

# The Phonographic Record

*Journal of the Vintage Phonograph Society of New Zealand*

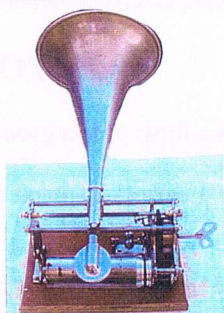
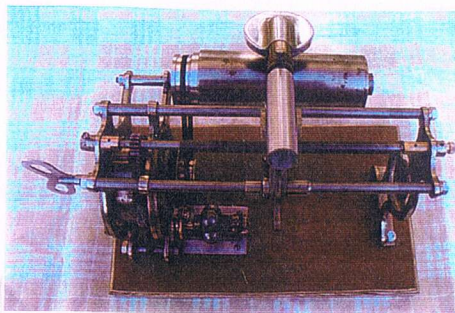
A Society formed for the preservation of Recorded Sound

Volume 4 ~~Issue 1~~ Issue 2

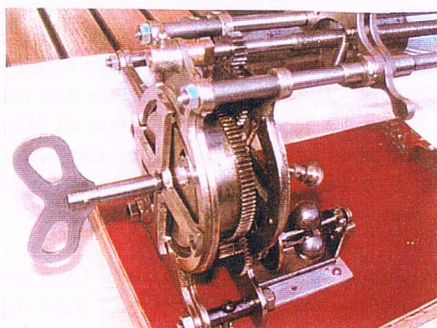
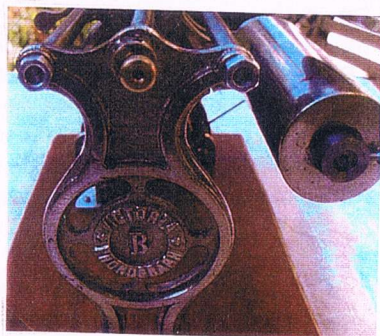
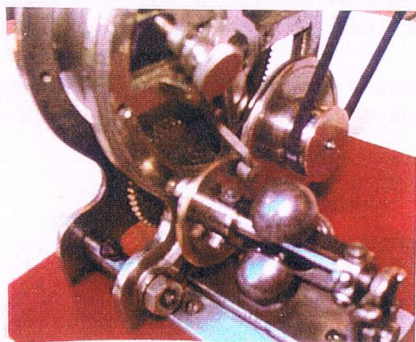
February/April, 2008

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## VICTORIA PHONOGRAPH MODEL B



PHOTO'S FRED HAAEBEEK



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## FOR YOUR INFORMATION

We are looking forward to a good year for our Society.

A number of members attended the funeral of our first secretary, Pam Rogers, on the 24th December 2007.

I had attended the first Record and Gramophone Convention on the 26th, 27th and 28th September 1963 which was held in the Dominion Museum, Wellington.

Pam was a keen collector of Phonographs and Records, knew a number of people interested in this hobby, and with her help the first Convention of Collectors for the South Island was planned and held a year later.

On the 9th September 1965 our Society was formed at a meeting held at Pam Rogers' home at 73 Flockton Street, Christchurch and she was elected Secretary with myself as President.

*Walter Norris*  
*Editor*

## Memories of Pam Rogers (1928 - 2007) By Gavin East

For many Christchurch members Christmas Eve 2007 was touched with sadness and fond memories as we joined the large assembly at Berwick Street Church to farewell Pam Rogers - friend, fellow collector and co-founder of our society - who had died aged 79 on 19 December at Radius St Winifred's Hospital after several weeks of palliative care. Looking back over forty-two years of Pam's company, conversation, help and encouragement, I hope I can convey a little of what she meant to those fortunate enough to have known her.

I was a schoolboy with a scruffy red Gem and an HMV portable when Walter Norris, welcoming me to the fold, told me I must meet "Miss Rogers". For some reason this suggested a prim and austere figure, nothing remotely like the friendly, humorous, charming lady who welcomed me to 73 Flockton Street, St Albans, Christchurch on 9 September 1965 for the meeting to establish the Society. Pam's niece, the historian



Anna Rogers, remembers her as a wonderful aunt, not just for having funny old gramophones with horns to shout down, and an owl-shaped wall clock with moving eyes, but above all for her ability to communicate easily with young people as equals. I can vouch for this as Pam, like Walter, taught me a huge amount about machines and records without any hint of talking down. Letting me loose in her spare 78s at sixpence each was also a great boost for the budding collector when a pink label single-sided Caruso was a wondrous treasure.

Pamela Gwynneth Rogers was born in Templar Street, Avonside, Christchurch but was brought up in Masterton where her father was company secretary of Borthwicks, the frozen meat firm. The family moved back to Christchurch and settled in Flockton Street in the mid 1940s after Pam's father had to give up his job following the heart attack which he did not long survive. Pam's brother Max and sister Natalie both married and duly supplied Pam with a fine crop of nieces and nephews. The house was later divided into two flats, the sunnier of which Pam and her mother shared. Mrs Rogers, who died in 1982, aged 88, was a tall, dignified, kindly old lady who seemed unfazed by the strange objects that kept appearing in her living room. She would answer the phone with a commanding, "Are you there?" in contrast to Pam's, "Hello?". The household always included one or two ginger cats. Hamish held office in the 1960s, David and Arthur in the last years. I remember Pen, a stately feline with a rather worried expression. When I mentioned this to Pam she replied, "Yes, life's a VERY serious business for Pen."

Pam enjoyed studying at the Christchurch School of Arts and had the talent to pursue a career in art but other needs prevailed and she earned her living as a bookkeeper. She worked for the old Christchurch legal firm of Izard & Loughnan, then for nearly twenty years was with Pegasus Press in Oxford Terrace. In the 1970s and early 80s Pegasus under Albion Wright was still a respected literary publisher and Pam loved being part of it, seeing writers such as Janet Frame and Denis Glover stepping (or in Glover's case staggering) through the front door.

I never thought to ask her just how, why or when she started collecting gramophones and records. It must have been around 1960 or a little earlier. I think that it was through the Christchurch Recorded Music Society that she met Adair Otley and a few others interested in early records. Adair told her about Claude Woledge, the former Edison agent living in retirement in New Brighton. Pam and Walter met when she advertised an Edison Amberola 50 for sale. Certainly the collecting movement seemed to blossom in the early 1960s with conventions in Wellington (1963) and Christchurch (1964). Walter, Pam and Bill Webb reckoned they could get a society going, invitations went out to those they knew and the rest is history.

Pam's personality and efficiency as secretary/treasurer were vital to the successful start of the society. She made every member feel welcome and appreciated. Mr Woledge, our first patron, never came to a meeting but Pam and Walter visited him monthly until just before his death aged 84 in 1969. He was a widower with no

immediate family and I am sure that these visits cheered him and encouraged him to pass on invaluable knowledge about the early days of the phonograph in Christchurch.

Her enthusiasm, tact and humour gave a huge boost to those early meetings in the side room at St John's Church Hall, Latimer Square. About the closest she ever came to putting her foot down was when she said, "I love hearing from you all but please don't ring on Sunday evening when I'm watching Doctor Finlays' Casebook!" She was never happier than when pitching in with a project, from organizing a convention to selling sheep manure and Christmas trees to help fund our building at Ferrymead. The society became a major part of her life which made it very distressing for her when the early 1970s brought personality clashes, discord and unpleasant scenes at meetings. The trouble was not of Pam's making but she felt that the only course was to retire from office. She remained a member and later accepted honorary life membership. She attended the fortieth anniversary dinner in 2005 and enjoyed catching up with old friends.

In the 1960s Pam built up an excellent machine and record collection within the limits of her income and available space. She owned a few cylinder machines, notably a very fine mahogany Edison Operas, for which she paid twenty pounds in the early 1960s, and a flowered horn Puck. This came from Mr Woledge as did something hardly ever seen in New Zealand, one of those American oak cylinder cabinets with space in the top for the mechanism of a phonograph. Pam also owned a mahogany Edison C250 diamond disc machine but her main interest lay in horn gramophones. At its peak the collection included several G&T and HMV Monarchs and their variants - Sheraton, Ionic and Melba. There was a Dulcephone with a large spun brass horn and a Pathe. She had a completely original Columbia AH and several later horn Graphophones. A favourite machine, and the last to be sold a few years ago, was the 7-inch, vertical-wind Columbia AJ.

Pam had wide musical tastes including opera, music hall and folk song. Her record collection reflected these - lots of the great ladies such as Melba and Tetrassini, every record made by Kathleen Ferrier, the complete works of Elsie and Doris Waters and all sorts in between! One of her greatest thrills as a record collector came when our friend Bill Dini bought at a deceased estate auction in Knowles Street, a Columbia Symphony Grand of c.1907. It still contained early records and Pam was able to extract from Bill three 1902 London red G&Ts (two Suzanne Adams and a Clave). I remember hearing them on the machine she liked to use, the G&T Melba fitted with a splendid brass petal horn, a huge but lightweight Astra Electric soundbox and fibre needles. Not strictly "correct" but great fun.

As years passed she was a bit more stooped but as alert and active as ever. I would run across her with her great friend Win Johnson, looking at bits of brass at an auction viewing or enjoying a coffee at McDonalds. She seemed quite well, had never drunk alcohol or smoked and still did a lot of walking (Pam never drove a car). She looked



set to sail on into her eighties. This diagnosis of inoperable throat cancer late last year shattered her and it was largely thanks to her niece Janice Robb that she was able to rally in spirit enough to see old friends. David Peterson and I saw her not long before she died. She made a brave effort to be the Pam we knew, asking, "How's the collecting going?" when we came in.

The house in Flockton Street is being made ready for new owners, more of its carpet visible now than at any time in the last forty years. Pam's long life and last illness are over, her "things" dispersed within the family and among collectors in New Zealand and Australia. It is some indication of the affection with which we remember her that many a gramophone and record will be treasured all the more because it reminds us of Pam.

She said to me once, "I'd rather trust people and run the risk of being let down occasionally than go through life suspecting everyone of being out to put it across me." That helps explain why so many thought so much of her.

## **VICTORIA PHONOGRAPH B**

We have been fortunate to have received from Fred Haanebeek in Holland, illustrations of an early Open Works Machine he owns.

He visited New Zealand in November 2007 and was looking for an Edison 'M' Electric but was unsuccessful.

Fred visited Ferrymead and viewed Bill Dini's collection. We are grateful for the information he has supplied on the Victoria B.

See front page.

## **LETTER FROM FRED HAANEBECK** **Victoria Phonograph B**

Hi Walter,

As I promised you, I herewith give you more input for your story in the magazine.

Years ago I visited a good friend in Austria, a dedicated phono collector, and noticed a box with all kinds of junk. There I found the clockwork spring motor and the end support, as well as the carrier base for the reproducer from an unknown phonograph. The motor was thrown many times in cases with old parts so everything was damaged, broken and bent.

After a lot of work the motor functioned again. On the end support there was the name Victoria Phonograph B, so there must also have been an 'A' model.

Nothing is known from the brand, but in a French book of registration of brands of phonographs (Writer Heny Chamoux) I found the Breslauer Wassermesser und Eisenbau Werke, named before H. Meinecke. This factory in Breslau, Germany (later Poland), manufactured phonographs around 1897 with the brand Viktoria with a 'k' instead of a 'c', but at that time it was not uncommon to be imprecise about that.

I had to reconstruct almost everything, the slide spindels and the feed screw plus bearings of the carrier of the reproducer. The feed screw appeared to have the same thread as the one of a Graphophone Q, but it is not easy to cut it because the tread is cut in an angle, we call it tie-in thread. Also the pinion appeared to be the same. Gear wheels and drive wheels had to be made and it turned out that with the right speed of the mandrel, the feed screw turns too slow so that horizontal transport of the reproducer was way too slow. So we have to make new gears and a new pinion. However I managed to play a part of a 2-minute cylinder and it sounded not bad. The governor is a modified one from an HMV gramophone.

If you have the latest (beautiful) book of Fabricio and Paul, a world of antique phonographs, you see on page 47 also a Victoria, a kind of (later) Edison copy with an odd 2-piece mandrel. When I studied my (older) Victoria, I noticed a very short spindle, too short to carry a normal mandrel. At that time I didn't understand the construction, but thanks to the book now I know that they made a crazy construction to avoid patent claims of Edison.

Because there is nothing known of my Victoria, I still hope one time to see an original one, so that I can replace my 'Edison' mandrel on a long spindle for the original odd construction. On the other hand, I am sure that the manufacturer, would have built my solution, if he had not been burdened by the Edison patent.

There is still much to do, to make a nice wooden plate and to make a nicer support for the governor. But first the phonograph has to work properly with the new gears. If you, or maybe other people, know more about this phonograph, please tell me.

*Fred Haanebeek*



## **REPRODUCTION MONARCH INTERMEDIATE HORN NOW AVAILABLE**

**By David Peterson**

We are pleased to advise that a new addition has been added to our sales list this month.

The Monarch Intermediate horn is a 9 panel tin horn, supplied in base primer. It has been faithfully reproduced from a horn which we believe to be an original example, and is of a very high standard of workmanship.

Members who have purchased reproduction horns from us previously will attest to the quality and workmanship of all of the horns we supply, and this new addition has also been manufactured to the same high standards. The horn is for sale at NZ\$125.00 however overseas members please note that due to the size and relatively light weight of the horn, volumetric postal rates will probably apply, and the cost of postage will not be cheap.

Photographs included in this issue of the magazine illustrate the new horn.  
*See back page.*

## **REPORTS OF MEETINGS**

***By Wilf Boon***

### **October 2007 Meeting**

We must thank Roger Brown for organizing and getting approval to hold our October meeting at the Oxford Museum which is about an hours drive from central Christchurch. David Peterson, with passengers Gavin, Robert and Wilf, had chosen to take the Old West Coast Road, which included crossing the bridge over the Waimakariri Gorge and coming in the back way to Oxford. It really was a very enjoyable trip, taking in views of the beautiful country landscape and the wonderful Southern Alps with just a sprinkling of snow still on the tops.

The evening started around 9pm with viewing the immaculate museum and admiring the effort Roger and his friends had put in to displaying the Society's collection of machines and memorabilia. Amongst the machines on display were the HMV 163 Reentrant, The Dulcephone, the Edison Amberola on Stand and the Woledge Portable. The meeting, starting at 8.30pm, was chaired by David Peterson and just eight other members present.

Just a few matters to mention - bookings for the end of year dinner at Sequoia 88, Redwood, have now been confirmed. Amongst the overseas magazines which were tabled with the usual keen interest was a society magazine from California, a magazine new to us. It was agreed to send one or two of our latest issues to California together with an offer of the exchange arrangement which we have with other societies. Gavin found out recently that our founding secretary is in care at St Winifred's Hospital, Christchurch.

For those interested in our parts - we can now confirm that twelve new cygnet horns have been added to stock, and that our maker, Ken Jane, is able to make the Monarch Intermediate Petal Horns and possibly the elbows to go with them. It was then agreed an order for 12 of these horns should be placed with Ken Jane, and be included on the Sales List for future orders.

In General Business - it was noted that Bernie Bisphan's remaining radios have turned up at Watson's Auctions in Christchurch, and are to be offered during November. It would appear that Bernie's Woledge Portable is not amongst them.

David showed a photo of a recently acquired yellow label Gramophone Co. Disc, possibly pre 1920 issued for the Chinese market, but pressed in Calcutta, and also mentioned that a Hamilton member, Derek Findlay, had the good fortune to snap up a wooden horn Columbia disc machine which turned up on Trademe.

The meeting closed at 10.10pm with a short recital by Joffre Marshall on his recently acquired new beautiful green finished Hohner accordion followed by a most enjoyable supper organized by Roger Brown.

## **November 2007 Meeting**

To end a very eventful year 2007, the final meeting was kindly hosted by Walter and Hilda Norris at 'Waipapa', Swannanoa. To begin the evening, Walter invited the ten members present to view his magnificent collection of phonographs, gramophones and other memorabilia which are currently stored and displayed in the original 'Waipapa' family homestead, situated behind Walter and Hilda's present home. It was noted with interest that amongst some of Walter's more rare machines was an Edison Tinfoil machine (1878-9) made by the London Stereoscopic Machine Co, owned originally by Mr Woledge here in Christchurch, and later by Walter, who still has it in his wonderful collection. The evening continued with a short tour around the homestead buildings revealing even more of Walters collecting over the years. Returning back to Walter's home the meeting started about 9.10pm.

General Business - Gavin and David had visited Pam Rogers in St Winifred's Hospital. David gave a brief account of the auction of the late Bernie Bisphan's radios.

Walter and Joffre showed Walter's Edison Amberola V restoration project, the replica case made in Australia and benefiting from mechanical attention by Joffre. Walter also showed an early Edison model A Gem which he is also restoring. Finally the meeting closed at 10pm followed by an excellent supper catered by Hilda.

The Annual Dinner on 4th December was held at the Sequoia Restaurant, Redwood with 23 members, wives and friends attending.



## ILLUSTRATIONS

### Pamela Rogers

1928 - 2007

This is an early photo of Pam taken by a Press photographer in 1964.

### Lioret

Larry Schlick photo was taken at a Larry Donely's swap meet. Had original case and the asking price was \$8500.

### Lioret in a Case

This machine owned by Larry Schlick is very similar to a Columbia Eagle except for "Backward tin horn". Larry says he has a similar Pathe where the machine tips over into its own box with the handle on top. The model came to him from Paris in 1960 and was complete with the case 20" x 7" x 5" and four Lioret cylinders.

### Pathe Model F

Taken from an early catalogue owned by David Peterson.

### New Horn

We are very pleased to announce the production of a new Horn which is available to members. Illustration is on back page. Also an article by David Peterson.

David has supplied a photo of a "Calcutta" HMV label, as well as the Blue Victor Label, which came with the West Coast collection.

### Points from Letter

#### Letter from Paul Doddington, Ontario, Canada

In connection with the article (last issue "Who was Lady Peel?") on Beatrice Lillie you might be interested to know, that she received her early performance training from Harry W Rich, in Toronto.

Rich was the side kick of W E Ramsay. During the 1890s, and as "Rich and Ramsay" they put on many Vaudeville performances in the Toronto area.

I have a Brown Wax Cylinder, circa 1892 of Ramsay accompanied by his wife Zena on the piano, singing, "I've Worked Eight Hours This Day."

This may possibly be the earliest surviving Canadian musical recording. Harry Rich is known to have made a recording at about the same time, but it has unfortunately been lost.

You might like to refer to the Sept/Oct 2007 issue "Antique Phonograph News" published by the Canadian Antique Phonograph Society for more information on Rich, who taught Lillie the broad gestures and stage manner that made her famous.

### **Alexander Graham Bell**

It is interesting in research to discover the number who worked on the same ideas as Graham Bell, which is, to produce a working telephone.

From here, I propose to mention a few of them:

**Elisha Gray (1835 - 1901)** is perhaps the best known. he took out a caveat two hours after Bell took out a patent for his telephone.

### **Elisha Gray, 1878.** (Oberlin College Archives)

Elisha Gray, "American inventor, who contested the invention of the telephone with Alexander Graham Bell. He was born in Barnesville, Ohio, on August 2, 1835, and was brought up on a farm. He had to leave school early because of the death of his father, but later completed preparatory school and two years at Oberlin College while supporting himself as a carpenter. At college he became fascinated by electricity, and in 1867 he received a patent for an improved telegraph relay. During the rest of his life he was granted patents on about 70 other inventions, including the telautograph (1888), an electrical device for reproducing writing at a distance.



On February 14, 1876, Gray filed with the U.S. Patent Office a caveat (an announcement of an invention he expected soon to patent) describing apparatus 'for transmitting vocal sounds telegraphically.' Unknown to Gray, Bell had only two hours earlier applied for an actual patent on an apparatus to accomplish the same end. It was later discovered, however, that the apparatus described in Gray's caveat would have worked, while that in Bell's patent would not have. After years of litigation, Bell was legally named the inventor of the telephone, although to many the question of who should be credited with the invention remained debatable.

In 1872, Gray founded the Western Electric Manufacturing Company, parent firm of the present Western Electric Company. Two years later he retired to continue independent research and invention and to teach at Oberlin College. He died in Newtonville, Mass., on Jan. 21, 1901."



## ELISHA GRAY

from 'Who Stole Meucci's invention by GE Schiavo

Elisha Gray of Chicago (1835-1901) was one of the most successful inventors in American history, so successful that he made over \$5,000,000 by his patents. In 1872 Gray and Enos Barton formed the firm of Gray and Barton which later became the Western Electric Company. He is best remembered, however, for one of the most extraordinary coincidences (supposing that it was a coincidence) in the history of invention.

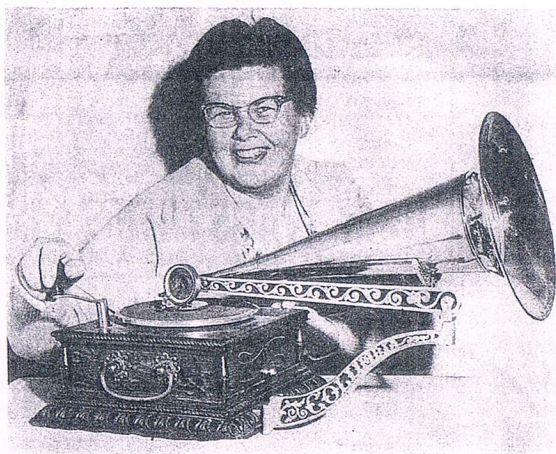
On February 14, 1876, the United States Patent Office in Washington, D.C. received within about two hours from each other two applications, one for a patent and the other for a caveat, covering the same invention. The application for the patent was in the name of Alexander Graham Bell and that for the caveat in the name of Elisha Gray. That invention turned out to be nothing else but the telephone. As Gray wrote to Bell on February 11, 1877, and on March 5, 1877, "The description is substantially the same as yours. I was unfortunate in being an hour or two behind you" and "when, however, you see the specification, you will see that the fundamental principles are contained therein." As a French writer put it, "La description d'Elisha Gray est si précise qu'elle permet la construction d'un appareil qui constituerait certainement un téléphone transmittant la voix articulée."

It is beyond the purpose of the present inquiry to delve into the Bell-Gray controversy, about which one can learn the various arguments, pro and con, in the recent editions of the *Encyclopaedia Britannica*. What really happened is beyond our knowledge, except that during the spring and summer of 1875 Bell was very suspicious of Gray and "believed him capable of spying on me," possibly because during that period both Bell and Gray were doing experimental work in the Western Union laboratory in New York, and both of them were in contact with Mr. Prescott and Mr. Pope, especially with the latter, in whose room some of Gray's instruments "for transmitting musical sounds by telegraph" were placed. Mr. Pope "was most interested in these experiments and personally assisted him in many of them."

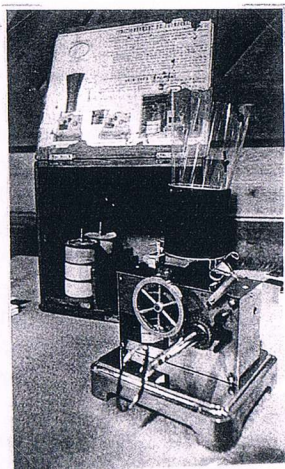
Mr. Pope's knowledge of the subject in 1876 can be gauged by his estimate of the Bell apparatus in 1876, as mentioned in the preceding chapter.

Mr. Prescott also shared Mr. Pope's ideas. Referring to the experiments made by Bell in the Western Union laboratories after 1876, he wrote in his book, *The Electric Telephone*, "for a long time the results, while regarded with interest, were looked upon as possessing little practical value not until the summer of 1877...."

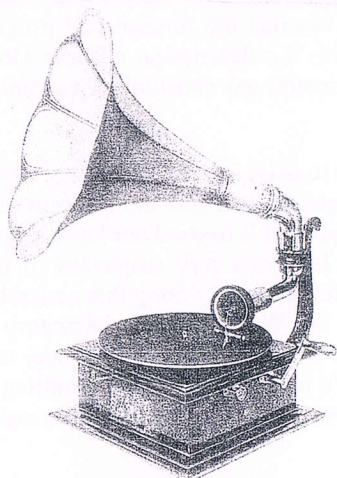
Frankly, we do not know to what extent one can trust either Mr. Pope or Mr. Prescott. However, if we are to believe Thomas Alva Edison (no man in his right mind would question his word), one thing is certain, namely, that at the very time that Bell and Gray were conducting their experiments in the Western Union laboratory in New



PAMELA ROGERS



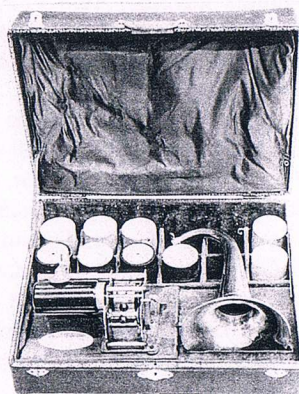
LIORET



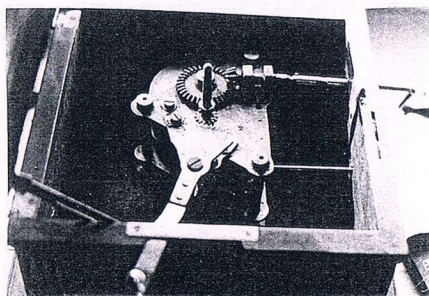
PATHE MODEL F



PATHE RECORD



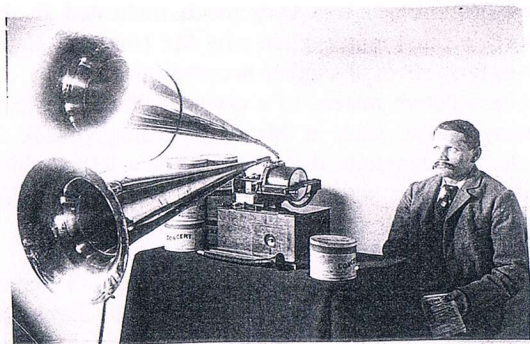
A LIORET IN A CASE



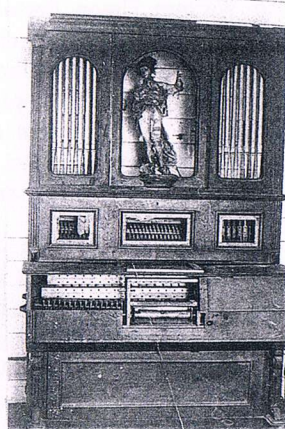
PATHE MOTOR

DAN TILLMANN





**ANDREW BALTING NELSON 1904  
WITH EDISON 5" CONCERT**



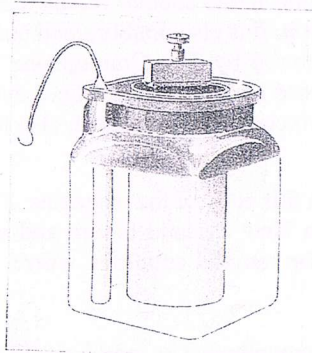
**UNUSUAL MACHINE**



**COLUMBIA BIZOU 1910 NO.20**



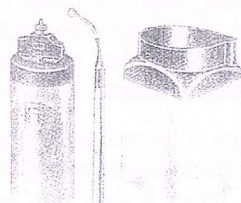
**MARATHON RECORD**



**LECLANCHE CELL**

**LECLANCHE BATTERIES ::**

For purposes of storage and safety the most  
improved and most reliable of these batteries  
are the Leclanche batteries, which are  
the most reliable of all.



NOTE: The Leclanche battery is the most  
reliable of all, and is the only one that  
can be used for all purposes.

York, the Western Union President, Mr Orton, was very much interested in the electric transmission of the human voice. That may explain why Mr. Hubbard, Bell's financial backer and future father-in-law, all of a sudden became interested in the telephone and urged Bell to apply for a patent instead of a caveat, without the least delay. That also could explain many things, such as Mr Orton's alleged lack of interest in the Bell patents, etc. etc. We conclude that much from a letter which Edison wrote to Mr. Prescott and which the latter incorporated in his book *The Electric Telephone*.

"Some time in or about the month of July 1875," Edison wrote, "I began experimenting with a system of multiple telegraphy which had for its basis the transmission of acoustic vibrations. Being furnished, at the same time, by Hon. William Orton, President of the Western Union Telegraph Company, with a translated description from a foreign scientific journal of Reiss's telephone, I began a series of experiments, with the view of producing an articulating telephone."

## **The Gramophone Co., Ltd in Calcutta**

**David Peterson**

While searching through a collection of records purchased recently, I was intrigued to find two Gramophone Co. Ltd records with bright yellow labels.

They caught my eye because of the colour initially and then on inspection of the label I found that the title text is written Chinese, and noted in English are the company name and fact that the content is in Cantonese.

The records are labelled 'Gramophone Concert Record' and have catalogue numbers G.C-9-12508 and G.C 9-13632. They are double sided and look to be quite early pressings that also have 'Made in Calcutta' pressed into the surface of them.

As I carried on looking though the records, I came across another Indian record. This third one has a His Masters Voice black label on it. It is also double sided but must be a later pressing, and states that it is manufactured by The Gramophone Co., Ltd Calcutta. The label is all in English and is a record by The Renard Trio, London with a catalogue number C 187 and also 8070. This record, like the others, also has Made in Calcutta pressed into the surface of the disk.

A photo of one of the yellow labels is printed in this copy of the magazine. I've never come across these Indian recordings myself in New Zealand before and would be interested to know if they turn up often in the various countries where we have members.

It is an interesting topic in the history of The Gramophone Co., and I would welcome any information or comments from members about pressings or the pressing factory in Calcutta, for inclusion in future magazines.



## ILLUSTRATIONS cont.

### Gramophone Co. Ltd Calcutta

And Blue Victor.

See write up.

### Graham Bell Stamp

Another one for the stamp collector.

### Atlantis Machine

Belongs to Canadian collector Harold. We obtained the following information from Tim Fabrizio: This is essentially a version of the "Royal", a Columbia "client" machine. The Royal is pictured in the Compendium and you'll notice the similarities. They used a big cabinet with a relatively tiny motor, and the fluted black horn obtained through the German "Columbia-Europa" connection was standard. The plate with the "profile" image of the Disc Graphophone, and the characteristic wording were used for a number of clients, who sold the machines cheaply or used them as premiums.

### Leclanche Cell

*W. Norris*

So little is known about these.

My father used a telephone in 1918 and it used two cells.

The illustration shows one in parts. They look the same as a normal torch battery.

They are not a battery, but a generator invented by a Frenchman, Leclanche and produced 1.5 volts. A glass jar with a porous earthenware pot packed with a mixture of granular, black oxide of manganese and crushed carbon. This porous pot is on the left hand side of the parts illustration. The centre contained a carbon slab with terminal on the top. This is the positive terminal. The jar was half filled with mixture of Sal-ammoniac and water, 2oz to each pint. The addition of a small quantity is recommended. A solid zinc rod was also put in the jar. This was the negative terminal. The chemical action is as follows; ammonium chloride ( $\text{NH}_4\text{Cl}$ ) attacks the zinc, forming zinc chloride  $\text{ZnCl}_2$  and ammonium  $\text{NH}_4$ .

### Columbia Disc Graphophone 1910 Bizou (BZ) No. 20

A rather plain model case mahogany in colour, with a seven petal metal horn 16 inches in diameter. A single spring motor with a two ball governor was claimed to be sufficient to play a twelve inch record. This model was nickel plated or enameled and sold for a price that competed with Victor O. Case height  $5 \frac{7}{8}$ ", width  $11 \frac{7}{8}$ ", depth  $11 \frac{7}{8}$ ".

### Andrew Balting

This is an early picture of a Nelson entertainer who had an Edison Concert five inch No 3 Cylinder Machine with dual Reproducer and Horns.

**Unusual Machine**

Originally owned by a well known entertainer Pompey Jones. Has a part player piano and Glockenspiel, this is like a xylophone with metal bars.

**Columbia Bizou 1910**

This is No 20, see article.

**Marathon Record**

This is a Hill and Dale Needle Cut Disc, see article elsewhere.

**Leclanche cell**

See Article.

**Judy Garland**

*By Derek Cockburn*

In response to an item on Deanna Durbin, we offer memories of Judy Garland. As Frances Gumm, she was born on June 10, 1922 in Grand Rapids, Minnesota to a Vaudeville family. When aged three, she sang 'Jingle Bells' on stage as part of the Gumm sisters singing and dancing group. As the sisters dropped out and became married, Frances went solo with the more fetching name of Judy Garland.



Becoming a favourite on stage and radio, she appeared in a short film 'The Big Review' of 1929. Six years later a seven year contract was made with M.G.M in the swinging rendition of "Zing went the strings of my heart". Garland's first recordings for Decca followed in November 1935. Her first feature film was 'Pig-skin Parade' of 1936 with Stu Erwin and Patsy Kelly.

By now, she was headed for stardom and underwent vocal training and coaching while receiving \$1000 a week. In February 1937, her pianist Roger Edens wrote a special version of "You made me love you" for her to sing to Clark Gable upon his birthday in the film 'Broadway Melody of 1938'.

Next, Judy was teamed up with Micky Rooney in "Thoroughbreds don't cry" and 'Listen Darling'. This led to the Hardy series but the role that set her up came in 1939. With Shirley Temple unavailable, Arthur Freed cast Judy for the part of Dorothy in 'The Wizard of Oz' which included her signature tune 'Somewhere over the rainbow' (the best song of 1939). Judy's rendition became the standard benchmark against which all others were measured. She won a special Oscar for her performance and from then on starred in a series of unforgettable musicals of which the most famous was "Meet me in St Louis" of 1944.



In a non-musical, 'The Clock', made a year later and directed by her husband to be, Vincente Minelli, she showed that she could handle serious roles as successfully. However, by the late 1940s Judy's personal troubles started to intrude on her professional life and she had a series of well publicized rows and breakdowns that would eventually halt her career. She had married band-leader David Rose in 1941, then Vincente Minelli in 1945 (the father of daughter Liza), and her third husband, producer Sid Luft, helped her through a difficult time in the early 1950s.

Memories remain vivid with songs such as:

'Meet me in St Louis', 'How about you?', 'The Trolley Song', 'For me and my gal', 'In between', 'Sweet Sixteen', 'When you wore a Tulip', 'The Boy next Door', 'F.D. R', 'Just a couple of swells', 'Somewhere over the Rainbow', etc.

Judy Garland is remembered for her legendary concerts, records, films and radio that helped firmly establish Judy as a variety actress/singer and comedienne.

A recent CD release by Gargoyle Productions under EMI records Ltd is a rare selection of often unheard comedy tracks in radio. Included are cuts from the Shell Chateau Hour, Jackie Oakie's College, the Good News, the novelty hit Why? Because!, the Bob Hope Show, Bing Crosby's radio programme, embracing Fanny Brice, Frank Morgan, Tallulah Bankhead, Groucho Marx, Dean Martin, The Andrews sisters, Jerry Lewis....and of course Judy, in an attempt to wrest back viewers from Television. Judy's last radio appearance was during 1957.

Judy was also teamed up with Gene Kelly in 'For me and my Gal' and the swash-buckling 'The Pirate' of 1948. Another great musical partner was Fred Astaire in the delightful song and dance film 'Easter Parade'. She was excellent in 'The Harvey Girls' with John Hodiak, in her brief appearance in 'Till the Clouds roll by', and opposite Van Johnson in 'In the good old Summertime'.

When MGM dropped her in 1950, Judy drew on some source of inner strength to make a triumphant return to her first home, the stage, and outstanding smash runs at the London Palladium and New York's Palace Theatre started her all over again. When Judy returned to film in 1954, she gave her greatest performances of all in 'A Star is Born'. She pushed her dazzling but vulnerable show-biz persona to new heights. It was her greatest effort - but the Academy Award that year went to Grace Kelly instead.

Judy was good in a small dramatic role in 'Judgment at Nuremberg' of 1961 and touching as a music teacher in 'A child is waiting' a year later.



The balance of Garland's other 17 films included Everybody sing, Love finds Andy Hardy, Babes in arms, Andy Hardy meets a debutante, Strike up the band, Little Nellie Kelly, Ziegfeld Girl, Life begins for Andy Hardy, Babes on Broadway, Presenting Lily Mars, Girl Crazy, Thousands Cheer, Ziegfeld Follies, The Harvey Girls, Words and Music, Summer Stock and Gay Purree.

Her final film was the British made 'I could go on singing' of 1963 proved that her singing ability was extraordinary as ever in her long career. Wounded by five failed marriages, suicide attempts, breakdowns and drugs, the voice that thrilled millions for over 40 years was finally silenced.

On reflection, one can hardly say that Hollywood wasted her, but it certainly destroyed her while trying to use her full potential. As indicated earlier, her personal life was a tragedy, but her greatest films are among the masterpieces of the cinema. Few other stars have achieved so much, but few had to suffer so much to achieve it.

Her daughter, Liza Minnelli evokes her mother's presence in her films and concerts for Judy Garland was always someone to reckon with.

The little girl who went 'over the rainbow' for all of us died in London on June 22, 1969.

### **Letter from Dan Tillmanns, USA**

Concerning the picture of a Pathe label on the front cover. That is indeed a Hill & Dale record. It requires a sapphire ball stylus. Kurt Nauck sells a truncated stylus that will work.

This site shows a Pathe phonograph. I have three of these.

<http://mywebpages.comcast.net/historian1/Pathe/index.htm>

This person says the sound quality is poor. He must have not fixed his reproducer properly, I find that the sound quality is very good. Quite brilliant tonal quality. His site shows several pictures. For some reason, I cannot get to his home page so I can't contact him. Pathe recorded everything on big cylinders and used a pantograph procedure to make all formats.

In the time of these phonographs, everything was overshadowed by Victor's advertising and signing exclusive artists.

These older Pathe records have engraved labels. These are center start records. Apparently, the idea was that many songs have a strong ending and the higher surface speed produced better results. Unfortunately, this means that the phonograph must be tightly wound at the end of the record.

See Illustrations, centre pages.



## MARATHON RECORD

Another announcement of September 1911 was of a new vertical-cut disc from The National Gramophone CO. Ltd., which had been formed two months earlier. These records were to have a groove-form cut under a new principle invented by Percy J. Packman (whose Musogram business had failed).

These new discs were to play at 80 r.p.m., and were to have a recorded track vertically-cut, by V-shape instead of the usual U-section in general use for hill-and-dale recordings. The new discs were not named as yet, but were to be played with a steel needle instead of a sapphire. The records were to be 10 inches and 12 inches diameter and were to sell at 2/6 upwards. The first issues were to be on sale within two weeks of the announcement, but they did not appear.

The National Gramophone Company's discs eventually went on sale in July 1912 as Marathon Records. The Marathon soundbox at 5/- was offered to enable ordinary gramophones to take the new discs. In November the 12 inch disc appeared priced at 4/-.

## F WORD DIVIDES MUSIC INDUSTRY

*Timaru Herald 15 February 2007*

*Supplied by Brian Blanchard*

Global sales are expected to be down again for 2006 despite digital sales almost doubling to \$2 billion and the popularity of music being as strong as ever.

Critics of the major players in the industry argue that they have been distracted by the fight against piracy and in doing so, hindered the growth of the legal business..

In response, the accused argue that they had little choice.

"Many people round the world tell me that we've handled our problems in an incorrect manner but no one tells me what we should have done," John Kennedy, the head of the industry's trade body IFPI, said in an interview.

"Free is just impossible to compete with".

Much of the debate at the gathering on the French coast centered around the concept of digital rights management or DRM which can restrict the use of music bought online and was introduced in a bid to contain piracy.

Its supporters say DRM also offers alternative methods such as subscription or advertising-supported services as the music cannot then be offered on to peer-to-peer networks.

But one result of DRM is that tracks bought legally from Websites such as Rhapsody cannot be used on the marker-leading iPod as they are not compatible, potentially restricting the growth of legal sales.

"DRM is like polonium to some people," Kennedy said, "Digital rights management is exactly that, it's the management of digital rights and if we weren't managing it the headlines would be 'irresponsible music industry... creates anarchy.'"

But not everyone agrees.

David Pakman is chief executive of eMusic, the second biggest service after iTunes in the US market, and an ardent critic of DRM. His service is the only one on a large scale delivering tracks in the MP3 format, meaning they can be played on any portable musical player, including the iPod.

That stance however has resulted in none of the four major labels, who are responsible for around two thirds of the world's music, supplying to the service.

"It's the same model that was used for the CD and DVD, universal compatibility, and we think its 'the principle thing holding back the growth of digital today,' he said.

Chris Anderson, the editor in chief of Wired magazine, argues that some form of piracy should simply be accepted.

"You cannot have zero piracy and if you try to get to zero piracy you will make the experience of consuming music so painful you'll have zero industry."

Among the many music executives discussing the alternatives at Cannes was Terry McBride, the chief executive of Canada's Nettwerk Music Group which manages such acts as Avril Lavigne.

Among McBride's many ideas was the plan to tap into the peer to peer market where fans could recommend a track, and receive a small percentage of the sales if the track was purchased.

"We are now entering the era where the socialization of the internet is happening," he said. "Why not truly harness the power of peer to peer?"

But despite the many issues created by digital, the industry is united and excited by its potential.

Barney Wragg, the head of digital for EMI Music, said that digital was revolutionizing the way they work.. "I was just talking to (British singer) Joss Stone who is very excited about the opportunities this offers," he said. "We're not constrained to the plastic CD box any more. It offers the possibility to do things that could never be done before."

Warner is also looking at new ways to develop.

"As an industry we really need to innovate, and bring new products and services to the market," head of digital strategy Alex Zubillaga told reporters. "We at Warner have put out a series of premium products and...we immediately doubled the amount of digital albums that we were selling by just attaching a video, attaching some special lyrics or a photo gallery. We weren't selling twice as many by selling them for less. We were selling twice as many by selling them for significantly more money."



## PAUSE TO REMEMBER THE MAN BEHIND THE REMOTE

*Timaru Herald 22nd February 2007*

*Supplied by Bryan Blanchard*

Hit the mute button for a moment of silence: The co-inventor of the TV remote Robert Adler, has died. Adler, who won an Emmy Award along with fellow engineer Eugene Polley for the device, died on February 16 of heart failure at a Boise nursing home at 93, Zenith Electronics Corp said.

In his six-decade career with Zenith, Adler was a prolific inventor, earning more than 180 US patents. He was best known for his 1956 Zenith Space Command remote control, which helped make TV a truly sedentary pastime.

In a May 2004 interview, Adler recalled being among two dozen engineers at Zenith given the mission to find a new way for television viewers to change channels without getting out of their chairs or tripping over a cable. But he downplayed his role when asked if he felt this invention helped raise a new generation of people too lazy to get off the couch.

"People ask me all the time, 'Don't you feel guilty for it?' And I say that's ridiculous," he said. "It seems reasonable and rational to control the TV from where you normally sit and watch television."

Various sources have credited either Polley, another Zenith engineer, or Adler as the inventor of the device. Polley created the "Flashmatic," a wireless remote introduced in 1955 that operated on photo cells. Adler introduced ultrasonics, or high-frequency sound, to make the device more efficient in 1956.

Zenith credits them as co-inventors, and the National Academy of Television Arts and Sciences awarded both Adler and Polley an Emmy in 1997 for the landmark invention. "He was part of a project that changed the work," Polley said from his home in Lombard, Illinois.

Adler joined Zenith's research division in 1941 after earning a doctorate in physics from the University of Vienna. He retired as research vice president in 1979, and served as a technical consultant until 1999, when Zenith merge with LG Electronics Inc. During World War II, Adler specialized in military communications equipment. He later helped develop sensitive amplifiers for ultra high frequency signals used by radio astronomers and by the UK Air Force for long range missile detection.

Adler also was considered a pioneer in SAW technology, or surface acoustic waves, in colour television sets and touch screens. The technology has also been used in cellular telephones.

The US Patent and Trademark Office published his most recent patent application, for advances in touch screen technology, on Feb.1.

His wife, Ingrid, said Adler would not have chosen the remote control as his favourite invention. In fact, he did not even watch much television.

"He was more of a reader," she said. "He was a man who would dream in the night and wake up and say, 'I just solved a problem.' He was always thinking science."

## **BIG LABELS TRANSFORM DIGITAL MUSIC WORLD**

*Bay of Plenty Times, 7th April 2007*

*Supplied by Bryan Blanchard*

It has taken more than 10 years, but the music industry is finally stating to make peace with the MP3. In a ground-breaking move, EMI Group announced this week that it will digital music retailers sell songs from its catalogue in unprotected formats, starting with Apple's iTunes store. Consumers will be able to copy songs they have purchased from those retailers without restriction and play them on any digital music player - precisely what they've been able to do with MP3 files from file-swapping sites of CDs.

EMI and some of the other major labels have experimented with selling unprotected song files in recent years and eMusic has long sold MP3s from independent label artists. But EMI is the first major label to take this step, although analysts say the others likely will come around soon.

"Once the door is opened, none of these companies is going to want to be the company that...only offers music in protected formats," Michael Gartenberg, an analyst with Jupiter Research in New York, said.

For Apple, offering unrestricted music has the potential to boost sales through iTunes and, more importantly, if its iPod music players if it leads consumers to purchase more digital music. It also helps Apple answer claims by critics, including some European regulators, that it is illegitimately or even illegally locking consumers into its iPod-iTunes platform.

Sales of CDs have plummeted in recent years. While the digital music market is growing, it hasn't yet come close to offsetting that decline.

Many in the industry have blamed that on piracy resulting from unprotected songs being traded on the internet through file-swapping programs such as BitTorrent.

But others have long argued that the piracy explanation has been overblown. Instead, they say, what's holding back sales has a lot to do with how the legitimate digital music market has evolved.

Some consumers have resisted purchasing music with copy restrictions, analysts say. The digital industry is also focused on selling \$US1 (\$1.40) singles, not \$US12 albums, they note. So while consumers may be making as many music transactions as ever, they are spending a lot less money.



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From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. *The Sound Record*, packed with absorbing articles, reviews and advertisements, appears three times a year and goes overseas by airmail. The Society offers attractively priced books, CDs and cassettes, plus accessories and other memorabilia. One subscription for all: \$A30 pa Australia and overseas. Write to our secretary, Barry Badham, 20 Ryde Road, Pymble, NSW 2073, Australia, or visit our website [www.phonographsocietynsw.welcome.to](http://www.phonographsocietynsw.welcome.to)

### **Phonograph Society of South Australia:**

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): NZ, Asia and South Pacific \$28.00; Rest of the World \$32.00; Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: [etaylor@granite.com.au](mailto:etaylor@granite.com.au)

### **California Antique Phonograph Society:**

Dedicated to the preservation of antique phonographs, records and music memorabilia. Each year we sponsor a show and sale, the largest on the West Coast of the United States.

Membership dues are \$15.00 per year. (Out of U.S.A. \$20.00). For information: Karyn Sitter, 18242 Timberlane, Yorba Linda, CA 92886, USA. (714) 7772486.

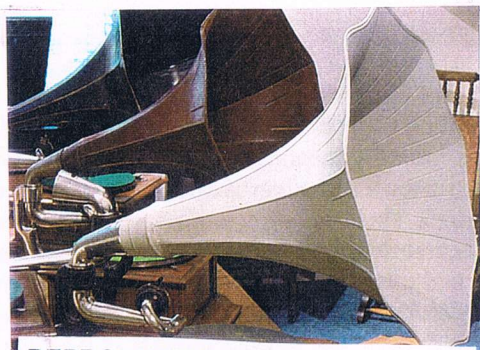
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The interests of the 285 members of the Canadian Antique Phonograph Society (CAPS), now in its 25th year, range across all aspects of sound recording and its history: phonographs and gramophones, all types of sound recordings of historic importance, and related memorabilia,

Membership is \$25.00 U.S. per year and includes a 6-issue subscription to CAPS newsletter, *Antique Phonograph News*. For more information please contact: Canadian Antique Phonograph Society, Bill Pratt, Secretary/ Treasurer, 122 Major Street, Toronto, Ontario, M5S 2L2 Canada.

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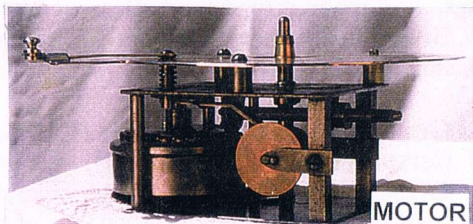


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