



# *The Phonographic Record*

*The Journal of the Vintage Phonograph Society of New Zealand*

A Society formed for the preservation of Recorded Sound

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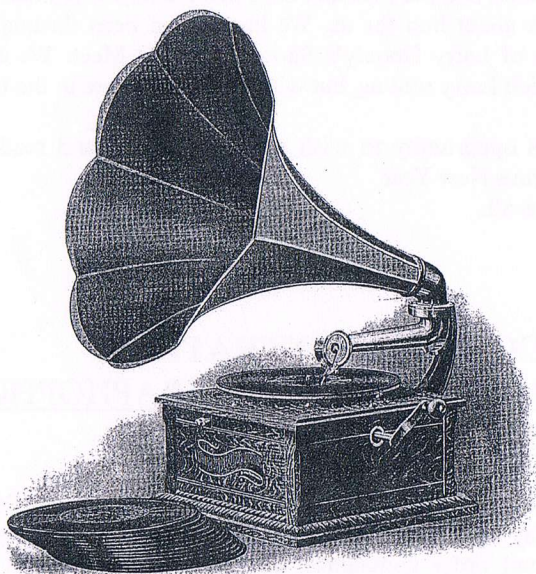
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## **COLUMBIA DISC GRAPHOPHONE 1907 No 12 EARLY STYLE MODEL BN**



**Larry Schlick Photograph**

## FOR YOUR INFORMATION

By the time you receive this, the year will be almost over and Christmas will be upon us. I made a mistake last issue by heading it May/July, when it should have been June/August. For those who were misled I am very sorry. We were pleased to be able to post that issue with four extra pages, this will make up for the reduced width by having to use metric paper. After much discussion we agreed to post the magazine in a larger flat envelope, which means your magazine will arrive flat and without a crease. However it will double our postage in New Zealand rising in cost from 45 cents to 90 cents, and also higher costs for overseas mailing. But this will make it worthwhile to those who save the "Phonographic Record"; for those who do, we have in stock binders which cost \$5.00 and hold up to 10 issues. Our Secretary posted our latest price list and accounts for subscriptions - this was early so as to save postage, and have accounts arrive on time. Our new financial year begins on September 15.

Since starting to write this, we have lost two of our members. Dick Hills was a keen supportive member who died suddenly, and will be sadly missed. He was a Christchurch member.

Harold Burtoft was an Australian member, and he also was a supportive member who supplied articles for the Magazine, and sent material to be included about himself and his collection. He was well known by Australian members for his collection of early radios. Lyndsey Drummond and her husband Bill, phoned him when last in Australia. She has agreed to write about him for us. We have again been fortunate to receive more excellent pictures of Larry Donely's Show and Swap Meet. We are unable to print all the pictures which Larry sent us, but will try to print more in the next issue.

Finally, may I take this opportunity to wish all our members and readers a Happy Christmas and a prosperous New Year.

Merry Christmas from us all.

*Walter Norris, Editor*

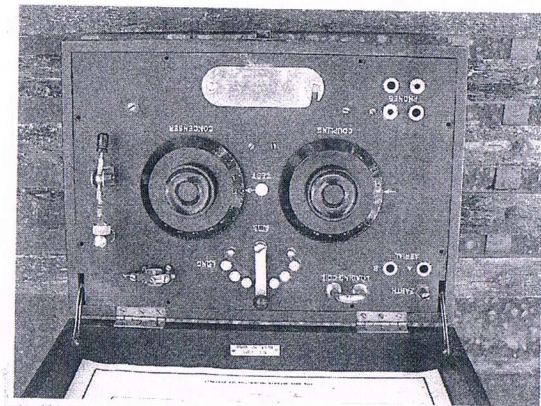
## COVER ILLUSTRATION

### COLUMBIA TONE ARM DISC GRAPHOPHONE

### NO. 12 1907 TYPE BN

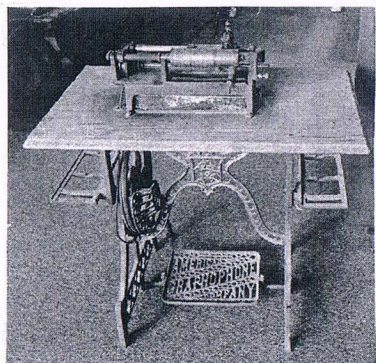
After some thought we decided to follow with another model made by Columbia, and also sold by Spiegel, May Stem Co. Baumbach and Mac Lackey state that this model was sold mainly by mail order companies, and this is illustrated in the Spiegel Catalogue. Baumbach and Mac Lackey state this was the early model BN, an improved BN was manufactured in 1908 - 1909, and illustrated in their book.



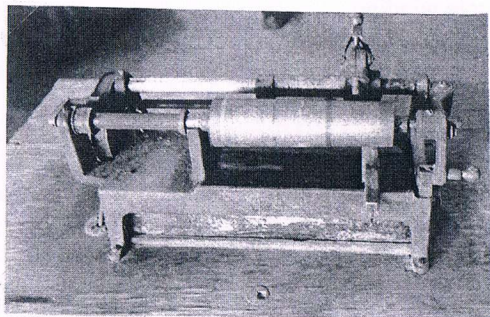


**GECOPHONE CRYSTAL SET TWO VIEWS**

DAVID PETERSON PHOTOS



**EARLY MODEL SHAVER**

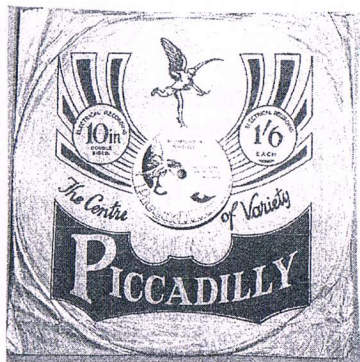


**CLOSE UP**

LARRY SCHLICK PHOTOS



**ALVEN MOESFELDER**



**PICCADILLY RECORD SLEEVE**

## COVER ILLUSTRATION

The following information is taken from the Spiegel, May Stem Catalogue:

**THE COLUMBIA TONE ARM DISC MACHINE** as illustrated is by far the greatest disc machine the world has seen, and the machine illustrated is the one we always advise our customers to order in place of the lower priced outfits. This machine is equipped with the famous aluminum tone arm, as fully described on page 6, which adds greatly to the tone of the machine.

**THE HANDSOME CABINET** is built of selected solid oak with a beautifully finished edge of cut beading. The top of the cabinet is screwed firmly in place, but can be raised, giving ready access to the motor. Cabinet is 12 inches square and 6½ inches high.

**THE MOTOR**, as fully described on page 5, is absolutely noiseless and of the spring barrel type, and can be wound while running. It is made of brass gears accurately cut and fitted, and the governor is of the latest approved type. Will play three records on a single winding.

**THE COLUMBIA ANALYZING REPRODUCER** with which this machine is fitted insures absolutely perfect reproduction. It has a large mica diaphragm and is fitted with special automatic needle clamp.

**THE FLORAL HORN** with which this machine is equipped is extremely handsome in design, has a 17 ¾ inch bell and is finished in a handsome shade of red with gold striping. Is made flower shaped, with 8 petals and scalloped edges. Has 10-inch turn-table covered with red felt to match the horn and will play either 7 or 10 inch records. Furnished complete with strong needle box covered with imitation leather with two compartments, one for used and the other for unused needles. Each box contains 200 English steel highly polished taper needles of the finest quality.

This is the machine to buy. It is positively the greatest bargain in the world in a high grade disc type tone arm talking machine.

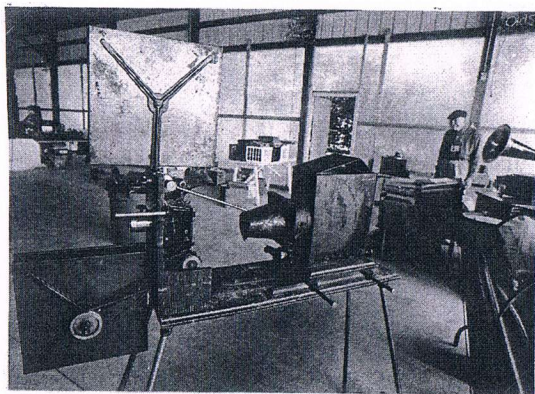
## Crested China Ornaments

These little dust collectors appear to date from the 1920s. The gramophone, with the emblem of Tasmania, is marked Arcadian. The radio speaker, declaring "Good luck from Dunedin", is by Florentine China. These souvenir pieces, which are cheaper, cruder successors to the crested china made earlier by Goss, can be found in the "smalls" cabinets of many antique shops. They are modelled after a wide range of domestic objects (like those more recent cast metal pencil sharpeners) and there does not seem to be any connection between the subject and the crest.

Cheers

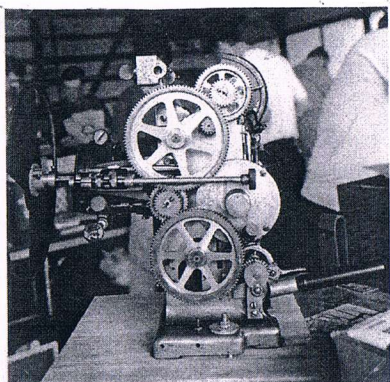
Gavin East





LARRY SCHLICK PHOTOS

**TWO VIEWS EARLY EDISON PROJECTOR**

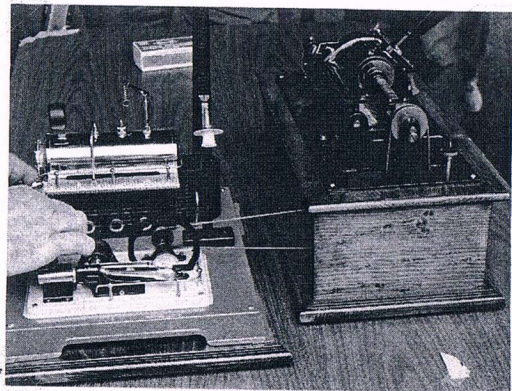


**RECORDING GREETINGS**

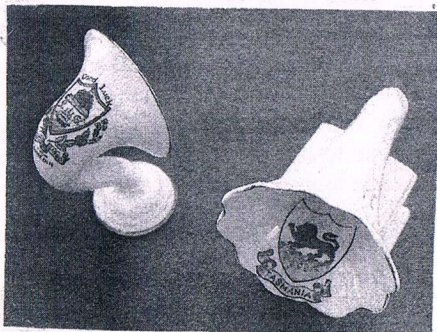


**ZONOPHONE POSTER**

DAVID PETERSON PHOTOS



**STEAM POWERED EDISON PHONOGRAPH**

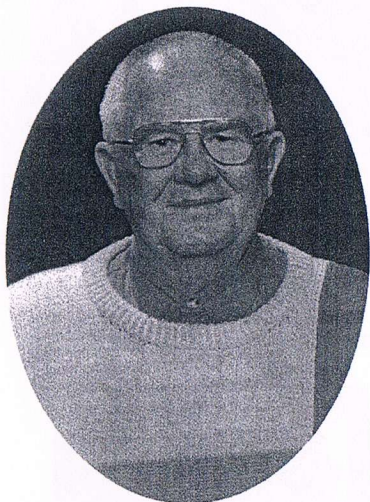


**CRESTED CHINA ORNAMENTS**



## OBITUARY

**Dick Hills 16.9.1936 - 16.8.2004**



Dick Hills' sudden death has taken from us a loyal friend who will be very much missed. His cheer (and his cheek) brightened up every meeting and display he attended. I will try to convey something of what a character he was and how large a gap he leaves.

Dick had been a member for about twenty years, having discovered the society through Ferrymead Historic Park soon after he and Lynne moved from Wellington to Christchurch. By his own account his early life had its share of tragedy and upheaval and no doubt instilled in him the need to stand up for himself. His mother died when he was three and his father, a railway worker, had to put Dick and his older brothers in St. Saviour's boys' home in Timaru. Dick was well treated there and visited

the former home often in later life. He used to claim that he had some "treasure" buried there but could no longer fit into the space where it was hidden. After a time the Hills boys were able to rejoin their father but fate struck again and Dick was an orphan at the age of twelve. His maternal grandmother now gave the boys a strict but kind home. Although nearly blind, she had an uncanny knack of knowing what they were up to and was known to put a bucket of water on top of an open bedroom window to send a clear message to a grandson trying to sneak in late at night.

As a young man Dick had a variety of jobs and led a boisterous life. He was a very capable barman and steward among other things. The Dick we knew here in Christchurch was actually the "improved version", a man whose life revolved around his family, home, friends and collecting. The nucleus of his collection was the fine Orthophonic Victrola Credenza (a very rare machine in New Zealand) that had belonged to his father and, I think, uncle. Dick owned various HMVs, Brunswicks etc. over the years but he was more of a 78 enthusiast, always ready to follow up a lead of a new collection. His musical tastes lay in the jazz and popular artists of his own time and he treasured Louis Armstrong's autograph, a souvenir of Satchmo's New Zealand visit in the 1960s. He was finding 78s right up until the end - at the second to last meeting he attended, he showed us a rare 1930s Columbia advertising disc he had found in a secondhand shop.

Dick's greatest find came from answering a "for sale" advertisement in a local paper and buying two HMV floor models for \$150. One was a 157 but he soon realised he was on to something special by the gasps when he asked some of us, "Have you heard of an HMV model 202?" This was (to my knowledge) the first giant Re-entrant found in Christchurch.



Soon afterwards he managed to acquire a second 202 and for a time the spare bedroom was almost filled by these monsters. This was when 202s were fetching huge prices in London and Dick let it be known that his two were available. They eventually went to Australia for a five-figure sum.

This really set Dick off as a trader. He liked to give the impression of being a wheeler-dealer, always selling machines, records, needle tins etc. for top prices. We will remember his stock phrases, "What's one of them worth?" invariably followed by, "I wouldn't sell mine for that!" He once declared fiercely, "I don't do nothing for anyone unless there's something in it for me," but we knew this was not true. Many of his Christchurch friends can testify to his kindness and eagerness to help. Despite recent health problems he would always turn out to take part in any society activity. He was a character, a hard case, but most of all he was our good mate and he will live on in our affectionate memories.

Gavin East

## OBITUARY

### Harold Burtoft

It is with sadness the society records the passing on 19 August 2004 of long-time member Harold Burtoft of Sydney, Australia.

Harold had an extensive collection including automatic toys and although I never met him personally, we corresponded regularly, often exchanging family news. Harold



was always a supporter of the society, making frequent purchases of parts, often commenting on the quality of these, also the service he received. It was always a pleasure to correspond and assist Harold.

Of recent years Harold's health declined and he reluctantly entered a residential care home into which he eventually settled and enjoyed. An old identity amongst Sydney collectors, Harold will be sorely missed by this group as well.

Lyndsey Drummond  
Former Secretary

## ILLUSTRATIONS

Gecophone Crystal set. This early model Gavin East brought to one of our meetings. We were amazed at its quality and condition. See article by Gavin. (David Peterson photos)

Early model Graphophone. This was for sale at Donely's, and as you will see from Larry Schlick's letter, is a shaving machine. (Schlick photo)

Alvin Moesfelder. Alvin and his wife live near Larry in Wisconsin. Larry says he has been reconditioning all types of full size organs and small organettes for over 50 years. The big units became too heavy for him to move, so he now concentrates on the smaller ones. In the picture is a fully restored Concert Roller organ \$985, Celestina, \$1695 and a Clarion \$925.

Piccardilly Record Sleeve. This label was found in New Zealand and was very low priced, being sold for 1/6 - i.e. 15 cents. Was marketed by Metropole Gramophone Co. in 1928 and lasted 4 years - producing a large catalogue of their own. They also used American masters, Grey Gull and the American Record Company. Early labels had a gold border covered with musical instruments, and were electric recordings.

Two views of early Edison projector. See Schlick's letter.

Recording Greetings. Paul Morris from England was making small records. Note the boxes. See Larry's letter.

Zonophone Poster. Belongs to Gavin East. (David Peterson, photo)

Steam Powered Edison phonograph. An interesting display.

Crested china ornaments. Owned by Gavin East - see his article. (David Peterson, photo)

The Wagener Museum sale. This is a sample of the type of things that were for sale on the fourth and last day. A lot of farm equipment, tractors, drays, carts, many small engines, wagons, mowers and spare parts.

Three Record sleeves Photographs of some of Larry Schlick's record sleeves. Trouville is a store sleeve. Cardinal 1921 - 1924. Cardinal, a short-lived company produced a lot of Jewish material, lateral cut. Oriole 1923 - 1938 the Standard Player Roll Company owners of Arto Company registered the Oriole trade mark. Produced for McCrorys stores by a Button Company involved with so many. We recommend Allan Sutton and Kurt Nauck's book "American Record Labels and Companies 1891 - 1943" available from Kurt Nauck.



## ILLUSTRATIONS

A reproduction Auxetophone Two very good photographs of this machine. Larry can not understand anyone going to such trouble and expense to make a reproduction of one of these lovely cases.

*All the photographs on this page taken by Larry Schick at Donely's. See Larry Schlick's letter.*

*All personnel well known in USA.*

Lynn Bilton

Randy Donely his birthday

George Paul Note his books on sale

Howard Hazelcorn Well known for catalogue and book on Columbia machines.

Oliphant Brothers Steve on the left (with moustache) and Jess on right (blonde)

Lady with a dog A nice one we don't know if she has purchased or looking.

## Gecophone Crystal Set

Several interesting early radios turned up around Christchurch last year. Bell's Auction Rooms at Kaiapoi sold a collection, mostly from the 1920s, including a Western Electric Crystal Detector with built-in valve amplifier, a very unusual instrument in a narrow mahogany case. As well as this collection, a vintage crystal set or two appeared in the antique shops. One was said to be an Edison, which confused everyone until it was produced for inspection and turned out to be Edison Bell.

I do not collect radios and hardly know one end of a cat's whisker from the other (except when it is attached to a cat) but when a dealer friend rang and read out, "Gecophone Crystal Detector Set No. 2" from the set he had just bought, I thought it was worth checking out. The Gecophone was such a neat and appealing little item that I bought it as my token example of 1920s radio.

Neil Johnson, whose knowledge of radio history is encyclopaedic, examined the Gecophone with interest and explained its anatomy. Even I know that a crystal set does not need a battery, so the test battery compartment had me puzzled until Neil explained that it was for producing a good buzz from a sensitive spot on the crystal.

Neil noted the absence of the BBC transfer commonly found on English sets of the 1920s. As the Gecophone No. 2 was introduced in 1922, a little time before the BBC began transmitting, my one could be a few years earlier than I had guessed. Whether it is 1922 and pre BBC or not, it strikes me as being as nice an example of a vintage crystal set as one could wish to meet.

Gavin East

## President's Report

David Peterson - 27 September 2004

It has been an interesting and enjoyable two year tenure as President of the NZ Vintage Phonograph Society. As it draws to a close, it is natural to look back at those things that have occurred, and also to look forward with an anticipation tinged with concern for our longer term future.

This past year in particular has been one that has brought about a few changes. Since the early days of our society many years ago, the magazine has been type-set and printed from plates with little or no change to the way it was produced. Technology has caught up and overtaken this process, and so with little alternative and some nervousness we changed to a new printer, and in doing so, we changed the size, format, and production method of our magazine. It has been pleasing to find that the printers appointed by Walter have taken up the role of preparing and printing the magazine well, and it continues to be enjoyed by many. My thanks go to Walter for his tireless efforts in producing the magazine for us each year.

We were also forced to move all of our parts stock from our previous storage premises, and were very fortunate that Gavin was able to oblige with alternative arrangements. The stock was all moved over the course of a week with the help of local members and is now housed securely and conveniently for Gavin to access when packing parcels to send out. Packing and sending out the parts orders is a time consuming job, and it is appreciated that Gavin willingly volunteers his time to do this for us.

Tony Airs is once again doing a great job as Treasurer, following his appointment to the position at the AGM last year. As always the parts he continues to produce for us are of an exceptional quality and are praised by members worldwide.

We have been saddened by the sudden passing away of local member Dick Hills on August 16th. Dick was a regular attendee at our monthly meetings for many many years, and held meetings for us at his home on a number of occasions. He had a vibrant and lively personality and will be missed by us all.

I would like to thank the local members who provide their homes for meetings, and for their regular assistance with Society matters as they arise and are discussed at these monthly meetings. Thanks also to Shirley McGuigan our secretary, for her efforts and willingness to assist us with the secretarial duties required in the day to day running of the Society.

As a Society we are privileged to have a large membership who shares our interest. Many live on other shores. We are pleased to offer our members an interesting magazine, access to very reasonably priced parts of exceptional quality, and to assist with questions and enquires we receive. As a whole, the business of the Society is run by a small group of us based here in Christchurch. Many of this group have been involved for many years, including some since the 1960s when we first began. Looking forward, I believe that if we are to continue to serve the needs of our members effectively, we will need to see more new members join our local group. Without a group of local members who are keen and willing to take on the voluntary tasks required in running the society in future years, there is a danger that we will not have successors to take us forward, and will consequently fail to survive.

It is my hope, and a desire shared by the Christchurch members who meet monthly, that we are able to avoid this for the benefit of all.



## **This is a letter from Larry Schlick enclosing photographs and information on Larry Donely's last Swap Meet and Show.**

It was a good show and well run by Randy and Mike Donely. There weren't as many dealers this time, but all were good quality. Larry (the father) feels that in a few years the internet will spell the doom of this show, as well as others. I don't exactly agree. While I am no longer an active collector I still like to see firsthand what I am buying. Pictures and descriptions are not good substitutes for the real thing.

There were two items of unusual interest to me. One was an "Electric" Berliner. It had what appeared to be authentic parts, one strap reproducer, flat horiz horn support "tone" arm, turntable up about 3½ inches on 4 dowels, driven by a weird looking electric (battery?) motor. It all looked somewhat authentic. ..most phoo-phooed it. It was really impossible to make an accurate decision at that time or place. It was valued for sale by owner for only \$150,000, so I am sure it went back home. I felt if there was any authenticity to it it would be for recording. The electric drive being more dependable and accurate for this purpose. He wouldn't let me take a picture of it.

The other item was a Graphophone treadle shaving machine. Three pictures enclosed. I am sure it was authentic and, as a whole, fairly solid and complete. Had it appeared at an earlier time, at earlier prices, I might have bid on it. But didn't then, and I don't now, get very excited about having a totally "restored" machine. My treadle Graphophone phonograph has a new top but I still have the original safely stored away.

General prices were as follows...remember I don't say what a machine actually sells for, just the asking price.

Trade Mark Berliner, wrong horn & elbow, no screwplate \$4,700  
 Edison Radio/phono \$750                      Piano (upright style) "Muscian) \$695  
 Vic. Orthophonic/elect. \$1,200              Vic. 6 (all brass horn) \$4,750 (restored)  
 Vic. P unusual high base \$1,450              Vic "humpback" 11 very clean \$1,900  
 Vic. MS (w/screwplate) all brass horn \$3,700 Standard A (rear mount) \$625  
 Mikiphone (nickle a little rough) \$550      Busy Bee disc \$625  
 Rosenfields (5 diff) \$12,000- \$15,000 Pathe 2"/3" cyl. rough horn \$500  
 Glass sided Zono-phone wrong horn & elbow \$6,500  
 Vic. 1 wood horn \$3,000                      Duplex (disc) nice \$6,000  
 Edison 2m. Home metal dealer tag on case \$800  
 Edison Triumph wood sygnet horn, \$2,800  
 Zono-phone Concert front mount \$6,500 Edison w/duplex attachment \$3,900  
 Columbia BF, long mandrel, no horn \$600. Early '98 drip pan Gem, \$1,100.  
 Cast iron Little Wonder, all repainted no decal, \$1,400.  
 Large Bergman Tin-foil mint \$10,000 (repro?) Vic. III, nice painted horn \$1,800.  
 2 Vic. E's front mount \$1,200-\$1,500. Wizzard \$6,000 Edison, 2/4 Signet horn \$1,600.

Beautifully refinished Edison Opera \$9,000. School Edison, near mint \$15,000  
 Gallo-phone coin slot \$22,000. Edison Projecting Kinetoscope \$8,500 (more about  
 this later, w/picture) A Powers hand-crank movie projector \$700.

Frankly, I don't know how anyone but the extremely wealthy can collect machines in this time and at these prices. I have over 400 machines in my collection, a few scarce, mostly "run-of-the-mill" Edisons, Columbias, Victors which I bought back in the '60s for \$10-\$25; Graphophone treadle \$40, Trade Mark Berliner \$17, other Berliner machines \$15-\$60. Idelia with machine mahogany syg. horn, \$45 ... and so forth. I would take \$1,000 cash on trips to flea markets in the New York, Pennsylvania, Massachusetts areas, come back with 20-30 machines on the top of the station wagon, and still have money left over. I am not bragging, everyone was doing that back then. But at today's prices 25+ of these more common machines would be around \$35,000.

My first dealer(s) are the Oliphant brothers, Jeffrey and Stephen. Both are collectors and dealers. I never asked them how they divided up what they discovered together. I assume they have managed to work out an amicable solution over the years. They have been collecting since they were teenagers. They specialize in early machines of all makes, concentrating on the rarities in coin slot varieties. In fact they have recently purchased an extensive private collection which had several sophisticated coin-operated machines. They have recently added a complete Edison Talking Doll. Their large booth, pictured, is always stocked with an outstanding variety of machines, all in outstanding condition. I remember last year, they had two Edison Operas. One was in excellent original condition, the other beautifully restored, both wood and metal in outstanding appearance. I was surprised that they valued the original finish more. I also agreed with this choice. I asked them if they ever sell a machine they don't have in their collection. The answer was, "Yes."

Both are actively involved in a Phonograph collecting society in California ... called, oddly enough, C.A.P.S. (California Antique Phonograph Society). (There is a similar group in Michigan (M.A.P.S.)). CAPS publish an outstanding and informative Journal in full color.

My number 2 collector-dealer is Howard Hazelcorn, from Sarasota, Florida. In the picture, Howard, is signing one of his latest publications, *Hazelcorn's Guide to Columbia Cylinder Phonographs*, (305 pages), with large detailed color photos of every one of the very early and rare Columbia treadle and electric machines. There is a rarity and price guide in the back, the rarity part being the most useful in my opinion. Howard started collecting back in 1974 and he published his first book in '76 using material he had written for the *Antique Phonograph Monthly* of '75. He has 9 Bell Tainter top works on various machines, 7 Bettinis, and 6 machines with Polyphone attachments. He is particularly interested in machines with Amet motors and has one coin-op so equipped. In fact he is in the process of writing a book with Alan Koenigsberg (another phono History expert) on Mr. Edward Amet and his contributions to phonograph industry. Howard is also an expert on, and collects, early toasters, American coins, safety razors, lithographed tin plates. And I believe he has published in these areas also.



The man standing behind the long Victor horn is dealer #3, Lynn Bilton of Hartville, Ohio. I first met Lynn on the fabled flea-market fields of Brimfield, Massachusetts, where we were in competition for that “great buy” over in the next field. Lynn is more of a dealer than a collector. When I asked him what he collected, his reply was, “I collect the things I don’t sell.” He has been promoting shows in the eastern part of the U.S. for 18 years. His next show is in Danbury, Connecticut, on Sunday, Sept. 12, 2004, and the next one is in Cleaveland, Ohio, Sun., Oct. 3,. 2004. Lynn has published a CD showing almost 500 machines, of every description. You can “shop” each of his last two shows by going to his website, [www.intertique.com](http://www.intertique.com). Once there, you will go aisle by aisle, table by table and see photographs and email links to many of the dealers. It is well worth the “trip”, believe me.

The last dealer, #4 is George Paul, who along with his partner, Tim Fabrizio, are collectors and have published a total of 7 outstanding books on phonographs, advertising, and gadgets & ephemera. These books have been published, beginning in 1997 through 2004, and I believe there is a revised and expanded edition of the first book, *Talking Machine Compendium* in the works for 2005. The coloured illustrations are excellent and cover an amazing collection of machines and related material. Both Tim and George can be seen during the show photographing unusual machines and material, most likely for use in later works. They also include a price guide in their books, but they add a page beforehand explaining how careful and understanding the reader must be when reading these prices. How important condition is AND how you must make sure you have the SAME machine as pictured. Paul and Tim also sell books by other authors as well. On the table by Paul’s hand can be seen the excellent book, *The Tinfoil Phonograph* by Rene Rondeau, who is the Editor of *The Sound Box* the great journal published by CAPS.

Two impromptu demonstrations were available during the Saturday exhibit. One was by a person who had hooked his Edison up to a small steam engine and ran with steam power. The second was by a Paul Morris, from England who had small 30 second wax cylinders made up, in individual boxes, and people could make a short recording of anything they wished. This was very popular and went on for about an hour. One of the photos shows a group singing “Happy Birthday” to Randy Donely. All the photos will have brief explanations on the back.

The most interesting item, in my opinion, was the Edison Projecting Kinetoscope (pictured). This was a complete operating machine, and was once used as a travelling exhibit. A large trunk with the projector contained ALL the paraphernalia that went with the show, posters, tickets, advertising, etc. To me, this is a rare glimpse of history that is rarely found anywhere today. I personally felt it was a great show.

Both Randy and Mike Donley said that it was the best attended show ever, (over 1,800) admissions and EVERY dealer present has already signed up in advance for next year. Many have requested increased space, but that is impossible as both large rooms are completely filled. You will get a feeling of the crowd on Saturday in the photos.

## A Video heartaches with treasured tapes

From the Timaru Herald 10.8.04

Deteriorating video tapes are turning up in their dozens at a local business, causing heartbreak for people who are losing precious footage.

Ron Bisset, of Channel 10 Video Productions, says an increasing number of deteriorating and damaged tapes are being brought to him to try to save videos of weddings and other family occasions, often including footage of now-deceased loved ones.

"I've had people here in absolute tears. The problem is very widespread. I've noticed it this last year, and it's gone up a terrible lot. We're getting work from all over the place."

Mr Bisset said people were bringing in videotapes saying that all of a sudden they weren't working properly, there were lines across the tape, or a loss of colour or sound.

Often it was after a loved one had died that a person would decide to watch an old video tape - perhaps for the first time in years - and it was then they discovered the tape had deteriorated.

He sees tapes with mould growing on them, wedding tapes with scratches all the way through thanks to the dirty heads on someone's video player, and tapes that have lost quality over time.

Mr Bisset said videotapes do deteriorate and must be stored correctly, and to save future heartbreak, he recommends getting a copy made.

"If you have an important tape, it's essential that you have a back up copy somewhere."

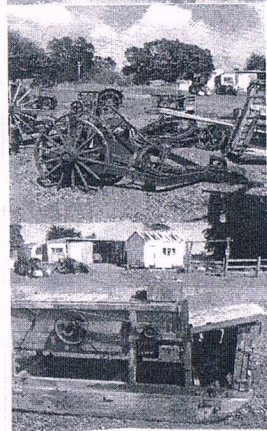
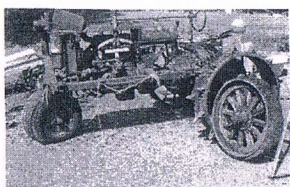
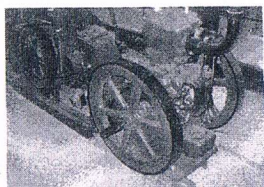
An even more basic precaution isn't followed by everyone - if it's an important video that you want to keep, take the tab off the back to ensure it can't be taped over.

"We get people coming in here saying we had this but then someone taped over it, is there any way you can get it back? The answer is no."

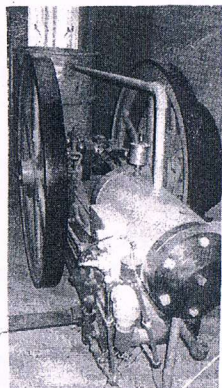
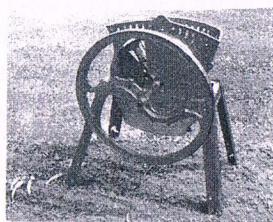
Mr Bisset can repair broken tapes, and can to a degree improve a loss of quality. Scratches along the whole length of the tape generally can't be repaired, but serve as a warning to copy the tape, because it will deteriorate further. Many of the problems Mr Bisset sees in the studio are due to incorrect storage, and he says there are some simple rules.

- ◆ Stand the tape upright (like a book in a bookshelf)
- ◆ Store it completely rewound, with the tape at the bottom
- ◆ Every year, fast forward the tape, and fast rewind it, to get some oxygen into it, and prevent magnetic print-through (where one part of the tape may superimpose on another).
- ◆ Store it at normal room temperature, avoiding humidity.
- ◆ Store it in a PVC jacket not the cardboard box (the jackets sell for about \$1.70)
- ◆ Don't store it near anything magnetic, like stereo speakers.
- ◆ Don't let children play with them.
- ◆ Don't leave them lying on the carpet, where they will pick up fluff and dust.





## THE WAGENER MUSEUM SALE

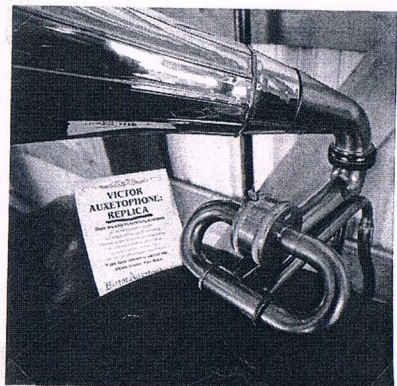


**LAST DAY OF MUSEUM SALE**



**THREE RECORD SLEEVES**

LARRY SCHLICK PHOTOS



**A REPRODUCTION AUXETOPHONE**



## A Video heartaches with treasured tapes

Continued from page 14

And while DVDs are being touted as the way of the future, Mr Bisset said that while they are more future-proof, because there are no moving parts, some precautions are still needed.

"They're very, very sensitive to light and very, very sensitive to heat. On a hot day you leave a DVD in a car and in a couple of hours, it's written off."

He says it's a good idea videos dubbed onto a DVD to future-proof them, but the DVD must then be stored in the dark and kept away from heat.

Quality is an issue with DVDs as well, with Mr Bisset saying there's a huge variety of blank disks available, and the quality of some is terrible.

### Reprinted from "THE PHONOGRAM", APRIL 1901

Printed each issue for those interested in Phones, Graphs, Grams and Devoted to the Arts of Reproducing Sound. (Part 17)



R

R is a RESTAURANT  
Without any question  
The *Phonograph* helps  
As an aid to digestion

### THE PHONOGRAPH AS AN AID TO DIGESTION

"It's a great scheme, this having a Phonograph in restaurants, but it's in the rough yet." So spoke Mr. Smith, a regular habitué of the hash and draw one emporium.

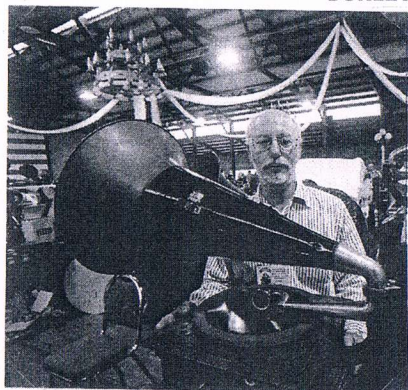
"Why not," he went on, "give what you might call a musical menu, a new song with every course, instead of grinding out the same old tune all through the meal."

"I have been thinking of the matter, and have burned a good lot of midnight oil," continued Smith, "and have gotten up, what I call quite a musical bill of fare," and he proceeded to pull a long roll of manuscript out of his inside pocket. Everyone was attention at once, and the cook became so excited that he got two oysters in the stew, instead of the regulation one.

"Now," said Smith, "when your victim crosses the door, have the machine greet his ears with '*You'll Get All That's a Comin' to You*', and as he deposits his hat and umbrella on the rack, jolly him up with '*Gone, But Not Forgotten*'. When the waiter comes up and condescends to wipe the knives and forks, and kindly asks him what he'll have, the tune ought to be, '*He Certainly Was Good to Me*'. As he kindly assists the fly to get out of the soup he could be cheered to his rescue work by the stirring melody of '*Pull For the Shore, Sailors*', and what could be more reassuring to a man eating sausages than to hear from the Phonograph the chorus of '*Old Dog Tray Ever Faithful*'? If the customer orders eggs, '*I'm Not So Young as I Used to Be*' would prepare him for any little unpleasantness that might arise after he had opened them to the accompaniment of '*Break it Gently*'.



# DONLEY'S SHOW AND SWAP MEET



**LYNN BILTON**



**RANDY DONELY**

LARRY SCHLICK PHOTOS



**GEORGE PAUL**



**HOWARD HAZELCORN**



**OLIPHANT BROTHERS**



**LADY WITH A DOG**

## **The Vintage Photograph Society of New Zealand**

All meetings reported by Wilf Boon

Notes from the 26 April 2004 meeting

The April meeting was held at the home of Hilda and Walter Norris at Swannanoa where twelve members were present and as usual there was big cozy open-fire for everybody to keep lovely and warm. Walter introduced a new member to the society Rodger Brown. Rodger told us he has been interested in vintage cars for many years and has now decided to include photographs of his many interests. Later in the evening Walter presented his well preserved Magic Lantern and showing some of his French moving slides. These were very interesting because with careful manipulation the photos appeared to move and change, possibly being the fore-runner to the movies.

In correspondence a letter received from Barry Williamson of Phono-Service said he will send out samples of a new book due out later and has offered to send an original 1923 HMV Catalogue featuring NZ and Australian models. Hopefully these may be available as an additional item to our sales list. Robert Sleeman showed some interesting needle tins he acquired on a recent trip to Europe.

The meeting closed at 10.15pm and members enjoyed a lovely supper and chat before going home.

### **Notes from the 24 May 2004 meeting**

The meeting this month was held at Joffre Marshall's home in Rangiora with twelve members present.

Minutes of the previous meeting were read by David Peterson including business, financial statements accounts for payment and correspondence. A letter was sent to Barry Williamson of Phono-Service accepting his offer of the HMV catalogue and thanking him for the sample book due out in September.

Those present at the meeting were very pleased with the look and presentation of the first magazine from the new printers.

In correspondence Pieter Ravensbery has joined the society.

The meeting closed at 9.20pm with musical items from Joffre Marshall and Raylene Turner, followed by supper.

Members were invited to admire projects & exhibits made by Joffre, and his son Andrew, of model steam boilers in their well-equipped workshop before returning home.




## Notes from the 28 June 2004 meeting

Another enjoyable meeting was held at the home of Derek and Marcia Cockburn with a great compliment of 15 members present. Being in the middle of our winter now a lovely open fire kept everybody cosy and warm throughout the evening.

David Peterson read the minutes, business and financial statements from the previous meeting starting at 8.10pm correspondence. Emails received from Phillip Shin and M Reid from Australia rejoining. Letter from Craig Hall in Napier concerning how to mount a 1.5 metre brass horn was replied to by Gavin East.

Another member from Australia Greg Coe we believe is visiting New Zealand.

Dick Hills was delighted with a very rare 10" Colombia Demonstration disc record he acquired in a secondhand shop in Timaru when returning home from holiday. Later in the evening Derek played signals received at St Johns, New Foundland from across the Atlantic from Cornwall proving that wireless waves divide the curvature of the earth. 

Side (2) a nostalgic program by John Gordon played musical extracts including the song 'Bonnie Mary' by Neddal Nash D.V720 and others.

The meeting closed at 9.35pm followed by a lovely supper and further chat.

## Notes from the 26 July 2004 meeting

Nestled in the wonderful protected trees of Church Corner in Riccarton the meeting this month was held in David Peterson's home at 8pm with 13 members present.

Apologies were received from Shirley McGuigan and Brian Reid. Minutes from the previous meeting were read by David Peterson, also financial statements and accounts for payments.

A large order for horns was placed with Ken Jane and the printers have been able to include an extra page in our magazine from the current issue onwards. Our treasurer after returning from a small break mentioned his concern with the finances of the Club at present and would investigate the matter further. Incorrect closing stock figure or parts sales not accounted for could be a problem. As David pointed out a large order for horns was necessary to be able to maintain our stock. Also the supplier and master craftsman of these beautifully made horns is now a man in his later years, and he like many of us, age is a problem. Our editor Walter Norris read a lengthy letter and passed around many interesting photos he had received from Larry Schlick. Derek spoke about a move to save the old St James Theatre here in Christchurch, an historic building which in the past held many stage shows and later movies.

Note of Interest:

The odd item of David's collection seem to be appearing in different parts of his lounge these days.

The meeting closed at 9.40pm and was followed by supper.

## Notes from the 23 August 2004 meeting

Held this month at the Port of Lyttelton Naval Museum on a cold winter's night with 15 members present. There was an air of great sadness this evening with the passing and loss of our long-time member Dick Hills. His knowledge of phonographs and gramophones and other items of interest was shared not only by local members but all those internationally as well. We farewell Dick and hope his great interest will be remembered for many years to come.

Members browsed around the museum displays before the meeting which was chaired by David Peterson starting at 8.10pm. \$60 for flowers, sent to Dick's funeral and family. \$25 donation was given to Lyttelton Museum for expenses to hold meeting.

Lyndsey Drummond had a fax from Mike Turner saying Harold Burtoft had passed away also. Walter Norris showed a newspaper article by Whisper-Tec and Gavin East had found many tins of Indian needles, slightly rusted, but suggested selling cheaply on internet. Also from Australia six Monarch horns had been ordered. Robert Sleeman had an interesting German book on gramophones.

Next AGM meeting to be held at David Peterson's on October 27. Meeting closed at 9.15pm. Supper was arranged by Tony Airs.

135 Clyde Road, Christchurch 5

The Editor  
VPS Magazine

### re: **More on Boy Soprano RICHARD BONSTALL**

Intro; Remember the Viking LP (VP 328) put out from Auckland N.Z. in 1970?

Add: The orange-coloured label listed the 14 songs as Richard Bonsall sang.

Piano accompaniment was by Alan Pow.

Now the pair have had their efforts reprocessed for CD quality sound. Tadpole Music is a new enterprise, specialising in the recording of choral and vocal music. In addition to regular releases of the new recordings, their aim is to transfer to CD, recordings of an earlier age. They are based at 12 High Road, Houghton on the Hill, Grantham, Lincolnshire, NG32, 2AZ, England.

They say that initial releases have been outstanding boy soprano soloists past and present whose talents are generally unknown to the wider public. Moreover, the standard repertoire is generally supplemented with unfamiliar music, especially secular music and folksong, in contrast with the more usual sacred music from the English Cathedral tradition.

As a boy Soprano. Richard Bonsall (born Auckland N.Z. 1955) sang first with the New Zealand Boys' Choir and then with the Belmont Singers. During his singing career he made many appearances on radio and television, and released four albums including "O for the Wings of a Dove" (made available on LP in the U.K. by Decca) as a benchmark.



*A young Richard Bonsall*



Richard's mother is Scottish (Edinburgh) and his father was a New Zealander of English background.

"My mother, brother and two sisters are all musical and had some lessons, but I happened to continue with them. I recall singing "Away in a Manger" at a Church concert when I was six. Two voice lessons and two piano lessons followed every week. At High School I took up cello and oboe. I've never had a favourite type of music for they accumulate. I started with Church and Choral music for I've always loved the fullness of the sound in a Cathedral especially when my voice was not so full. It may have been my Mother's influence, for I sang many Scottish and Irish ballads. A Gaelic lilt seemed natural to me."

Richard claimed that television and recording studios were fun. "Most performers love to have an audience present, but I also loved the opportunity to sing as many times as I needed to get it right - a luxury that the stage doesn't have. Edith Black and Kate McRoberts were my teachers and my mother was very discerning. I could hear a phrase in my head - how it should be - and I just tried to copy that imaginary phrase. As for quality - that's conceptual, for voice is only the raw material. The process of good technical instruction, regular practice and performing experience builds into a quality product."

Bonsall was also lucky to have a relatively long run as a boy soprano - about eight or nine years. "Life got busier with radio, television, concert and recording work when I became 12. I had to miss school quite often and I remember having to work hard to catch up after I stopped singing at 15. I was rarely teased by schoolmates, for I'd won a contest, and upon being asked what I wished to do with the prize money, I answered "Buy ice creams for the whole class".

"At Auckland, I joined the University singers under Professor Peter Godfrey. I also joined the choir at the Tokyo National University of Fine Arts during my post-graduate studies. Now in my late 40s, I often sit down at the piano and play and sing to reflect or unwind."

In February 2003, Bonsall completed his MBA (Master of Business Administration marketing and corporate communicator. "My wife and I have two sons - James was born 1990 and Max 1993. I've promised them that when each of them turns 13, we'll have a father-son adventure in any place they choose. That might take me to Africa, I'm told. I've always liked change and differentness and I'm blessed to have a wife and two children who also love adventure and have wonderful senses of humour."

The 21 items on the latest Richard Bonsall CD titled 'Encore' include Ave Maria (Bach/Gounod), On Wings of Song (Mendelssohn), Christmas Cradle song (Sanger), Lord's Prayer (Malotte), Ave Maria (Schubert), Skye Boat Song (Boulton), The Whistling Gipsy Rover (Maguire), Mhairi's Wedding (arr. HS Robertson), La Golon drina (Serradell-Danes), Edelweiss (Rodgers and Hammerstein), Voi Che Sapete (Mozart), Lullaby (Brahms), Shepherd's Song (Elgar), Tell me lovely Shepherd (Boyce) and a host of traditional songs - Bonnie Mary, An Irish love lilt, The Rose of Tralee, An Island Sheiling Song, Greensleeves, The last Rose of Summer, The Lorelei etc. Happy listening .....

## Part 2: Music on a Roll

Such was the cultural prominence of the player piano then that it was not unusual to learn the piano by following the moves of the pianola. George Gershwin, aged 10, started to learn to play the piano at the home of a friend who had a player piano. He foot-pumped through a roll and placing his fingers over the keys as they were depressed by the roll-playing mechanism learned the fingering for a piece. Two years later when the Gershwins had an upright piano, Ira recalled that brother George was quite the accomplished pianist. "I remember being particularly impressed by his left hand."

Later Gershwin used his keyboard skills to make piano rolls and earn extra money while working as a pianist on Broadway. He made rolls quickly to capitalise on the popularity of tunes recently released as sheet music. But Gershwin's piano rolls had an advantage over sheet music for solo pianos because, by the early 1920s, he could use overdubs. By this means, many more notes could be encoded into a roll than a single pianist could play. On Gershwin's rolls for *That Certain Feeling*, *Sweet And Low-Down*, *Kickin' The Blue*, as well as *Rhapsody In Blue*, the result is a fuller, busier sound. On the roll for *An American In Paris*, overdubs are used to mimic a full orchestra.

Today we look back on a piece of musical technology that would seem to have been comprehensively overtaken by newer technology, but a new clutch of CDs of player piano music by Gershwin, ragtime whizz Zez Confrey and hep jazzier Jelly Roll Morton have just been released using state-of-the-art computer technology to bring them to new life they sound better than ever, and here is why. On the Gershwin CD, for instance, a three metre Yamaha Disklavier grand piano has been used to play the rolls, partly because it has computer and optic sensors, but also because it has a richness of sound and dynamic range unusual for piano rolls recorded for CD. A pianist plays the original on to the Disklavier, which records the performance on floppy disk. On play back from the disk, the Disklavier's keys move up and down - just as the keys did in Confrey and Morton's day.

For many who pioneered it, the player piano was meant to transcend humanity with mechanical perfection. The composer George Antheil, an American in Paris in the 1920s, was in love with the industrial age, automation and Dadaism. Antheil's best-known work was *Ballet Pour Mécaniques et Percussion* (1924), usually known simply as *Ballet Mécanique*. It was scored for 16 player pianos that were to be tightly synchronised during concert performance. They were to be accompanied by two grand pianos played by musicians as well as three xylophones, four bass drums, a gong, three aeroplane propellers, seven electric bells and a siren. That, at least, was Antheil's idea. But how would you make the 16 rolls of paper turn at the same instant and continue together? It was a conundrum wrapped in a piano roll, and one Antheil could not solve. He rewrote the piece, combining the pianola rolls into one and played on a single instrument.

Recently, though, the Ensemble Modern used antique pianolas fitted to respond to computerised commands.

The ensemble's concerts in London, Vienna, Frankfurt and Berlin used only two player pianos, however.



Now in the US, Paul D Lehmann, a musician and technologist, has held concerts of Ballet Mécanique just as Antheil originally planned. At the premiere in Columbus, Ohio last November, 16 state-of-the-art player pianos, two pianists, seven student percussionists and a computer played Ballet Mécanique.

Antheil's work is due to be played in August at the National Film Theatre in London, where it will accompany the screening of a new print of the venerable avant-garde film Ballet Mécanique, made by the Dadaist painter Fernand Léger, the photographer Man Ray and the cinematographer Dudley Murphy. It will not, however, be a live performance, which maybe just as well since it is believed to be the loudest concert music ever performed. "If Holst's Mars was the bringer of war," reckons Wire magazine, "then Ballet Mécanique sounds like war itself." That is meant to be a recommendation.

*Zez Confrey: Piano Rolls and Scores;*

*Jelly Roll Morton: The Piano Rolls;*

*George Gershwin: The Piano Rolls Volumes One and Two are all available on Nonesuch*

## Lightbulb's long life celebrated

*What Thomas Alva Edison Started*

We note with interest in this Christchurch Press report that the Fort Worth light bulb uses a carbon filament, the type which Edison invented.

They sure do not make things any more like the Texas lightbulb that sold for a few cents and has burned for 96 straight years.

The North Fort Worth Historical Society will have a birthday party for its famous household fixture - a lightbulb that has burned continuously since September 22, 1908.

The bulb was first illuminated when a stagehand at a local opera house flicked a switch and posted a sign that the light over a stage entrance was not to be turned off.

"We have no idea why it has lasted so long," said Sarah Biles, the administrator of the museum where the bulb burns, complete with its own independent power supply. "That's the wonderful mystery of it."

The Texas bulb is about 40 watts and made of thick glass that houses a sturdy carbon filament. Despite having lasted 96 years so far the Texas lightbulb does not hold the record for the longest continuously burning bulb in the world.

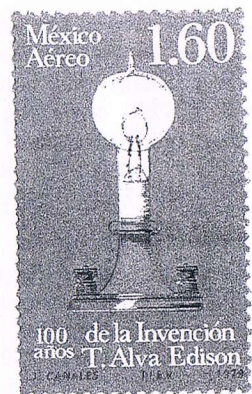
According to the Guinness Book of World Records, that honour goes to 4 watt bulb that has been burning at a firehouse in Livermore California since it was turned on in 1901.

Biles said the keepers of the Texas bulb feel no luminescence envy with the California model because their bulb has had a much more celebrated history.

The Texas bulb was touted - wrongly - in the 1930s as the longest-burning bulb in the world. The opera house where it burned became a movie house and actors promoting films in Fort Worth would stop to admire the bulb's orange glow.

"Our bulb has a unique past and can hold its own, even if it is number two," Biles said.

*Reuters*



## ADVERTISEMENTS

### **Wanted to buy:**

**Hohner Button Accordion** wanted to buy, suitable for spare parts. Key G, C or F preferred.

Write: JL Marshall, 147 East Belt, Rangiora, New Zealand. Phone 03 313 6160.

**Wanted** a copy of the rest of the alphabet as reproduced in this issue. We are missing some.

(See page 16) Editor.

### **Phonograph Society of New South Wales Inc:**

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.

### **Canadian Antique Phonograph Society:**

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.

### **The City of London Phonograph and Gramophone Society Limited (CLPGS)**

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