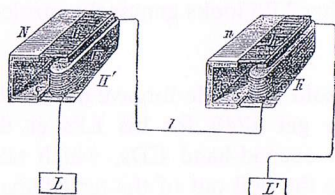
SPRING STEEL TRANSMITTER



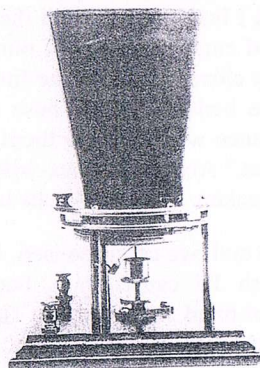
ALEXANDER GRAHAM BELL



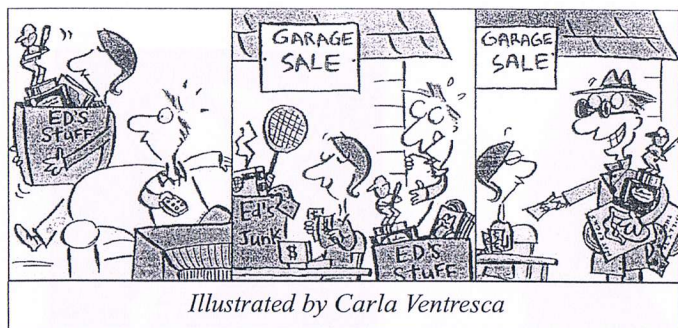
Alexander Graham Bell (1847-1922)
Lab notebook, March 10, 1876



BELLS ELECTRIC HARMONICA



LIQUID TRANSMITTER



I press on. "But if you never listen to any of these albums, why would you want to replace them?"

Attempting to apply common sense in these scenarios is useless.

I know this. Earlier

in the week, I tried to discard a box of expired Super-8 movie film for which Ed has no camera. He vetoed the move, stating that he might one day find a Super-8 camera in a second-hand store. Also vetoed was the throwing away of two shelves of university books. The pages were yellowed, and there was mildew on the covers. If you listened carefully you could hear them reaching out and making friends with my lichen. "Some of these books have meaning to me," said Ed. Then he paused. "I just don't know what the meaning is."

I recently read an article about hoarding in the animal kingdom. The male black wheatear bird, the article said, collects piles of heavy stones before the mating season. "Those with the largest piles are more likely to mate," the story explained and at the same time didn't really explain. If I should die suddenly, Ed should consider expanding his dating pool to include female wheatear birds. I'll make a note of it in my will.

Ed tries to explain why he would want to keep a pile of records he never listens to. "It's just knowing that they're there. That I could listen to them if I wanted to." I remind him his turntable doesn't work. "So, actually you can't listen to them." Which reminds me. I pick up the turntable and put it on the designated throwaway pile, which I had envisioned at the beginning of this undertaking as a towering, teetering mound engulfing most of our front entryway and portions of the footpath, but is in reality closer in size to the little mounds of toenail parings Ed occasionally stacks up on the bedside table. These are, happily, replaceable, and I encounter only token resistance when I throw them away. "You can't throw the turntable out. It belongs to Andrea." Andrea is his ex-wife. "So let's return it to her." Ed looks genuinely puzzled. "It's broken. Why would she want it?"

In the end, we compromised. He kept some, and he sold some. He forgave me for the anguish I'd caused him, because he was able to get \$240 for his LPs at the second-hand record shop. This he used to buy 31 second-hand CDs, which take almost the same space as the LPs, and will impress the hell out of the next female wheatear who comes to town.

A Very Early Phonograph

By N.D.W.

From The Model Engineer and Practical Electrician, December 17, 1931

The recent decease of Thomas Alva Edison has aroused a considerable interest in the history of his many inventions. One of the best known of these is the phonograph, the forerunner of the gramophone, the dictaphone, and all modern forms of voice recording and reproducing machines.

The following account of one of the earliest phonographs to be made in this country shows that while in their details and performance voice-recording machines have been improved out of all knowledge, the essential principle remains the same.

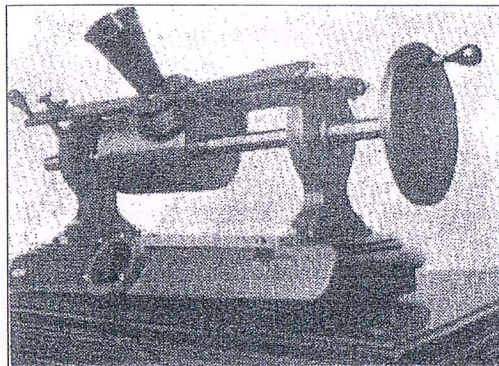
The accompanying photograph shows the very early phonograph referred to. This was constructed by Mr. F. S. Willoughby in 1883. It was built from the drawings of the late T. A. Edison, which were published in the "Scientific American" about that date.

Actually three machines were made, the first almost entirely of wood, but this was a failure. A further attempt was made which proved successful. A demonstration was given in Manchester, and Mr J. J. Royle, head of the firm of Messrs. Royles, Ltd., Engineers, Irlam, was so impressed that he asked Mr Willoughby to build him a similar one. Mr Willoughby consented on the condition that Mr Royle would pay for the spindle and drum for the two machines, as these were rather expensive. Mr. Royle agreed, and the second machine may still be in existence, although trace of it has been lost. In 1884 a demonstration was given at the Free Trade Hall, Manchester, before the Bishop of Manchester and £14 was collected in aid of the victims of a colliery disaster.

Messrs. Lewis's, of Manchester, bought one of these machines from America and had it in their store, but it got out of order and no one knew how to repair it. They approached Mr Willoughby who found that the stylus-bar was broken, and after repairing it he proceeded to test it. Arthur Roberts, the well-known variety artist happened to be present and asked Mr Willoughby whether the machine would really reproduce the song he had just sung into it. 'Yes, certainly,' replied Mr Willoughby. "Then I would break the darned thing," said Arthur Roberts.

The "record" consisted of lead foil wrapped round the drum, which had a 24 t.p.i. screw out its outer surface. The foil was held in position by a rubber covered bar which fitted in a longitudinal groove in the drum, and after wrapping it round the latter as tightly as possible, the edges were tucked into the groove with the finger nails.

The drum was mounted on a spindle which revolved in two bearings, one bearing and one end of the spindle being also screwed 24 t.p.i. Having fastened on the foil, the procedure was as follows:



*One of the earliest phonographs
made in England..*

The spindle was screwed by the handle as far to the left as possible. The "producer," which was mounted on an adjustable longitudinal bar, was then brought close to the foil, so that the stylus pressed lightly on it, the drum was revolved and the speech or song was shouted into the horn mounted on the producer, until the end of the drum was reached. The horn was made of varnished paper on a brass base and is not shown in the photo. The arm was then lifted clear, the drum turned back to the starting position, the arm lowered to make

contact again and, on the handle being again turned, the voice was reproduced, The results were really quite good, but, of course, once the foil had been removed, it could not be used again. There was no need to have a separate producer and reproducer as in later phonographs with wax records.

Mr Willoughby still has the machine in his possession, but it has, unfortunately, got rather damaged in the course of years but is quite easily repairable. It was probably one of the first phonographs to be made and demonstrated in this country.

AN IMPERSONATION OF MARLENE DIETRICH

By Derek Cockburn



Since the item on Marlene, an actress in New Zealand has emerged. The act performed by Jennifer Ward-Lealand is a classy effort. Titled *'Falling in Love Again'*, Jennifer's show in the Christchurch Town Hall didn't disappoint.

Sensibly she opts to interpret instead of duplicate, and it comes off! Jennifer Ward-Lealand has been acting since 1982, has appeared in films and television, oratorio, opera and cabaret and the theatre stage. She has also launched a CD of studio recorded 23 songs from her touring show. She said that the key to unlocking Dietrich was nailing her "funny R's", a speech anomaly along with the German accent. Jennifer then got hold of every Dietrich film, taped parts and played them back at home, inserting patter into a script to capture a favourable rendition. It took six months. In the show, Ward-Lealand emerges in a breathtaking Dietrich-style dress and white fur. Every gesture, every word and every note was Dietrich, without being in the least impersonal or over-polished.

Songs such as, *Look me over, My Blue Heaven, Cream in My Coffee, Boys in the Backroom, You do something to Me, La Vie en Rose, I get a Kick Out of You, Lola, Honeysuckle Rose, White Grass, Lilli Marlene, Making Whoopee* and the title-song *Falling in Love Again* were arranged by Russ Garcia.

The show is about to head for Adelaide, Canberra and Castlemaine and is based in Auckland, New Zealand.

Some say that when the leading lady is this good, one can't help but seek for more of the same. "It's that intimacy between singer and support musicians and between singer and audience."

"*Falling in Love Again*"... play it again Jennifer Ward-Lealand.



Jennifer Ward-Lealand

DORIS KAPPELHOFF

by Derek Cockburn

While sorting through a stack of 1950's 78s, I rediscovered a singing star of the past. Do you remember those DORIS DAY vocals? *Secret Love* is on my long list first. Born in Cincinnati on April 3, 1924 to Alma Sophia and William (a piano music teacher), she planned to be a dancer before a bad automobile accident in 1937. Just three years later she was earning her living on the road singing with bands in one-night stands. At 17, Doris married a man who turned out to be a psychopathic sadist. Another marriage to a musician didn't work out. Her career was not going well when Michael Curtiz cast her in the 1948 "*Romance on the High Seas*" replacing pregnant Betty Hutton. Her pleasant rendition of "*It's Magic*" made her an instant hit.

Doris became a big star as both a recording artist and a movie actress, one of the first to have cross-over success between the two industries.

It was Barney Rapp that suggested the name change to Day - after the song that her audience liked so much - *Day after Day*! Her record of *Sentimental Journey* with the Les Brown Orchestra remains a classic million-seller; also *Confess, It's Magic, Secret Love, Que Sera Sera*, etc.

Although Day's early films, such as *Moonlight Bay* (1951) and *April in Paris* (1953), failed to provide her with outstanding roles, they successfully established her virginal girl-next-door image. Then she demonstrated her acting skills in films like "*Storm Warning*" (getting shot by the Klu Klux Klan) and "*The Man Who-Knew too Much*"



Doris Kappelhoff

(as an ex-actress whose son is kidnapped).

She was impeccable in the *Love Me or Leave Me* of 1955 (portraying singer Ruth Etting) and bouncy and tomboyish in *Calamity Jane*, and even better as the high spirited union leader in *The Pyjama Game* (1957).

Doris Day's career might easily have stalled at the end of the 1950's had it not been for the immense success of *Pillow Talk* (1959) which won an Oscar for Best Story and Screenplay. It co-starred Rock Hudson, who went on to appear opposite Day in a number of light romantic comedies, including the satirical "*Lover Come Back*" of 1961. They were mounted through Universal by Producer Ross Hunter under the direction of Michael Gordan, Delbert Mann and Norman Jewison. By the time of "*The Thrill of it*

All" in 1964, there were even Freudian showers of fireworks when she headed for the bedroom with James Garner. Her third husband and manager, Martin Melcher, died in 1968 and she opted out of films after the 1969 "*With Six You Get Eggroll*", although that was a big commercial success. In 1967 Doris had declined the part of Mrs Robinson in "*The Graduate*". Her optimistic clean-living image (now of a devout Christian Scientist) also became increasingly out of key with the times.

Television provided an alternative. She hosted the Doris Day Show from 1968 to 1972 then wrote her revealing autobiography. Author A.E. Hotchner enriched her story with candid interviews with her son Terry Melcher; her mother; her friends, and many of the people she has worked with including Bob Hope, James Garner and Jack Lemmon.

Doris Day's immense popularity as a singing movie star should never be overlooked. She was probably the top woman box office star of all time, if the annual top ten list is anything to go by, for she was number one for four years in the early 1960's (a record unequalled by any other woman) and was ranked through the previous decade.

A fourth marriage failed in 1979, but I recall from her 39 films song titles of *Tea for Two*, *Teacher's Pet*, *Lullaby of Broadway*, *Perhaps*, *Zip-a-dee-doo-dah*, *Bewitched*, *Pillow Talk*, *Moonlight Bay*, (the lazy) *Load of Hay*, *Ridin' High*, *Twinkle and Shine*, *Winter Wonderland* and the ongoing *Sentimental Journey*, recorded by Columbia and distributed by Philips.

Spin them again

Ivory Encore For Dead Piano Greats

New Scientist 23 April 2005 by Mick Hamer

contributed by Bob Wright

Next month music lovers in Raleigh, North Carolina, will be able to hear two of the greatest pianists of the 20th century in concert. Both the pianists, however, are long dead.

Zenph Studios, a software company based in Raleigh, has found a way to take a music recording and convert it into a live concert played on real instruments. The concert will be a completely faithful rendition of the original pianists' work.

Zenph resurrected a scratchy mono recording of Bach's *Goldberg Variations*, made by the Canadian pianist Glenn Gould in 1955 and a recording of a Chopin prelude by Alfred Cortot in 1928. Cortot died in 1962, Gould in 1982.

The breakthrough that Zenph has achieved is to extract the sounds from audio recordings and convert them into a high resolution version of MIDI, the standard way of coding music for computers. To do so they had to tackle the problem of polyphonic transcription - distinguishing several notes played simultaneously. While researchers have been trying to achieve this for years, previous attempts have managed to identify at best 80 to 90 per cent of notes correctly with about 10 per cent missing and another 10 per cent wrong (*New Scientist*, 22 December 2001, p 50).

Zenph now says it has found a way to do this, although for commercial reasons it won't release the details. But the company is confident enough to have organised the concert, at which a Disklavier Pro piano, one of a handful of concert grands that can record and play back high-definition Midi files, will replay Gould and Cortot's work.

The piano will replicate every note struck, down to the velocity of the hammer and position of the key when it was played.

"We have only begun seeing excellent results in the past few weeks," says John Walker, president of Zenph Studios. "The results are note perfect." Walker has an impressive track record. Before founding Zenph in 2002, he was a leading developer of VoIP, the system that allows phone calls to be carried on the internet.

Walker says that the precise timing of notes is almost as important as identifying the correct notes. One of Zenph's final checks is to play back the conversion on the Disklavier and to make an audio recording of it. The engineers then play back a stereo version of the music: one channel has the original recording, the other has the recording of the conversion. "If they're different by even a few milliseconds, the ear immediately identifies that something's wrong - there's a slight echo effect," Walker says.

"The project at Zenph is definitely very, very interesting," says Anssi Klapuri of the Tampere University of Technology, Finland, who is one of the world's leading experts on polyphonic transcription.

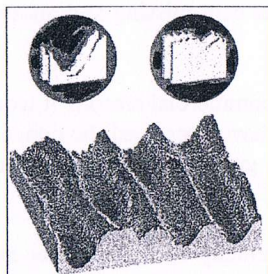
The company is now working on a recording made at a private party by the jazz giant Art Tatum two years before his death in 1956. There are many recordings that have never been released because of some flaw, such as background noise or an out-of-tune piano. Zenph hopes that recording companies will use the new technology to make recordings from this type of material, or to clean up noisy recordings.

Get In The Groove To Save Old Sounds

From the New Scientist 5 June 2004 By Mick Hamer

Sound recorded on antique wax cylinders and early 78rpm records can now be recovered without damaging the precious, fragile media. This means recordings that archivists have never dared play could be heard for the first time.

The trick is to use a high resolution imaging system to create a computer map of the groove pattern on the cylinder or record. Software then works back from the pattern to recreate the sounds that made them, Carl Haber of the Lawrence Berkeley National Laboratory in California told delegates to an acoustics meeting in New York last week.



On wax cylinders, sound is represented by changes in the depth of the groove. The sound can be measured without damaging the original by using an optical probe to measure the cross section of the groove for every 0.01-degree rotation of the cylinder.

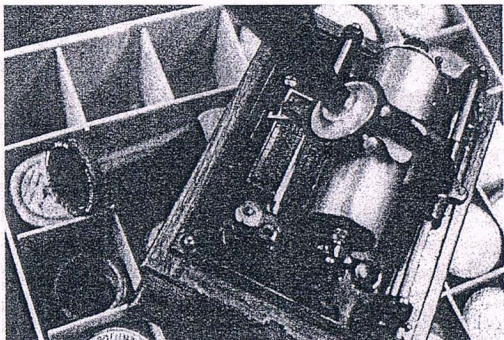
Sound archives such as the Library of Congress, which is funding Haber's work, and the British Library Sound Archive, have many rare recordings. Some, such as the British Library's 1924 recording of James Joyce reading from *Ulysses*, are irreplaceable. But every time these recordings are played they are damaged by the needle. And the British Library has some early tinfoil cylinders which were only designed to be played once, as the needle tears the foil, but it has never risked playing them. Now it can.

The imaging technique is a spin-off from the particle physics work that is Haber and his colleague Vitaliy Fadeyev's bread and butter. They have been developing imaging systems that reveal the ephemeral tracks made by subatomic particles in atom smashing accelerators. But when they heard about the threat to old recordings, they realised their technology might help.

Different techniques were used to record sound on to cylinders and records, so different methods are needed to retrieve it. In wax cylinders, the undulating pattern

representing sound waves was cut into the bottom of the groove, creating peaks and troughs. In records, it was usually cut into the side of the groove, causing the stylus to sway from side to side.

To retrieve the sound, the researchers need an accurate image of the grooves and the undulating shapes within them. With a wax cylinder, they use an optical probe to sample the depth of the groove at 12 points across its width, and from this they create a profile of the groove's cross section at that point.



*Wax cylinders wear every time
they are played*

They then repeat the process at intervals, and from this succession of 2D images they can build up a 3D image of the groove. By turning the cylinder through an angle of just 0.01 degrees between each image they sample the sound 96,000 times per second, which is more than twice the sample rate of a CD recording. They then take the complete 3D map, apply their lab's noise elimination routines to clean up noise from dust and scratches, and retrieve the recorded sound.

For 78rpm discs, with the sound recorded laterally, the researchers found they could reproduce the sound from a series of simple 2D digital images. It takes between 5 and 15 minutes to copy a 3-minute record.

For cylinders, the process is much lengthier. It can take up to 24 hours to make the 3D map of the groove on a 4-minute wax cylinder. Haber hopes to speed up the process for both types of recording.

WHO WAS LADY PEEL?

By Derek Cockburn

It wasn't EMMA PEEL of the "AVENGERS". At the height of her powers, she was often called 'the funniest woman in the World'. Once established, she soon became 'the toast of two continents'. The singer/actress in question was born May 29, 1894 in Toronto and died January 1989 at home in Henley-on-Thames. She was a close friend of such personalities as Noel Coward, George Bernard Shaw and Charlie Chaplin.

Beatrice Lillie's career took her from vaudeville to the elegant theatres of London's West End to the show palaces of Broadway. She left school at 15 and made her London debut at the Chatham Music Hall in 1914.

She formed an alliance with the leading First World War producer of intimate reviews, Andre Charlot, who saw in her not the serious singer she had set out to become, but a comedienne of considerable, if zany, qualities. She recorded only sporadically - beginning in London in November 1915 - the sum total of her recording career presents a well-rounded archival overview of her rich stage life, preserving many of the songs and routines which earned her the unforgettable title of LADY CLOWN! Bea married Sir Robert Peel in 1920, but he left her as a widow in 1934. Her son, Robert, was killed in the second World War during April 1942. This left Bea Lillie, with a constant private sadness that she seemed able to overcome only on stage.

Lillie made her cabaret debut at the Café de Paris in 1933, worked in revue and troop concerts before making her own television series as early as 1951. Bea Lillie's most rare recording of November 23, 1925 (New York session) is *"Susannah's Squeaking Shoes"*. Others include *"He was a Gentleman"*, *"Snoops The Lawyer"* of July 1934; *"Nicodemus"* and *"Like he Loves Me"* on Victor 20361 made November 1926, composed by Vincent Youmans for the show *'Oh, Please'* and the HMV pressings done in London on 24 October 1934 of *"Baby Doesn't Know"* and *"A Baby's Best Friend"*. Tender sensibilities of the recording company forced Bea to delete the word "hell" from the original lyrics in *'Baby Doesn't Know'*.



Beatrice Gladys Lillie by Sir Cecil Beaton, 1920s.

Following thyroid surgery Bea Lillie bounced back with *"Mother Told Me So"* and *"Get Yourself a Geisha"* from the pen of Arthur Schwartz and Howard Dietz.

Four songs from the Noel Coward show *'Set to Music'* of 1939 include *"Mad about the Boy"*, *"A Marvellous Party"*, *"Three White Feathers"* and *"Weary of it All"*, all became part of the Lillie legend. She made them her own! Bea also recorded with Reginald Gardiner, Edward Cooper, Hugh French and had Gertrude Lawrence as her understudy. Lillie developed and toured for many years around the world a solo show called simply *'An Evening with Beatrice Lillie'*, which ranked alongside those of Joyce Grenfell and Ruth Draper.

Her first film was made in 1926 - the silent *'Exit Smiling'* followed by *'The Show of Shows'*, *'Are you There?'* (1930); *'Dr Rhythm'* of 1938 and *'On Approval'*; the 1956 *"Around the World in 80 Days"* and *"Thoroughly Modern Millie"* of 1967. But as on radio and in films, something was missing - the live audience!

You will be transfixed by Bea's arched eyebrow, the curled lip, the fluttering eyelid, the tilted chin, the ability to suggest even in apparently innocent material, the possible double entendre.



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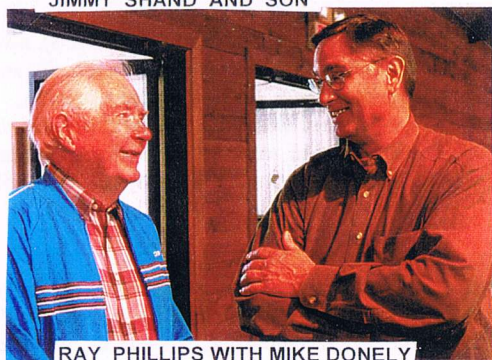
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