



# The Phonographic Record

*Journal of the Vintage Phonograph Society of New Zealand (Inc.)*

**A society formed for the preservation of recorded sound**

**Volume 58, Issue 2, July/December 2023**

## Merry Christmas



Thanks to Steve James for this image of an early Zonophone machine,  
shown accurately in every detail including the rectangular, not square, case.

Oh and the kitten is cute, too...



# THE PHONOGRAPHIC RECORD

Volume 58, Issue 2, July/December 2023

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## For your information

What this issue has in common with the previous one is a mix of excellent and most welcome contributions from Robert Feinstein, Jim Harper and Adam Miller. This time I hope it will not require an apology and correction after my too hasty check of the printer's proof of the previous issue failed to spot an omission.

One disadvantage of no longer charging an annual subscription is that it can take longer for us to learn of the passing of a member. Such was the case with Bill Mudge of Levin in New Zealand's North Island. Some years ago David Peterson and I enjoyed visiting Bill and Noeline and I remember Bill saying that he really appreciated our visit since he knew few if any other collectors - a comment on how thinly spread New Zealand's population is.

With the help of record collector Bruce Petrie I have featured three autographs of early recording artists made when they were performing in New Zealand. We have a few more but these are rare and we will welcome contributions of photos.

Best wishes to everyone for Christmas and New Year!

Gavin East  
Editor

## **President's Report 2023**

### **by Edan Bowman**

I'm not a fan of long AGM's. When I first became President of the Christchurch Antique Bottle and Collectables Club, the meetings could take up to an hour and a half. My record for shortest AGM with them was thirteen minutes with a good attendance of members so in true Edan fashion I shall try to keep this short.

After having been a member for such a short time it was a privilege to be elected President last year. In the last year several members have passed away but we have gained a new member.

As the Government rolls out the changes to the Incorporated Societies Act 1908, all groups like ours are having to update their constitutions. Gavin and I have done some work on ours and there have been discussions at meetings about the future of our society, including the implications of ceasing to be incorporated. The Christchurch or "base" membership comprises a small group of friends sharing a range of interests under the umbrella of sound recording history and usually meeting in one another's homes. Continuing to be incorporated has the benefits of protecting the Society's bank accounts and the collection housed at the Oxford Museum, as well as making it easier to publish the fine magazine Gavin and Bethany put together. If we were to unincorporate, I do wonder what the future would look like. Sure we would continue to meet but the money side of things would be questionable. The Vintage Home Restorers' Group recently became incorporated and the bank was shocked that we had managed to get a bank account without being incorporated.

Highlights of the past year include several meetings at Ferrymead which is facing uncertain times ahead with funding dwindling. After attending meetings with the Trust Board and mentioning our group and its knowledge base, I can report that the Trust has a greater appreciation of the contribution we can make to the history and curation of the Dini Collection. A key issue about this collection is the deafening silence visitors encounter when entering a display of musical machines. Later in this meeting I will be making a motion that we contribute to the cost of an audio system for the Dini Collection.

In the meantime I will close my ramble of a President's report by thanking all members for your support, in particular those who have opened their homes to us in the past year and who will continue to do so in the future.

## **Ivor Weir's "The Mad Jazz Razz" New Zealand's first Jazz tune on record by Adam Miller**

As a collector of Jazz recordings on 78rpm records, when an early example comes into my possession, I try to learn a bit more about it.

The 1919 Zonophone shown in Figure 1 was obtained in a bulk lot auctioned off by Southwards Motor Museum in a clean-out in September 2007. It is a typical example of very early Jazz, following strongly the influences in England of the Original Dixieland Jazz Band style.



Figure 1. Zonophone 1913 (recorded 4th March 1919)

Zonophone 1913 (X-2-40306, y21419e) first appears in the Zonophone catalogue in 1919, and was deleted from May 1926, when Zonophone were cataloguing their new electrical recordings being produced from late 1925, and purging older acoustic recordings. The early jazz style evidenced on the record would also have seemed quaint by then.

The Manhattan Jazz Band were a pseudonym for an unconfirmed outfit, who only appear under that name on Zonophones 1912 (*Everybody's Jazzing Now / That Big Jazz Band*) and 1913 (*The Mad Jazz Razz / A Bull in a China Shop*). Brian Rust (*British Dance Bands on Record, 1911 - 1945*) supposes them to come from the Mayfair Dance Orchestra, a London studio orchestra used for recording purposes by The Gramophone Company from 1911 to 1920.

However, when looking into the composer Weir, the story takes an unexpected local turn. The Library of Congress record for this composition notes it being by "Ivor Weir (of England)", copyrighted 30 December 1918. However, a YouTube channel owner Martin Arnold has previously uploaded his recording

of this tune (Google it) and noted that Ivor Weir was a New Zealander and a member of the WW1 troop entertainers “The Digger Pierrots”.

### **The Digger Pierrots<sup>1</sup>**

The Digger Pierrots were a collection of like-minded soldiers from New Zealand who established themselves as a performance group in the northern French base camp of Etaples in 1917. Although they began as a collection of amateur performers, by the end of the war their shows had evolved into polished and highly entertaining revues. Their concerts included a mixture of popular songs from well-known musicals alongside dances, pantomimes, lightning sketches and comedic routines. At times, the performances boasted audiences of up to 1600 soldiers in large cinema theaters. As their reputation grew the troupe began to tour through camps and hospitals in Belgium, wider regions of France and England.

Although they disbanded when peace was declared in November of 1918, the role of the Digger Pierrots in the war effort had not quite finished. The group reformed in order to entertain impatient soldiers awaiting demobilisation in Europe before returning home. During this time they performed shows in Cologne, Koblenz, Paris, London, Glasgow and Edinburgh.

By the time the troupe returned to New Zealand in late 1919 their reputation had preceded them. A national tour was organised to showcase the popular Digger Pierrots to the audiences at home. In 1920, the show was extended to include a commercial tour of Australia and the troupe were celebrated by both Kiwi and Australian audiences alike. The Digger Pierrots continued to tour Australasia through to the early 1930’s and the show went on to launch successful careers for many of its talented members.<sup>2</sup>

### **Ivor Weir’s early life, Army and London**

He was born Alfred Weir in Christchurch in 1897. The son of Alfred and Catharine E. Croft of Riccarton, but according to his army records he lived with his Grandmother Mrs M. Weir, also in Riccarton. There is no explanation why his surname was Weir (as his Grandparents’), while his mother was a Croft, having married Alfred (after whom he was presumably named).

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<sup>1</sup>Text largely from <https://www.armymuseum.co.nz/boosting-morale-on-the-western-front-the-digger-pierrots>

<sup>2</sup> Further information can be found in the publication *Warrior Entertainers – The Story of the ‘Digger Pierrots’ of the New Zealand Army in World War I*, G.D. Bolton, 1997. This private publication is based around an album of photographs.



Figure 2. The Digger Pierrots 1917, Ivor Weir at piano. (ATL-20210917-1)

His career as pianist started in 1913 in the orchestra at Everybody's Theatre, under Alfred Bidgood. Aged 19 he joined the army in April 1916 (#15632) and served in Europe with the Canterbury 15<sup>th</sup> Infantry Brigade. By 1917 he was already part of the Digger Pierrots.

On 11<sup>th</sup> June 1918 he was posted to the No. 2 NZ Entertainment Group, until being detached to the UK on 17<sup>th</sup> September 1918. He was eventually formally discharged in May 1919.

During his late 1918 stint in London, he partnered up with Emmett Adams (*The Bells of St Mary* etc) as song-writers, taking Ivor as his professional name, and also then wrote what would be his "hit" as well as other successful tunes. During 1919-20 local NZ newspapers had occasional references to his successes, the samples in Figure 3 being typical.

Young Ivor Weir, the clever pianist who used to tickle the ivories at Everybody's picture theatre in Christchurch, has hit the London and New York public with a bang as a writer of popular songs. So far he has "got across," as the Americans say, with half-a-dozen songs that have made a phenomenal hit. And he is only 23! At the Chelsea Arts Ball, a big swank affair in London, he put on for the orchestra a "Mad Jazz Razz" chorus that got them all going, and judging by report, it looks as if he need never look back.

\* \* \* \* \*

Freelance, 2 July 1919.

Ivor (Alf.) Weir, the Christchurch composer who left New Zealand with the Expeditionary Force, and who, since the Armistice, has achieved some fame in London, in association with Emmett Adams, the composer of "The Bells of St. Mary's," returned to the city this week. Mr Weir anticipates going back to London very shortly. Two well-known songs by him, which have recently sprung into favour, are "United" and "Loved One at Last." Mr Weir, apart from his composing abilities, is an accomplished pianist, and before leaving for New Zealand played at the Alhambra and also at the Aldwych Theatre, before the Prince of Wales.

Chch Sun, 6 Feb 1920

## STAGELAND.

(By Dionysus.)

BOOKINGS.

Opera House.

Fuller's Vaudeville.

The war has been the medium of presenting opportunities abroad to many young New Zealanders in walks of life which might otherwise have remained closed to them. Thus, Alfred Weir, a Christchurch pianist, who at the time of enlistment had not attained his majority, is now established in London as a popular song composer, and has already progressed considerably along the path which leads to success. In France, "Alf." Weir was the pianist to "The Diggers," and later got into touch with A. Emmett Adams, the well-known lyric writer, who produced, amongst many songs, "The Bells of St. Mary's" and "God Send You Back to Me." The two now act in partnership. One production of Alf. Weir's is "Mad Jazz Razz," which is all the rage in London, and is one of the numbers taken up by the Ziegfeld Follies. Another is "Loved One at Last," whilst a coster song, "Won't You Come Out Walkin'," is being popularised by Violet Roynayne. He is also acting as pianist to a company of players in London selected from Australasian talent. Incidentally, his professional name is now Ivor Weir.

Chch Sun, 23 Aug 1919

Figure 3. Newspaper reports 1919-1920

A letter he wrote to a fellow soldier back in New Zealand in July 1919 was published in the Grey River Argus. It is reproduced here largely in full as it supplies a good background to his time in London. (Figure 4.) Offensive terms used are of their time.

### Back in New Zealand

In January 1920, Ivor returned to Christchurch, due to the declining health and subsequent death of his Grandmother. Shortly thereafter he decamped to Australia to join Tait's travelling show - The Australian Smart Set Diggers, who toured NZ Aug-Dec 1920, as their orchestra leader, conductor and pianist. While in Australia he co-wrote My Palm Olive Girl with Billy Elliott, for the

## N-Z MUSICIAN CHRISTCHURCH BOY'S HIT.

### IN LONDON MUSICAL WORLD.

An interesting letter has just been received by Mr P. Fitzgerald from a New Zealand soldier, whose musical talent has brought him into great prominence in London. He is Lance Corporal Ivor Weir, and he writes:—"I'm making a hit with my songs over here. I have been over here (Edinburgh) from Germany about four weeks. I am, of course, with the Diggers' Pierrot Troupe still. We have given a couple of performances in Glasgow, and they were 'some' shows, for the audience simply tore the place down. We show now here. I am waiting anxiously for my discharge, however, to start work immediately, and I'm going on at the halls in big musical act. We may go to Australia. As to my songs, I may say, without boasting, that in every big London restaurant I enter, I always hear the orchestra play my rag-time song, 'The Mad Jazz Razz' and it's a big success everywhere. Pat. Why don't you come to London—I love the gay old town."

Referring to him, the "Free Lance" (which prints a photo) says:—"Young Ivor Weir, the clever pianist who used to tickle the ivories at Everybody's picture theatre in Christchurch, has hit the London and New York public with a bang as a writer of popular songs. So far he has 'got across' as the Americans say, with half a dozen songs that have made a phenomenal hit. And he is only 23! At the Chelsea Arts Ball, a big swank affair in London, he put on for the orchestra a 'Mad Jazz Razz' chorus that got them all going, and judging by report it looks as if he need never look back. There's an ison ring round professional musical and dramatic London, but once you get through—and it's a hard job—you're set. Violet Lorraine, the musical comedy star and queen of the halls, is singing Weir's 'When you go out walking' to the greatest business she's ever done. His 'Loved One at Last,' is another big hit. Ivor's songs have been taken up by the Zeigfried Follies, of New York, and that star troupe is pretty particular about trying out new chums. Young Weir went away with the 15th Reinforcements, and in France helped to organise and run the New Zealand Digger Pierrots, a show that was immensely

popular on the Front. He was wounded at Passchendaele, where many a good man went West, and after that turned his whole attention to cheering up the war-weary public. After he got going in London he attracted the attention of Emmett Adams, the Australian song-writer and clever librettist and the two are now in partnership. Adams himself has written some great stuff. His 'God send you back to me' had a wonderful run, and returned him in twopenny royalties the respectable sum of £8700. And this for a song that took him only an hour to write. Great is the divine fire when once it hits you on the spot. His other great hit was the 'Bells of St. Mary's,' which took him about two hours to write, and which made such an impression on Arthur Collins, the 'big P' of Drury Lane Theatre, that he put it into Drury Lane pantomime, boosting the sales of the catchy ditty up another fifty thousand.

"There is nothing new in the jazz. It has been danced all over America for the last twenty-five years, and is simply a variation of the old ragtime played by the old nigger bard, consisting of sliding trombones, clarionettes, pianos, and trap drums," said Mr. Ross Sobel, the well-known American ragtime pianist, who has just returned from a tour in India, to a "National News" representative. "The word 'Jazz,' he continued, "is just a variation of Jazzabo," an American nigger greeting. For instance, "How are you, Jazz-bo?—which really means nothing beyond the fact that it is a greeting. The music was first introduced into London before the war. It has been well known to members of night clubs for the last six years and a real Jazz band was among the attractions at Earl's Court in 1914. Since then I have been touring Africa and India, where I was appointed bandmaster to the Maharaja of Cooh Behar, who is importing a real American ragtime band to play in his palace. The real Jazz band should not have more than six performers without the banjo players, who supplement the music according to their number. Many of the so-called Jazz orchestras are very poor imitations; indeed, the best band I have heard in London was not in a theatre or club, but in a restaurant. The real Jazz music is composed of the beautiful nigger melodies from the Southern States, but I am afraid it is being sadly murdered by the amateur musicians who cannot impart to it that native charm which is the principal reason for its world-wide popularity."

Australian Palmolive company. Next year as The Smart Set Entertainers they were touring here again.

After this he became a seasoned entertainer, travelling as a supporting pianist for famous singers in the USA such as Lilian Herlein and Lucille Benstead. He eventually teamed up with ex Smart Set female impersonator Charles Holt touring their



(image ex National Library of Australia #166331004)

own show through the USA, Malaysia, Australia, New Zealand and UK between 1930 and 1931. He then settled in London, and was frequently heard on NZ radio from 1935 and through the WW2 years.

For reasons unknown, he lost his sight in 1934, and was subsequently touted as “The Blind N.Z. Entertainer”. His return to Christchurch for good was noted in the Press (25 Sept 1956, see below), where it was incorrectly reported that he was “blinded during service”. He continued as an entertainer for The N.Z. Foundation for the Blind, offering services for “Weddings, Birthday Parties” etc.

### BLIND PIANIST IVOR WEIR RETURNS TO NEW ZEALAND

Ivor Weir, pianist and singer, who was blinded during service in the Second World War, returned to New Zealand yesterday for the first time in 25 years. At the Christchurch airport he was met by his mother, Mrs Catherine Croft, of 184 Clarence street, Riccarton, and other members of his family and friends.

Known to B.B.C. listeners as “the blind New Zealand pianist,” Mr Weir was a member of the Australian Soldiers’ Concert Party during the war.

When he was in Sydney on Sunday night an announcer on Station 2KY broke into his programme to welcome Mr Weir, and tell his listeners about his long career in show business.

“I am not finished yet—not by any means,” said Mr Weir in Christchurch. He hopes to obtain engagements with the New Zealand Broadcasting Service while he is here, and on his return to Australia would like to assemble a rhythm section—bass fiddle, drums and saxophone—for a commercial programme.

The penultimate Papers past reference I can find to him notes the death of his mother on 23<sup>rd</sup> June 1961. His death notice in the Chch Press has 13th April 1971, in Riccarton. It also notes his late wife’s name as “Min”.

Despite his apparent long-lasting success as a musician, he seems to have made no records of his own. Possibly an acetate from, or for, a radio performance survives somewhere? Likewise, with the exception of *My Palm Olive Girl*, no sheet music seems extant of any of his many popular tunes from the 1919-20 era<sup>3</sup>. I can find no evidence of any of his other tunes appearing on 78rpm record either.

You can listen to a noise-reduced version of the recording via my website: 78rpm.net.nz/share/MadJazzRazz.mp3.

<sup>3</sup> Curiously, his *Loved One At Last* (see Figure 3.) was renewed for copyright in 1947 (*Catalog of Copyright Entries Series 3 Vol 1 Part 14b Nos 1-2 Jan-Dec 1947*) as “m. Ivor Weir [pseud. of Archibald Emmett Adams]”, renewed after Adams’ death in 1938 by Adams’ brother-in-law Edward MacMahon.

## **BETTINI'S ADVERTISING APPEALS TO DOCTORS**

**by Robert Feinstein**

In the past, I had been bewildered as to why phonograph pioneer Lieutenant Gianni Bettini placed advertisements in THE MEDICAL EXAMINER AND PRACTITIONER. But in retrospect, I realize using that venue made a lot of sense. Bettini proudly referred to each cylinder he produced as a "Record of Refinement," and the prices for his recordings and attachments were much higher than those of his competitors. Consequently, he decided to direct his broadsides to physicians ... members of a generally affluent vocation.

His earlier ads in the journal were rectangles featuring opera star Emma Calve, whose cylinders he marketed via his April 1900 catalogue for five dollars apiece. The Calve picture was taken by either celebrity photographer Aime Dupont, or more likely his wife, Etta Greer Dupont, who largely managed their studio when his health declined in the mid-1890s. Lieutenant Bettini had similar advertisements in other periodicals, although the messages and typefaces within the rectangles would vary. Those in AMERICAN MONTHLY REVIEW OF REVIEWS were especially different because they included the Lieutenant's trademark signature.

In the last decade of the nineteenth century the Bettinis maintained an apartment within the Sherwood Studio Building, at 58 West Fifty-seventh Street, in Manhattan. Inhabited mostly by artists, the residence was noted for its many parties, which especially occurred when a Sherwoodite sold a painting. The Lieutenant numbered among his close friends such famous Sherwood artists as: Robert Reid (whose portrait of Madame Bettini, as she was usually referred to, was exhibited at the New York Academy of Design in 1895), J. Carroll Beckwith, Willard Metcalf, and William Merritt Chase. In at least one of the soirees ... a masquerade affair, Bettini was costumed as a harlequin. It is of interest to mention that, as his advertisements, beginning with the MEDICAL EXAMINER AND PRACTITIONER's issue of November 1901, and running into 1902, pictured a harlequin.

I have noticed something of a trend regarding the inventor's advertising campaigns. There probably was a bit of negotiating, as a number of publications that had his paid ads also published separate accounts which praised Bettini's innovations. And this medical journal was one of them, for in its May 1901 number the following laudatory write-up appeared:

**One of our subscribers has called our attention to an [sic] unique method adopted by one of the societies of which he is a member for entertaining those who attend medical meetings. He points out how desirable it would**

be to have the great leaders and teachers, among the profession, present at these meetings, and how impossible it is to be successful in this direction without tremendous expense. By way of compromise it is arranged with some prominent physician or surgeon to read an essay or paper to the phonograph, using the Bettini Recording Point, which reproduces all of the various intonations of the voice, all of the peculiar characteristics of speech and brings as near as is possible the true personality of the essayist sending the record so made to the Society where it is reproduced.

The reproducer made by Lieutenant Bettini is unquestionably the greatest attachments yet used for reproducing the voice, and it is marvelous how true the reproductions are in detail. This appeals to us as a most unique method and we believe there are great possibilities in it.

Lieutenant Bettini was in many ways a savvy businessman. Moreover, he apparently enlisted the help of his artist friends in creating his attractive printed promotions. Indeed, his advertisements set a high standard that other companies within the emerging phonograph industry began to emulate.



## Kills THE Screech AND Saves the Sweet Sound

**YE BETTINI MICRO  
ATTACHMENTS & RECORDS**



**FOR YE TALKING MACHINES**

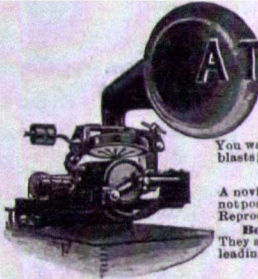
The Bettini Micro-Attachments applied in a second to any talking machine. The Reproducer refines the sound, eliminating all rasp and harshness.

With the Recorder a novice makes perfect records.

Bettini-Micro Records of Grand Opera and popular music are made by the world's greatest artists. At all dealers'. Send for a "Record of Refinement."

**BETTINI PHONOGRAPH LABORATORY**  
**Dept. H. 110 FIFTH AVE., NEW YORK CITY**

This advertisement featured in several issues of The Medical Examiner and Practitioner in 1901/1902.  
Image courtesy Robert Feinstein



# A TRUE MIRROR OF SOUND

## THE BETTINI MICRO-REPRODUCER

### FOR PHONOGRAPHS OR GRAPHOPHONES

You want a perfect reproduction without any metallic resonance, screeches or blasts; then buy the **Bettini Micro-Reproducer**, clearest and loudest made. Requires no adjusting, therefore the best for stenographic use.

A novice can make a perfect record with a **Bettini Micro-Recorder**—this is not possible with recorders of other makes. Bettini Micro-Recorders and Micro-Reproducers may be easily attached without altering machine.

**Bettini Records** enable you to enjoy **Grand Opera** at home. They are the only records of Operatic and Popular music made by leading performers and world-famed artists.

If your dealer cannot supply you, send us his name with your order; we will see that he keeps them. Our catalogue entitled "A True Mirror of Sound," sent on request.

**THE BETTINI PHONOGRAPH LABORATORIES.**  
Department E, 110 Fifth Avenue, New York.



PARIS EXPOSITION, 1900  
awarded us highest Gold Medal  
given for Phonographs.

MME. CALVE

Advertisement from The Medical Examiner and Practitioner, 1901. Image courtesy Robert Feinstein.

# BETTINI - Micro - Diaphragm

## FOR PHONOGRAPHS & GRAPHOPHONE

### A TRUE MIRROR OF SOUND



ASK FOR CATALOGUE OF **BETTINI-MICRO-RECORDS**  
MOST COMPLETE OPERATIC REPERTOIRE & AUTO-GRAPH RECORDS  
BY CELEBRITIES & WORLD FAMED ARTISTS.

Bettini poster, ca. 1900, in the collection of the United States Library of Congress.  
Image courtesy Robert Truax

## **Meeting Reports July to October 2023**

### **by Gavin East**

July 2023 saw us once again enjoying Peter Harris' hospitality in his comfortable home in Christchurch. David Peterson gave Wilf Boon a small Thorens motor which appears to be correct for Wilf's latest Peter Pan cameraphone restoration. We had been contacted by the owner of an HMV floor model Lumiere and were able to provide some information and advice.

The August 2023 meeting was an informal one at Ferrymead. The intention was for members to bring items for display and demonstration. Unfortunately it was a cold and wet winter evening and the turnout was low, however we enjoyed seeing Edan's needle tin display, his coloured HMV 101 portables and other unusual items including Steve James' album of early animated postcards. Kathleen Campbell entertained us with a magic lantern show and the evening concluded with a delicious supper prepared and served by Edan, Lindsey and Nu.

John Hastilow welcomed a good muster of members to his home for the AGM and monthly meeting in September. In his President's report, Edan Bowman suggested that we donate \$1,000.00 towards an audio system for the Dini Collection at Ferrymead. We agreed that we would like to help but would prefer to wait until there is more specific information. The subscription waiver and \$25.00 joining fee were confirmed for another year. Lyndsey Drummond had let us know that she would rather not continue as a Patron though she is happy to remain a member and keep in contact with us. So with that change the officers for 2023/24 are:

Patron: Tony Airs

President: Edan Bowman

Vice President: Robert Sleeman

Secretary: Nu Wright

Treasurer: Gavin East

Committee: Wilf Boon, Roger Brown, Kathleen Campbell and Peter Harris plus David Peterson as immediate past President

Moving straight on to the monthly meeting, David Peterson told us about the sequel to finding the Thorens motor mentioned in the July report. While the "new" motor looked identical to the incomplete one Wilf Boon found in his Peter Pan machine, there were minor differences including spindle length which made it necessary to combine parts from each motor. The effort was rewarded with a complete and functioning Peter Pan demonstrated at the meeting.

In October 2023 we visited David and Louise Peterson at “Oak Grove” in Ohoka. The evening began with a short walk to the collection building where David was happy to explain and demonstrate many of the machines, ranging from phonographs and gramophones to organettes, musical boxes and the Ampero reproducing piano.

Back at the house we had a short meeting. Roger Brown tabled a list of the items owned by our society which are held in the Oxford Museum. David reported that the pre-Christmas meal had been booked for 11 December at the Plough Hotel in Rangiora.

David, Robert Sleeman and I had recently visited Foxton, north of Wellington, where we had met Jim and Sarah Harper and Marty Fifield. We told the meeting about the lovely welcome and hospitality we had received and how impressed we were with Jim’s restorations (from organettes to historic buildings!) and with Marty’s herculean efforts cataloguing and organising the collection at MAVtech. A great but all too short trip!



Sarah Harper outside the former Manawatu Herald printing office in Foxton, New Zealand. Jim and Sarah have restored this building in Foxton’s Main Street to house many of the items in their collection. On the left is a glimpse of the former Foxton Racing Club building, now Jim and Sarah’s home.



Thanks to Jim and Sarah Harper for these photos taken inside the former Manawatu Herald building.



The Ukrainian soprano Lydia Lipkovska (1882-1958), who recorded for HMV and Columbia and whose name also appears as Lipkowska and Lipkowskaya, toured New Zealand with great success in late 1923 and early 1924. This photo turned up in a long-demolished secondhand shop in Riccarton Road, Christchurch, many years ago. Image courtesy Bruce Petrie.



# KUBELIK

(By arrangement with J. & N. TAIT)

IN ASSOCIATION with the WELLINGTON

## PHILHARMONIC ORCHESTRA

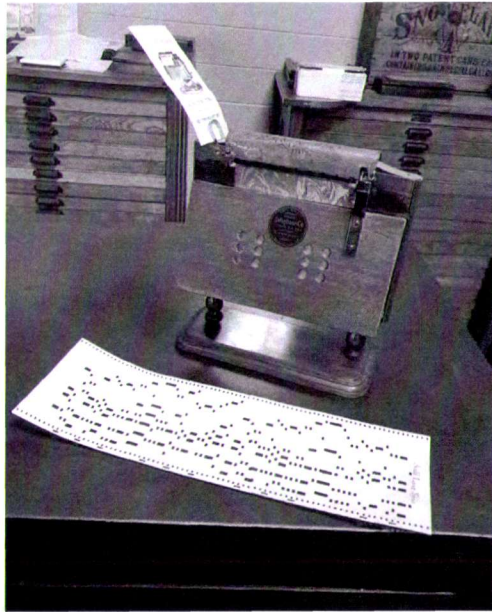
Conductor

JOHN BISHOP

TOWN HALL,  
Saturday, 15th November, 1930

Souvenir Programme

graphed souvenir of a recital by the distinguished Czech violinist Jan Kubelik (1880-1940) who re  
for G&T in 1902, Fonotopia a few years later and finally HMV. Image courtesy Bruce Petrie.



Sarah Harper's collection, housed in the restored former Manawatu Herald printing office in New Zealand, contains mechanical music machines rare if not unique in New Zealand. Here we see two unusual organs, possibly circa 1890. The upper photo shows an Autophone, a very simple device in which the operator opens and shuts the "bellows" while activating the ratchet drive for the music sheet. The lower photo shows a Herophon, an organette similar in many respects to an Ariston but in which, presumably to avoid infringement, the music sheet remains stationary (as well as stationary, one might say) while the playing mechanism revolves around it. Photos courtesy Jim Harper.

## Advertisements

### **Organette Music rolls, Music Strips and Roller Organ Cobs For Sale**

In an effort to sell remaining stocks of organette rolls, music strips and wooden cobs, Kevin McElhone has reduced prices ahead of his retirement. Kevin is based in the UK and ships worldwide.

You can contact Kevin by email: [kevinmcelhone@live.co.uk](mailto:kevinmcelhone@live.co.uk) and also view available stock at this website address: <http://www.melright.com/busker/adverts.htm#antique>

### **Wanted to Buy:**

Dancing Rastus or similar figures to fit on old gramophone records.  
Please email: [v.rbrown@amuri.net](mailto:v.rbrown@amuri.net) or phone 064 3 312 4477 (NZ)

### **Wanted to Buy or Exchange:**

HMV No.4 soundbox, gold finish and early style with "His Master's Voice" printed on front. Record dusters with New Zealand shop names. Gavin East, 4A Lyttelton Steet, Lincoln 7608, New Zealand,  
email: [gavexcat88@gmail.com](mailto:gavexcat88@gmail.com)

### **Wanted to Buy:**

TANZA 78's featuring vocals by John Hoskins. Please contact Wilf Boon via the Society's email address, [nzphonosociety@hotmail.com](mailto:nzphonosociety@hotmail.com) or phone (03) 332 2897

### **Wanted to Buy:**

TANZA records Z90: Pixie Williams singing "Maoriland" and "Sailing Along on a Moonbeam", with the Allan Shand Orchestra. Would be interested in other TANZA records, please send me numbers.  
Contact Francis Young at [hjyoung@xtra.co.nz](mailto:hjyoung@xtra.co.nz) or phone 07 549 2767.

### **Wanted to buy:**

Large cygnet crane with adjuster spring. The repo ones the society used to make would be fine. Chris Rogers 3 Windham St Vic Australia 3749  
email [c.m.rogers@bigpond.com.au](mailto:c.m.rogers@bigpond.com.au)



The Italian baritone Apollo Granforte (1886-1975) probably signed this label in a record shop. On his 1932 Australasian tour he was filmed in Melbourne and this, the only film of him, can be enjoyed on YouTube. Image courtesy Bruce Petrie.

