



# The Phonographic Record

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

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

**Volume 59, Issue 1, January/June 2024**



This handsome double-sided twelve-inch disc was issued by the Gramophone Company in Italy to commemorate the centenary of the birth of the great opera composer Giuseppe Verdi (1813-1901). Each side is a triple track "puzzle plate".

# THE PHONOGRAPHIC RECORD

Volume 59, Issue 1, January/June 2024

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## For your information

The lateness of this issue has not been caused by lack of material, rather by my making it far harder than it should have been to juggle everything around to fit. Once again I am very grateful to our contributors. Robert Feinstein's research into the life of Gianni Bettini keeps turning up some surprising twists. Though Bettini does not seem to have visited New Zealand, many of us feel there is a New Zealand connection to him, given that some of his surviving equipment and the famous Sembrich cylinder have been found here. The inclusion earlier this year in a New Zealand auction of a Bettini Columbia attachment in its fitted case shows that there are still discoveries to be made.

Adam Miller and Jim Harper have contributed articles which show the same level of research applied to very different topics. When David Peterson, Robert Sleeman and I visited Jim and Sarah Harper last year I asked Sarah if she had a favourite item in their wonderful collection. After some thought she suggested the Chordephon and I knew that the story which unfolded would make good reading.

Gavin East  
Editor

## **BETTINI, MARCONI AND THE ITALIAN WAR MISSION OF 1917**

**by Robert Feinstein**

In both “Lieutenant Bettini’s Musical Spider,” published in the March 1954 issue of **HIGH FIDELITY** and his classic book, **THE FABULOUS PHONOGRAPH**, author Roland Gelatt included the following words about the recording pioneer: “In 1914 he served as a front-line war correspondent for **LE GAULOIS**. Three years later he was back in the United States, with a military mission from the Italian Government, and he stayed there until his death in 1938.” Gelatt was an excellent writer and dedicated researcher, who obtained much of his biographical information about Lieutenant Bettini from the inventor’s son, Victor Robert Bettini, whom he found simply by looking up the Bettini surname in the Manhattan telephone directory. But he was less than accurate when he authored those lines. For one thing, he neglected to mention that Bettini also wrote dispatches about World War I battles in 1915. In fact, that was when he wrote the majority of his combat reports for **LE GAULOIS**. And, while there was a delegation, formally known as the Italian War Mission, which visited the United States in the spring and summer of 1917, the Lieutenant was already in New York, busy with his photography and motion picture enterprise, the Bettini Syndicate, Ltd, which was incorporated on May 20, 1915. Still too, he didn’t remain in the U.S.A. for the rest of his life. At the very least, Bettini travelled to Europe in 1925, and made a sad, final trip to Italy, where he passed away in San Remo City Hospital on February 27, 1938.

Led by Fernando di Savoia, Prince of Udine, members of the Italian War Mission left Italy separately in May, of 1917, but rendezvoused in Washington D.C. on May 23<sup>rd</sup>. In the U.S. capital, the small group was officially received by the Senate and House of Representatives and met with President Woodrow Wilson, as well as Vice President Thomas P. Marshall. Although the War Mission had economic goals, including the acquisition of American steel, coal and railroad equipment, its primary purpose was to strengthen cultural ties between the two then allied nations. From Washington, the Mission embarked on a whirlwind American tour, with stops in Georgia, Tennessee, Louisiana, Illinois, Iowa, Pennsylvania, Massachusetts and New York. Wherever it went, it was honored with welcoming parades, speeches and banquets. In Manhattan, the War Mission was greeted by a crowd of five thousand, mostly Italian-American school children, in front of City Hall, and with a large, lavish dinner at the Waldorf Astoria Hotel. It is of interest to note that on June 22<sup>nd</sup>, the War Mission visited a house in the Borough of Staten Island where the Italian patriot, Giuseppe Garibaldi once lived. His landlord and friend had been opera impresario, Max Maretzek, the maternal uncle of Gianni Bettini. By July 15<sup>th</sup>, the delegation, minus Bettini, had returned to Italy. Prominent among these diplomats was someone of particular interest to us, Guglielmo Marconi, whom many consider to be the creator of wireless telegraphy and radio, and who had both indirect and direct links to the history of recorded sound. The indirect link was

the fact that, beginning in 1896, on his arrival in England, Marconi's experiments were largely financed by Sir William H. Preece, Chief Engineer of the General Post Office. In January of 1878, on learning of Edison's invention of the phonograph, Preece had his assistant, Augustus Stroh, to likewise construct one. Made mostly of wood, it was demonstrated at the Royal Institution on February 1<sup>st</sup>. And by February 27, 1878, Preece had three talking machines, which he exhibited at the British Society of Telephone Engineers. It can be asserted that Marconi's close associate and benefactor, William H. Preece, to a large extent introduced the phonograph to Great Britain.

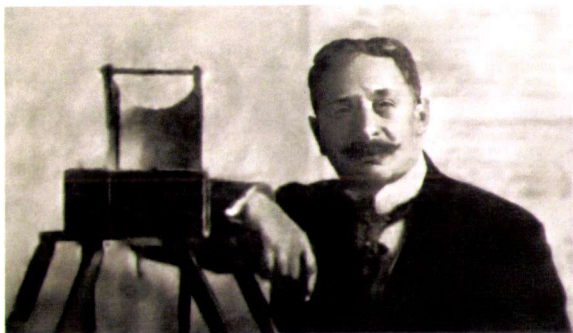
The more direct connection, although even that too was rather tenuous, occurred when Columbia's American Graphophone Company, seeking to have a well-known personality associated with it, hired Marconi as its Chief Physicist, in 1906. The inventor was supposed to be working on improving reproducers and other talking machine components, but in actuality the closest he came to experimenting on the firm's behalf, was a tour he made of its plant in Bridgeport, Connecticut, and a testimonial there in his honor. However, in 1907, as part of a further publicity effort, Columbia issued Marconi Velvet Tone Records. These discs, which Marconi only lent his name and portrait to for their labels, were made of a flexible celluloid material that included a cardboard center. Selling at an expensive seventy-five cents each, plus the cost of a required twenty-five cent gold-plated needle to play them with, they proved to be unpopular with consumers, and their production was discontinued in 1908. In 1910, a New York department store was selling the left-over stock of the discs for seventeen cents each, while giving those needles away as a premium.

What the relationship of Bettini and Marconi was remains unknown, but certainly they were familiar with each other's work. An article in **THE SPUR**, of Winthrop, New York, on May 18, 1920 asserted: "Lieutenant Bettini is an inventor and explorer into the yet unsolved mysteries of electricity. His special inventions having been carried along the lines of the Marconi systems, some wonderful adjuncts to phonographic achievements and also interesting experiments in photography of a scientific nature." That newspaper's edition of July 1, 1922 essentially repeated that sentiment: "Lieutenant Bettini has perfected many interesting inventions in electric developments extending along the lines of the Marconi systems..." But despite those quotes, I know of no patents in which either inventor crossed over into the realm of the other. Bettini was experimenting with unpatented television devices in his later life, so it is possible **THE SPUR** reports may have been correct.

Whether or not Bettini and Marconi were friends, as the Lieutenant was with Marconi's bitter rival, Nikola Tesla (in line with their friendship Tesla recorded for Bettini), is also something I cannot answer. Marconi became an ardent supporter of Mussolini and Fascism, while Bettini, at least in his later years, opposed them.

Mussolini had even put a price on the head of Bettini's nephew, the pro-democracy journalist, Umberto Morra di Lavriano, who had been close with Bettini's daughter, the also anti-Fascist Madame Consuelo. Bettini's attitude toward Mussolini came up during my 1979 interview with Nathaniel H. Freeman, who had been the elderly inventor's friend in the 1930s. Mr. Freeman told me that Bettini despised Mussolini, adding: "He was much too smart to be a Fascist."

Returning to the matter of Bettini and the 1917 Italian War Mission, I note that Bettini did not appear in any of the photos I have seen of that group. And quite a few newspapers listed the names of the Mission's representatives, as they travelled from city to city. Gianni Bettini's name was absent from all those reports. I can only conclude that Victor Robert Bettini, who was living in Italy throughout 1917, erred if he was the source of Roland Gelatt's assertion. And even if he was not, Roland Gelatt got it wrong when he wrote that Lieutenant Bettini was part of the 1917 Italian War Mission to the United States.



Gianni Bettini (1860-1938) in a photograph of ca. 1913. Restored image courtesy Robert Feinstein.

On the right of this engraving from *The Graphic*, 16 March 1878, is Mr (later Sir) William Preece who commissioned the first tinfoil phonographs demonstrated in England. In 1896 Preece supported Marconi on the latter's arrival in England. Image courtesy Robert Feinstein.

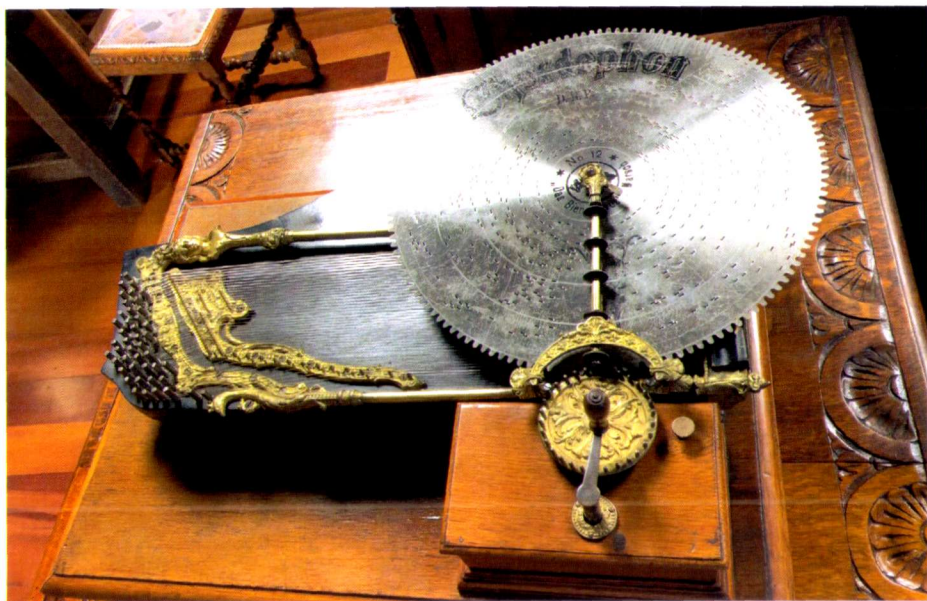




e of the rare 1907 Columbia label to which Guglielmo Marconi lent his name. Image Robert Feinstein.



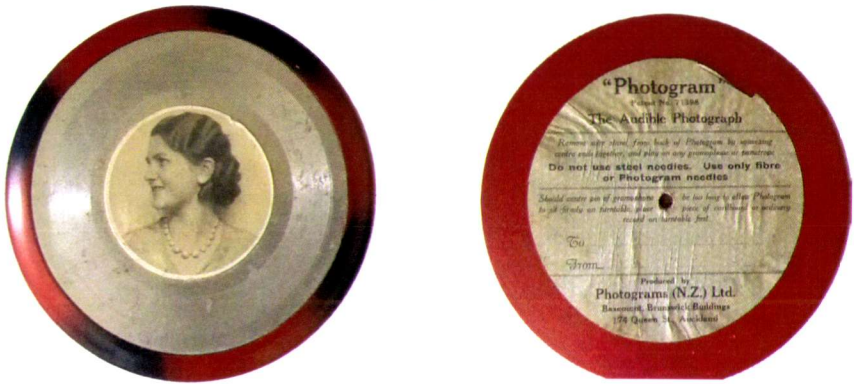
M. Bissonet in his shop



These two photos from Jim Harper show his restored Chordephon and, above, Monsieur Andre Bissonet in 2005 in his famed antique musical instrument shop in Paris.

## Photogram – The Audible Photograph by Adam Miller

Back in 2015 a most unusual 78rpm record was sold through Trade Me. Sadly I was not the winning bidder, but I did keep the images thinking someday I'd do a bit more research into it. Figure 1 below reproduces the item as sold. It was also illustrated, with a brief note, in this journal (v50/3 June/August 2015).



**Figure 1. Photogram record front and back.**

At first sight, it appears to be a repurposed Speak-O-Phone aluminium record, with (presumably) the speaker's photograph on the playing side. The record is set into some form of early resin or celluloid frame, which in turn has pasted to the back an informational label, reading as follows:

### “Photogram”

Patent No. 71398

### The Audible Photograph

*Remove wire stand from back of Photogram by squeezing centre ends together, and play on any gramophone or panatrope.*

**Do not use steel needles. Use only fibre or Photogram needles**

*Should centre pin of gramophone be too long to allow Photogram to sit firmly on turntable, place piece of cardboard or ordinary record on turntable first.*

*To.....*

*From.....*

**Produced by Photograms (N.Z.) Ltd.**

Basement, Brunswick Buildings

174 Queen St., Auckland

A search of the National Archives' Register of Applications for the time period reveals that Patent 71398 was registered on 18th September 1933, by Eric William Platt, of Mangere Bridge, Onehunga, Auckland. It was summarized as "Gramophone disc record". It also notes that it was subsequently "Abandoned", and (regrettably) that the original documents were "Destroyed". Turning instead to Papers Past we find a small set of references, commencing with a note in the New Zealand Herald on 23rd November 1933 referencing the establishment of a Company – Photograms (N.Z.) Limited, to effect an agreement between E.W. Platt (the Patentee noted above) and W.B. Sutherland to purchase "certain patents for a combination gramophone disc record with a photograph" as a "business of photographers, gramophone record makers and recorders." Capital of £8000, with 7 named subscribers taking up £675 worth initially (Figure 2.) A small number of advertisements soon followed, as shown in Figure 2, 3 & 4 below.

Photograms (N.Z.), Limited, to carry into effect an agreement between E. W. Platt and W. B. Sutherland for the purchase of certain patents for a combination gramophone disc record with a photograph, and to carry on the business of photographers, gramophone record makers and recorders. Capital, £8000, in shares of £1 each. Subscribers: T. Hosking, 200 shares; C. J. Lovegrove, E. Marshall, D. D. Scott, C. E. Hogg, 100 each; M. Scott, 50; N. French, 25.

Figure 2. NZ Herald, 23 November 1933

EVERYBODY wants Photograms for Christmas. 16

PHOTOGRAMS are here!

Figure 3. NZ Herald & Auckland Star, 16 December 1933

# EVERYBODY WANTS THEM

## THEY'LL BE THE TALK OF NEW ZEALAND.

# PHOTOGRAMS

## ARE HERE.

PHOTOGRAMS (N.Z.) Ltd.

Be Different—  
Give a  
PHOTOGRAM  
For Xmas.

will record your voice and take your photograph in just a few minutes. The finished PHOTOGRAM is a Framed Photograph of yourself. Place on a GRAMOPHONE and you hear yourself Talk, Play or Sing. The cost is as low as 4/6

**AUCKLAND STUDIOS,**  
BASEMENT, BRUNSWICK BUILDINGS,  
Next to Sanitarium Health Food Shop, Queen Street.

Figure 4. NZ Herald, 19 December 1933

But, really, did Everybody Want Them?

It is apparent, both through the scarcity of surviving examples and subsequent Notices in the newspaper, that things failed very quickly (Figures 5 & 6), giving an active production life of about 4 months – mid-December 1933 to mid-April 1934.

#### COMPANY NOTICES.

##### IN THE MATTER OF THE COMPANIES ACT, 1933, AND PHOTOGRAMS (N.Z.), LTD.

The following Extraordinary Resolution was passed at a meeting of Shareholders held on the 20th April, 1934:—

"That the Company, by reason of its liabilities being unable to continue in business, go into voluntary liquidation, and that John Macfarlane Elliffe, of Auckland, Public Accountant, be appointed Liquidator of the Company for the purpose of such winding up."

Creditors having claims against the Company are requested to forward them to the undersigned immediately.

A Meeting of Creditors will be held at Premier Bldgs., Durham St. East, Auckland, on FRIDAY, 27th April, at 2.30 p.m.  
 231 J. M. ELLIFFE, Liquidator.

Figure 5. Notice of Liquidation, Auckland Star, 21 April 1934

##### SALE BY TENDER. PHOTOGRAMS (N.Z.), LTD. (IN LIQUIDATION).

Tenders are hereby called for the sale of the following Assets of the above Company:—

1. Auto Photo Camera with Accessories.
2. Speak-o-phone Recording Equipment.
3. Stock of Chemicals, Paper, etc.
4. Rights to Use Special Process.

Full particulars of Assets and Conditions of Tender may be seen at the office of the Liquidator. Tenders close on MONDAY, May 14, at 12 noon.

J. M. ELLIFFE, Liquidator.

Figure 6. Notice of Sale by Tender, NZ Herald, 5 May 1934

The listed assets confirm the underlying record is indeed a Speak-O-Phone (Figure 7). As early as May 1930, Lewis Eady were offering Speak-O-Phone recording services in their Auckland studio. (Figure 8, next page)

Surviving examples of that are much more common than the ill-fated Photogram.



Figure 7. 1930s 7" Speak-O-Phone aluminium record.

# MAKE YOUR OWN PHONOGRAPH RECORDS!



Copyright 1929  
SPEAK-O-PHONE CORP., OF  
AMERICA (INCORPORATED)  
41 W. 42nd St., New York

*It's lots of fun to record  
your playing on*

**SPEAK-O-PHONE**  
PERSONAL PHONOGRAPH RECORDS  
REV. D. M. PAT. 1928

Now you can make your own phonograph records, as easily as you take kodak pictures. Whether it's a song, recitation or musical selection, select the pieces you wish to record, and take your musical instruments to the Speak-O-Phone studio—you'll find a piano already there. The sensitive microphone catches every note, and the Speak-O-Phone recording machine makes a full-toned, perfect recording which any standard phonograph will reproduce. The finished, permanent record is handed you the moment you finish, ready for mailing if you wish. Speak-O-Phone records make interesting additions to your record albums; novel and welcome gifts to friends, and are priced from 5/- up.

*Make Your Speak-O-Phone Records at*

Ring  
42-992  
for  
Appointment.

**Lewis Eady**  
LIMITED

Ring  
42-992  
for  
appointment.

"THE BOX OFFICE," 192, QUEEN ST., AUCKLAND.

# **THE STORY OF A CHORDEPHON**

## **by Jim Harper**

In July 2005, following a full-on conducted bus tour of Mechanical Music museums across the Netherlands, France, Germany, and Switzerland, Sarah and I decided to rest up in Paris to recover from our total immersion in the subject over two weeks. An objective for our last day in Paris was a visit to the Victor Hugo museum.

Nearing the museum and walking down the narrow Pas de la Mule, we passed a small shop which had a window crowded with old musical instruments. Later we discovered this was an internationally famous shop run by Monsieur Andre Bissonet – a former butcher who came to specialise in selling all kinds of mechanical and performance instruments from the 17th Century on. It was the “go-to” place for collectors and performers who sought rare and exotic instruments. Amazingly, Andre Bissonet could play most of these wind, string, and percussion instruments having different scales, pitches and note assignments.

I could not believe it at first, but looking closely at the window saw that propped against the inside was a Chordephon – something we had seen in only in specialist museum collections and then displayed behind glass. This proved to be a Salon Model Chordephon which is a self playing zither instrument with 44 notes.

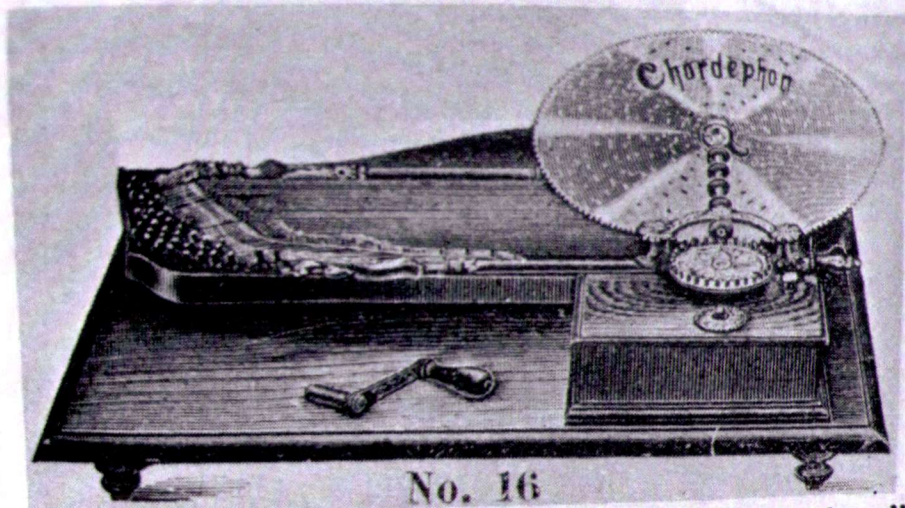
M Bissonet spoke little English but key points he made were that in thirty years trading he had never previously had one; this one had been in his shop for only three days; the clockwork motor would not work properly and therefore it was priced accordingly. After seeing I was seriously interested in it he said with a smile (in French of course) “my workshop is your workshop”.

To our amazement Sarah and I were allowed to take the instrument to his back room work bench and start disassembling it. The problem became obvious when I inspected the motor. The bottom pivot for the main drive wheel was worn oval, so the arbor was being pushed sideways and thus tilting the gear wheel. Accordingly these teeth intermittently caught on another wheel and so stopped the mechanism. M Bissonet was pleased to now know the problem and remained happy to sell it at the “not working properly” price.

Sarah approved the purchase...and the remaining hours of our last day in Paris involved chasing around ATMs to withdraw cash – we learned that many French traders prefer not to bother the Government with paper work. Then there was the problem of freight-ing the item. We agreed the zither would go in one suitcase, the motor in another, and the wooden base to be freighted.

A helpful taxi driver took us to an upmarket looking American Express office with our lump of wood – and although it was near closing time the assistants could not have been more helpful. The Chordephon base exceeded their largest packaging sizes but... “pas de probleme”. Two young women at the counter brought out their largest freight

discs cost 2.80 marks each.

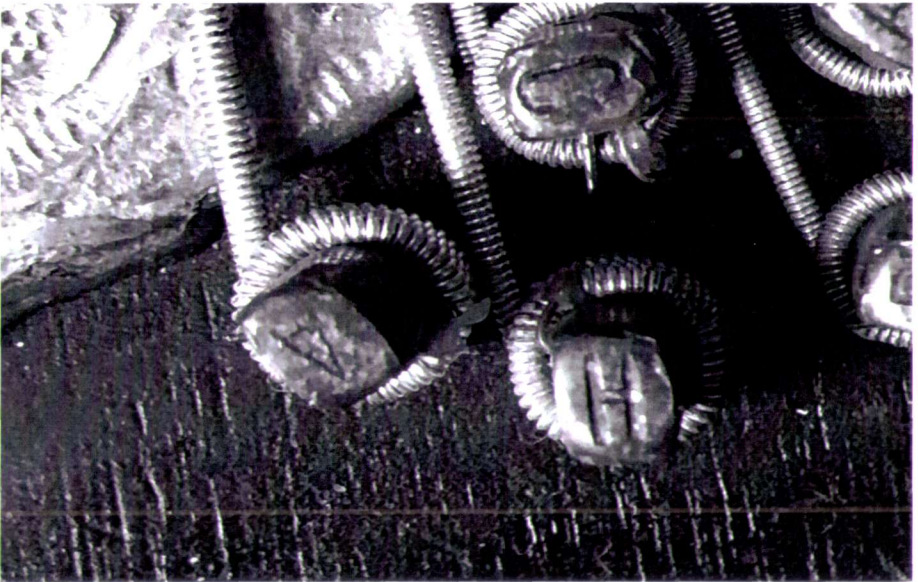
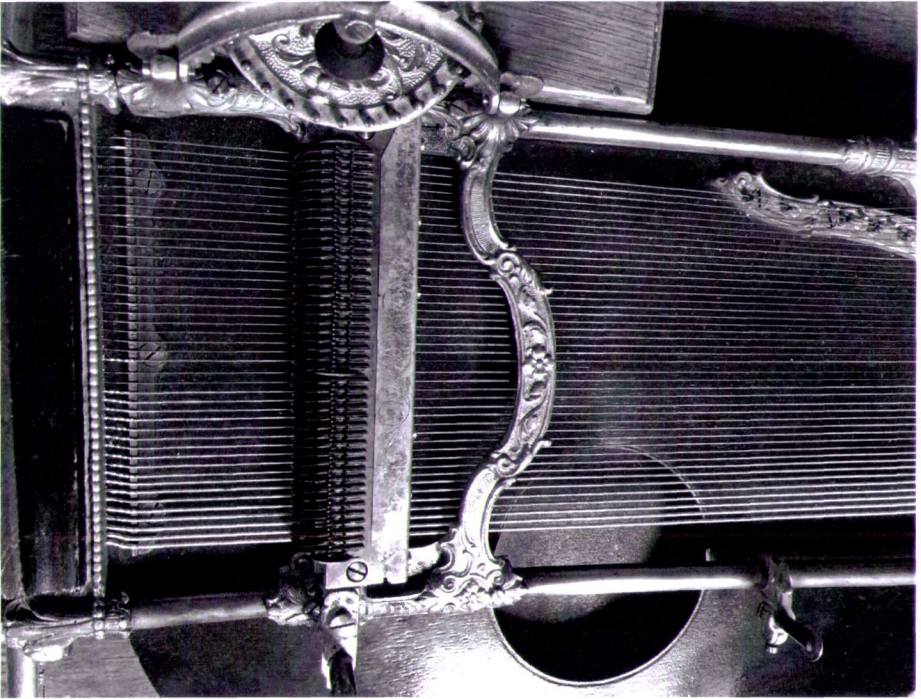


**Chordephon No. 16. The “Salon Chordephon.” 44-note size. “Plays for six minutes.” Measures 66x48x19 cm. Spring-wound. Sold for 144 marks in 1900; 192 marks in 1904.**

boxes with big smiles, gave me a box cutter and packing tape while Sarah and I constructed a package...at closing time, on the carpet in the foyer, with bemused corporate Parisians looking on. Returning to NZ, airport Customs staff puzzled over X-ray scans showing a large heavy mechanism in one suitcase and a weird looking item with wires in the other.

About Chordepons - they were made by Claus and Co, Leipzig, Germany and were popular from the 1890s to the early 1900s. Various scales and disc sizes were sold in variety of cabinet styles. The most popular size was the 44 note model. They operate from discs with projections that turn over star wheels – like most disc music boxes. The strings are not actually plucked; rather they are pushed down and released so fast that this has the same effect as if the string had been plucked. Fortunately all Chordephon strings have a tuning peg with the note marked on them. But I found there was a bit more to know when tuning. For example, the note marked H is in fact B, and the German B is in fact B flat. Also the scale is transposed one step up (eg C to C#) and the instrument is designed to be tuned to A 435 pitch – as were probably most instruments in Europe at the time. (Fun fact – this notation allowed the composer Bach to compose a tune based on German scale notes BACH).

Sarah and I believe Chordephons produce a unique ringing sound and some examples are posted on Youtube. For information our one can be found playing Les Cloches de Corneville.



The mechanism of the Chordephon showing the tuning pegs stamped with keys in German. Photos courtesy Jim Harper.

## **Meeting Reports November 2023 to to June 2024 by Gavin East**

Comparing our meeting reports to those of kindred groups in Britain and Canada, ours must seem dull. No programmes of records, no auctions, just the same small group coming together once a month for an evening of conversation with occasional references to old gramophones and records. This is largely a reflection of our history coupled with our low number of Christchurch area members and our interests, or lack thereof. In other words there aren't many of us, most of us have known each other for a long time and there isn't a lot of interest in sitting through a recital of old records. In contrast to Wellington, where the "scratchy record group" (lower case since they avoided any formal identity) flourished for decades, Christchurch collectors have always tended to prefer owning early records to playing them! So dredging up something for these reports is always a challenge, much as I always enjoy the meetings.

Sadly, sometimes the news from a meeting is of the ill health or passing of one of our friends. Meeting at Nu Wright's home in November 2023, we learned that Lyndsey Drummond, our Secretary for many years and later one of our Patrons, was in hospital and likely not to be able to continue living independently.

The pre-Christmas meal at the Plough Hotel in Rangiora, on 11 December 2023, was enjoyed by all and it was particularly good to catch up with Tony Airs, our Patron.

January 2024 saw our annual visit to Oxford where we admired the Oxford Museum displays before meeting at Roger and Voila Brown's home. A highlight for me was taking delivery of a replica Edison cygnet horn freshly painted in imitation oak wood graining, a finish which we seldom if ever see on original Edison horns in New Zealand. The horn is another step toward the long overdue completion of a Triumph Model F in the Opera style case.



In February 2024 we gathered at Wilf Boon's home where we wished our host a happy, if hard to believe, ninety-sixth birthday. We had a minor mystery on our hands in the shape of a parcel posted to me, within New Zealand, from "Interested passer-by". The parcel consisted largely of reprints of early record catalogues with some photos and a nice early Edison cylinder box insert. Whoever "Interested passer-by" is (I have my suspicions), it was a nice surprise and we may add some of the material to the website. Edan Bowman will look after it in the meantime.

For March 2024 we met at Curragh at Ferrymead where to start we held a special general meeting to approve the revised constitution required by law. Thanks to Edan for getting the paperwork to this stage. Then it was the normal monthly meeting. Robert Sleeman reported having seen the empty cabinet of an HMV 202 in Christchurch, a sad reminder of how few of these magnificent monsters have survived intact.

Beth Lomas kindly invited us to her home in the Christchurch suburb of Avondale for the April 2024 meeting. Many of us had brought records for "show and tell" and they covered an interesting range from G&T's up to children's records of the 1950's. Robert Sleeman's contribution comprised some flexible 78's including a white Goodson, a rare sight in New Zealand compared to Filmophones and Duriums.

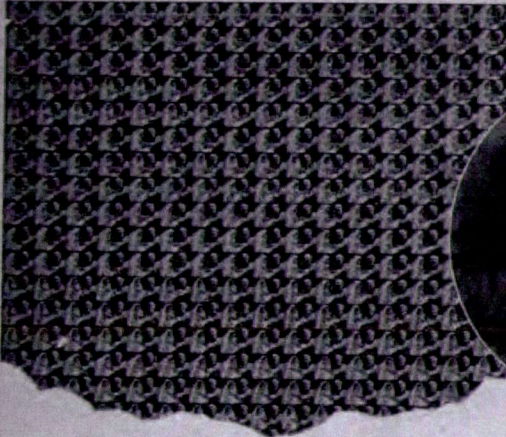
Peter Harris had been globe trotting again, South America and Antarctica this time, so it was good to catch up with him at the meeting at his home in May 2024. Some of the talk was about the recent auction in Wellington of the collection of the late Bill Main. Phonograph material comprised a small part of the extensive catalogue but there were some choice items, most notably a very good mahogany Edison Amberola 1A with Model M and L reproducers and full of good cylinders. The successful bid of \$6,000.00 was appropriate for such a fine machine.

During the month we had seen the newspaper death notice for Christchurch member Derek Cockburn. Derek had not been actively involved in the Society for several years but many of us remembered his and Marcia's hospitality at their home in Fendalton. It was Derek's suggestion to hold our fiftieth anniversary function in 2015 at Aero View in Ashburton, an excellent venue.

For the June 2024 meeting a good turnout of eleven enjoyed Nu Wright's hospitality on a chilly winter evening. Andy Macdonald and David Peterson spoke about their recent travels to Australia and Britain. David had brought some nice needle tins back from England. Lindsey Best showed us a very ingenious "horn" in the shape of a vintage ear trumpet. Wilf Boon told us how pleased he was to have been given a Columbia BF cylinder machine.

## Motion-Pictures on Glass

G. Bettini, the distinguished inventor, substitutes glass plates for celluloid film and thus gives the motion-picture industry a new turn



The glass plate substitute for celluloid film. The images are each one quarter of an inch square, and there are five hundred and seventy-six images on each plate. One glass plate is equivalent to about seventy-five feet of standard film. At the right is Mr. Bettini and his projector, with the plate in position for showing motion-pictures

**W**HEN a cheap, durable, non-inflammable substitute for the ordinary motion-picture celluloid film is found, we may expect to see motion-picture machines enter our homes and take a place beside the phonograph. So long as the cost of film is excessive, as it is at present, and so long as the film is inflammable, as it always has been and may continue to be, it will be difficult to popularize home motion-pictures.

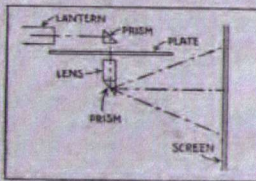
To overcome these difficulties, G. Bettini, of New York, has invented several cameras and projectors in which ordinary cheap glass plates take the place of the usual expensive film. For instance, he has evolved a motion-picture camera that utilizes glass plates in place of the usual film; a motion-picture projector for the home which uses the same glass plates; a second projector which utilizes circular non-inflammable disks; a machine which

prints pictures on disks from standard film subjects, and a mechanical printer which makes square glass plate positives from standard film.

The glass plates which Mr. Bettini substitutes for celluloid films are the same as those used in ordinary photography, the size being approximately five by eight and a half inches. The images, arranged in vertical and horizontal rows on a plate, are each one-quarter of an inch square. There are five hundred and seventy-six images to each plate, which is equal to about seventy-five feet of standard film. The developing of the negative plates and the printing of the positives is as easy as in ordinary photography.

The Bettini principle of taking and projecting pictures is novel yet simple.

The glass plate is moved downward, one row at a time, while the camera lens or the lantern lens (the lens for taking the picture



The Bettini principle of projection. The light from the lantern strikes the prism and is there bent at right angles toward the image on the plate. Passing through the plate it enters the lens to which the prism is attached, and is thrown on the screen



From Walter Norris' albums comes this photo of a novel South African advertisement for the Edison Disc Phonograph. The Ford Model T appears to have two electrical cables running from the driver's compartment to the rear of the car. Could these be for illuminating the display?

## Advertisements

### **Wanted:**

Information and hopefully pictures of any Lyricphone gramophone (sold through Beggs WW1 era), records, sleeves, needle tins etc for upcoming article on that topic. Adam Miller [nz78adam@gmail.com](mailto:nz78adam@gmail.com).

### **Wanted to Buy:**

Dancing Rastus or similar figures to fit on old gramophone records. Please email: [v.brown@amuri.net](mailto:v.brown@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)



Image courtesy Adam Miller