



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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FOR YOUR INFORMATION

Here again in New Zealand it is summer and the days are longer, which means all of us over here have more time to spend out of doors. Parts again have been in a great demand, and many items are now in short supply.

We are pleased to report that we have obtained another horn manufacturer, and so hope to soon be able to fill some back orders for these. We would greatly appreciate any material suitable for reproduction in our bi-monthly paper, which members have.

We have been delighted to receive a visit by Frank Holland, from the United Kingdom. He has a large collection of automatic playing machines; pianos, organs, Wurlitzer's etc., close to Kew Gardens, London, England.

The National Musical Museum was founded in 1963 with the aim of allowing the public at large to hear the exceptional performance of properly regulated automatic pianos.

Since then the scope has extended to include the history of the piano and the development of all kinds of automatic playing instruments. The collection was formed into a charitable trust, registered as the British Piano Museum (No. 313034) in 1966.

WHAT IT IS

Imagine, if you like, a zoo full of rare and exotic animals, all with their different colours and cries. Now — instead of the animals, fill your zoo with some two hundred musical instruments — pianos, organs, musical boxes, dulcimers, violins, orchestrions and phonographs — and you have some idea of what this museum is like.

First, there are the pianos. Grand pianos, upright pianos, black pianos, white pianos, brown pianos, gold pianos, barrel pianos, player pianos, reproducing pianos, cinema pianos, jazz pianos, tall pianos, miniature pianos, pianos with violins added, and even one piano with two keyboards.

Then there are the organs. Pipe organs, reed organs, cinema organs, orchestrions, reproducing organs, organettes, orchestrelles, and the only self-playing Wurlitzer in Europe, whose resident organist is Joseph Seal, well-known for his broadcasts and recordings.

In odd corners of the Museum lurk other rarities — ancient recording phonographs, the only known piano roll projector in the world, pianos with racehorses which race to music, and over 30,000 music rolls.

ALL THE INSTRUMENTS PLAY, and many bring back to life the exact performances of the twentieth century's greatest pianists. It is truly a zoo with a difference.

'OLD MUSICAL INSTRUMENTS SHOULD BE HEARD AS WELL AS SEEN'

OPEN:

Saturdays and Sundays 2.00 — 5.00 APRIL — OCTOBER inclusive. (For changes in opening times please see "What's On", "Where to go" and other tourist handbooks, journals etc.)

ENTRY:

Entry 70p. Visits take the form of a guided tour, with the various instruments explained and demonstrated. Since quiet is essential, the Museum is not really suitable for small children, and dogs cannot be admitted!

PARTY VISITS:

Parties of 40 or more may tour the Museum on other days by prior arrangement.
Minimum 40 at 70p each.

2.

MUSEUM COUNTER:

During opening hours, after tours, visitors may purchase a wide variety of records, postcards, slides, music rolls, and books on musical instruments and their restoration.

Many Aeolian spares. No parcel service.

MAILING LIST for concerts and news 50p.

DONATIONS of instruments, accessories, music rolls etc. gratefully accepted. Duplicated instruments exchanged.

PRIVATE:

Researchers, students and others may be given interviews by appointment, though a fee is usually requested, since the Museum receives little public subsidy. Similarly, please include a stamped addressed envelope with any correspondence needing a reply.

Right of entry reserved. No tape recording or photography. No Smoking.

Editor: We recommend a visit to this museum by anyone visiting Great Britain.

NOVEMBER MEETING, 1978 — FINAL MEETING FOR THE YEAR

This was held at the home of our Editor, Walter Norris, at "Waipapa", Swannanoa, and included wives and children.

We started off with a bar-b-que, which we held on the lawn near Walter's swimming pool. Even though the water was cool, some members had a dip, even Walter braved the cold! Bill Dini was heard to remark that he's now seen everything!!

Thomas took the children for rides in a motor-bike-trailer behind a miniature tractor he has created out of junk and a 7 h.p. Briggs and Stratton engine.

When it got dark we all went indoors for a look at home movies taken of the vintage vehicles at the Rangiora Centennial Procession held earlier in the year.

The high-light of the evening was a sing-song to the piano; a friend of Walter's (Mrs McCann) came and played all the old songs — "Down at the Old Bull and Bush", etc. and everyone joined in; Bill Dini conducted us. An excellent supper put the lid on a truly enjoyable evening, and to quote Bill Dini again, "The best we have ever had!"

1903

VICTOR II

NO. 36

Further information to hand on this model which we included in our previous issue No. 6.

Another name given to this model is Victor Model E.

Larry Schlick says his model has the usual Victor plate with this clearly stamped on it.

This series of models also have received the name of Ridged. So by some are called the Ridged Tone Arm models.

Dimensions of the Victor E or II, are as follows:—

Horn	14"
Case	8¾ x 8½ x 5½ inches high
Tone Arm	9 inch long.

The rear bracket is plain black with no gold designs on it.

1902-3

VICTOR MODEL R

NO. 37

Another fine machine from the Schlick collection; has a case very like the Victor "P" see (No. 35). This model uses the same type of oxidised copper plating as that used on the model "P". All metal parts are plated in this fashion.

N.B. The tone arm is the same ridged type as used on Victors II, III and IV.

Dimensions:—	case	7¾ x 7 x 5½ inch high
	turntable	7 inch
	horn	14 inches, 9½" across flue
	Model plate clearly marked Model "R".	

NO. 34



VICTOR.R.



ENGLISH RENAISSANCE
DELUXE



"OLD ENGLISH"
DELUXE

KURTZMANN DELUXE MODELS

KURTZMANN THE ELECTRIC PHONOGRAPH WITH GLASS TOP

It has only been through the generosity of John Baldwin, of Cleveland, Ohio, U.S.A., that we have been able to reproduce illustrations taken from a catalogue along with information he has supplied on these unusual machines. To our knowledge, none of these have been discovered in New Zealand, and, as far as we know, were not sold here.

John has taken photographs of the "Studio" model which he owns and we have included these along with the ones from the catalogue (see illustrations).

From John Baldwin's letter, I have extracted the following information on "the Studio", the model he owns.

"Turntable and light bulb on left hand corner are electrified. The reproducer is an accoutical type. The electric motor is inadequate to get the heavy plate glass turntable (12" x 1/4") turning, and I think would soon burn out without some manual help. All metal fittings are gold plated. The machine stands 41" high, 17" wide, and 20" deep. (I have seen one which is perhaps an inch or two smaller in dimensions, otherwise identical).

The sides and rear are plate glass, and the top is also of plate glass, but so thick, 7/8 of an inch.

Etched on the plate is "The Kurtzmann-patented-Kurtzmann Phonograph Co. Inc. — Bufflao, N.Y., U.S.A. (The dashes, I have used to show the lines).

On the metal on-off plate bolted through the top glass, is stamped: U.S. Pat. May 28. 19. Sorry! somehow or other the rest of the date is eroded, that is assuming it was ever there, and all despite the fact the machine had never been used before I got it." end of quote:—

As far as we can see, this could have been a machine produced for the elite. Great claims were made for the machine's performance and these are quoted below:—

"When you first hear the tone of the Kurtzmann Electric, your decision is instantly made on account of its clear, natural tone (not a megaphone or a muffled tone but a soft, natural musical tone), free from all scratching surface noises. More than this would not be natural.

The important mechanical differences in the Kurtzmann is in the use of the heavy plate-glass for the motor base and turntable. To this heavy plate-glass motor base is attached the quiet running electric motor, tone arm and tone chamber; all the parts that are essential to perfect reproduction. Glass is a non-conductor of sound. For this reason, what the record retains is given out completely.

The Plate Glass Top is an exclusive patented Kurtzmann feature, not found on any other Phonograph.

The Kurtzmann Special Sound Box is our construction and is different; it gives the natural musical tones which others have tried so hard to obtain.

The Tone Chamber or Amplifier is made of Virgin Spruce, scientifically treated, making it moisture proof against all climates, and its resonance is unequalled. The tone modifier is so constructed that it does not muffle the music, it is perfectly natural at all times and we obtain an absolute reproduction of the artist's voice.

The Kurtzman Electric Motor is of the universal type, of special design, will run on either alternating or direct current, either 25 or 60 cycles. The motor will not overheat and will run indefinitely, as quiet as a Swiss watch. A test was made; the motor sealed and running continuously for six weeks and one hour, without lubricating or motor running hot, then the current was shut off, demonstrating its efficiency.

The Kurtzmann Guarantee: Every phonograph is guaranteed for three years on the one condition that the purchaser refrains from touching the motor or attempts to do any adjusting except on instructions from us.

Before buying your Phonograph, satisfy yourself as to a "Kurtzmann Electric".

Illustrated are five models with specifications, as follows:—

"STUDIO"

Measurements:— height, forty-five inches; width, seventeen inches; depth, twenty inches.

Case:— Brass frame, gold-plated, choice selected Mahogany case, extra heavy plate glass base, turntable and sides, electric light.

"SHERATON"

Measurements:— height, forty five inches; width, nineteen inches; depth, twenty two inches.

Cabinet:— A most pleasing design, simple and rich. Made of choicest Mahogany, standard finish. All metal parts gold-plated. Plate glass base and turntable, record compartment, electric light.

"CHIPPENDALE"

Measurements:— height, forty six inches; width, nineteen and one quarter inches; depth, twenty two and one quarter inches.

Cabinet:— It is different — a great and noteworthy departure which places the "Chippendale" in a class distinctly apart from others; it is a master creation of furniture architecture. Choice selected Mahogany used; hand carved, plate glass base, turntable and sides, record cabinet, electric light.

English Renaissance Period Designs. In featuring the Kurtzmann Period Designs, we aim to establish a new and high standard in art and tone production. These are models that will appeal especially to those who have beautiful homes, and who wish to have their phonographs in harmony with their surroundings.

"OLD ENGLISH DELUXE"

Cabinet:— Antique Walnut or Polychrome Cabinet, width 36 inches; height 38 inches; depth 20½ inches. Antique gold trimmings.

Tone Quality:— Is supreme, devoid of that rasping and scratching noise. Perfectly natural tone-arm of special design playing all makes of Discs.

Motor-Electric:— A.C. or D.C. 25 or 60 cycle. It is universal and will not run hot, will run indefinitely.

Tone Modifier:— Permits regulation without interfering with quality. Automatic stop. Is perfect.

"ENGLISH RENAISSANCE DELUXE"

Cabinet:— Antique Walnut or polychrome cabinet, width 42 inches; height 37 inches; depth 20½ inches; antique gold trimmings. Tone, quality, motor and tone modifier all exactly the same as for "The Old English Model". This model also equipped with automatic stop.

The Kurtzmann Phonograph Co. Inc. 1139 Main Street, Buffalo, New York, U.S.A. appears to be the home of this most unusual set of model phonographs.

What we would like to know is the date these were produced and the cost of each model! Can someone help?

The following testimonials appear in Kurtzmann's Catalogue:—

What a Few of Our Many Friends Have to Say

"William J. Gompf, Master of Music, Official Organist of the City of Buffalo, says: "I wish to congratulate you upon the success of your 'Kurtzmann Electric.' This instrument has been under my observation in my home for a period of six months, and I am satisfied as to its superior qualities as a record player."

"I might specify points which especially please me, but it deserves a general expression of favor which gives me pleasure to convey to you."

Howard D. Beach, Photographer, Buffalo, says: "Having been the fortunate possessor of one of your 'Kurtzmann Electrics' for over a year, it gives me pleasure to inform you that our enthusiasm is still growing.

"It is an instrument that captivates and holds. Not yet have I heard its equal except in others of your make."

A. M. Montgomery, of Montgomery Engraving Co., Buffalo, says: "I am one of the fortunate owners of a 'Kurtzmann Electric Phonograph' and take this occasion to advise you of the pleasure we have had from your machine. The absolute freedom from surface sound and scratching, and the silent motor, makes the rendering of our records perfect joy."

Rev. John W. Klimek, Assistant Pastor of St. Stanislaus Church, Buffalo, says: "I have received your Kurtzmann Electric and have found it to surpass all other makes of Phonographs in richness of tone, true reproduction of the voice as well as of the instruments. In my estimation it certainly is an unique and wonderful instrument."

B. G. Hubbell, President, Federal Telephone & Telegraph Co.: "I am very pleased to say to you that I have a Kurtzmann Electric Phonograph that I value very highly.

I think the tone effect is more natural and in every way superior to that of any other phonograph I have ever heard.

I am inclined to believe that the secret of your clear and natural tone lies in the fact that your apparatus rests on heavy glass and the tone is relieved of the vibratory side tones which under ordinary circumstances would distort the phonographic records.

I think also that your machine produces sound without amplification and much of the clearness of tone of your instrument can be traced to this fact, because amplification of tone is certain to bring distorted tones.

I like the Kurtzmann machine very much and use it a great deal."

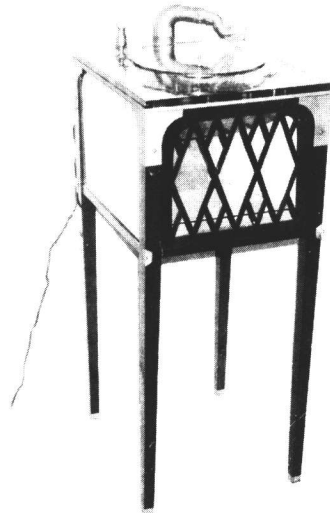
INFORMATION SHEET

78 r.p.m., Pathe & Edison Reproduction

Our experience in manufacturing diamonds to play early accoustical and electrical recordings is extensive. For electrical recordings from 1920 to 1939 we recommend a .0035" radius diamond or, if you wish to use the ultimate, a .0035" x .0012" truncated elliptical diamond. For recordings from 1939 to 1955 a .0028" radius diamond or .0028" x .0009" truncated elliptical diamond. Most pre-1920 recordings require a .004" (.0040" x .0012" truncated elliptical) but there are exceptions. These diamonds can be fitted to customer's existing stylus assemblies. It should be pointed out that with the more expensive magnetic cartridges the normal stereo stylus assembly will not allow the extra tracking weight needed also the compliance factor is too high, resulting in unnecessary distortion. In these cases the special 78 r.p.m. stylus assembly is important. Should these not be available to the customer we shall be pleased to quote for them on receipt of cartridge details.

We also produce Pathe sapphires, .008" for recordings up to 14" diameter and .016" for those over 14". Blue amberol diamonds and two and four minute sapphires can also be supplied for Edison Cylinder Phonographs and Disc Gramophones. These we fit to stylus bars forwarded to us by customers. For vertical cut records we can supply a Shure M.44 cartridge, wired in series to cut lateral response. Prices forwarded on request.

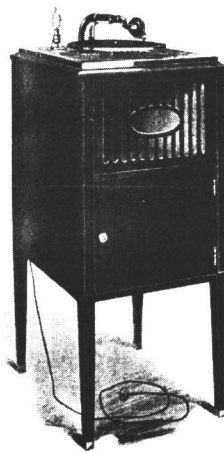
THE Kurtzmann
PATENTED
ELECTRIC
Phonograph
 With The Glass Top



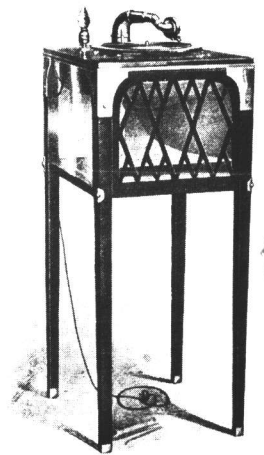
TWO PHOTOGRAPHS OF J BALDWIN S STUDIO KURTZMANN



"CHIPPENDALE"



"SHERATON"



"STUDIO"

Pre-1920 recordings

.0040" x .0012" truncated elliptical diamond.	\$11.20
.004" radius truncated diamond	\$9.00

1920 to 1939 recordings

.0035" x .0012" truncated elliptical diamond.	\$11.20
.0035" radius truncated diamond.	\$8.30

1939 to 1955 recordings

.0028" x .0009" truncated elliptical diamond.	\$11.20
.0028" radius diamond.	\$7.15

Pathe records

.008" or .016" radius sapphire (fitted to customer's assembly).	\$5.75
.008" or .016" radius sapphire (Pathe shank supplied by us)	\$8.15

Edison reproduction

.0047" radius blue amberol diamond.	\$10.00
.0015" radius diamond for LP Diamond Discs	\$10.00
2 and 4 minute sapphires.	\$6.30

Airmail postage/packing \$2.50 extra.

PRICE LIST

Shure M.44 cartridges and Stylus assemblies supplied complete with oversize diamonds manufactured by expert pickups.

Type and size of stylus fitted	M.44/C Cartridge complete	N.44/C Stylus assembly only
Elliptical truncated —		
.0028" x .0009")		
.0035" x .0012")	\$26.05	\$22.20
.0040" x .0012")		
Conical truncated —		
.0028"	\$22.00	\$18.15
.0035"	\$23.20	\$19.30
.0040"	\$23.90	\$20.00
Pathe sapphire .008")	\$21.55	\$16.85
.016")	(wired in series)	
Edison —		
Blue amberol/Diamond Disc .0047"	\$25.80	\$21.00
	(wired in series)	
LP Diamond Discs	\$25.80	\$21.00
	(wired in series)	
2 and 4 minute sapphires	\$22.10	\$17.30
	(wired in series)	

Cartridge bodies wired in series \$5.75 each.

Customer's own cartridge wired in series \$1.00.

Wiring to headshell \$1.00.

Postage and packing extra \$2.50.

Note: We are able to supply most makes of cartridges and stylis, prices on request.

All prices converted to NZ\$ (approximately).

POINTS FROM LETTERS

Nevil Walker writes in connection with the ZONO-PHONE disc record illustrated in our last issue:—

I have a companion piece to the one in your issue. 45 Arthur Collins: Kalamazoo is no place for you.

Your number is 47, and Collins and Harlan often were together on various labels so these two discs were probably done together. Notice the sticker on the back. Also I have a 7" embossed label of LEMPRIERRE PRINGLE singing 'Down deep within the cellar' 9637. He was a Tasmanian basso (I believe his son works in the ABC) who sang in the original cast of Chocolate Soldier (partly recorded on Odeon) and understudied Edward de Reszke of Covent Garden London.

Best wishes, Nevil Walker.

POINTS FROM LETTERS

by W. Hoffman

"I cam across a couple of unusual items here in my record collection and thought I'd pass them along to you.

1. Columbia Concert label (inside of record box) that has ad for the Toy Graphophone on the reverse side. I have about 75 of these records, but never saw one like this before.
2. Edison Cylinder Record box that has a label stating — THIS RECORD IS NOT SOLD BUT RENTED FOR 1 YEAR. None of the collectors here have any similar ones."

HISTORY IN THE MAKING

by Adair Otley

In the latter part of the nineteenth century, a certain Thomas Alva Edison invented "The Phonograph", and by doing so laid the foundation for subsequent achievements in the field of recorded sound, as we know it today. We owe much to this great man from whom several inventions emerged which, in many ways, changed the course of every day living for those in his time, and more so, for succeeding generations.

Over halfway through the twentieth century, a Society was formed in Christchurch, New Zealand, in recognition of Edison's work, largely in the field of the phonograph and its succeeding developments.

Today, its chief aim still is to foster this recognition and to preserve to the utmost phonographs and cylinders, gramophones and disc records, and literature and parts pertaining to same. This is not so much "an achievement" on our part as an "act of preservation" — we look upon it as such.

Much indeed has happened in the way of progress since the days of our humble beginnings. The Vintage Phonograph Society of New Zealand Inc., as we are known, is really quite fortunate to possess a former country church building to house its requirements and also display many phonographs and gramophones to remind the viewing public of the "days that used to be". They recall perhaps, to older folk, the more leisurely times of existence when the phonograph was in its infancy back at the turn of the century; when people were seen to be so different from present times. Clothes were more elegant; and wearers took a greater pride of place, in an era, the Victorian age, which was then rather sadly coming to an end.

But then the progress of the phonograph and its use as a "modern" means of home entertainment was in itself changing the leisure hours of home-life. Advertisements appeared in music shops:— 'What will you do on those dark winter evenings? — 'Play a Phonograph, of course!'

They caught the curious eyes of the prospective buyer, and before long another Edison Phonograph was sold to Mr and Mrs X, and held pride of place on top of the old upright piano in the living-room; out of reach of little hands!

During the period of World War I the gramophone with its flat disc records was more readily seen on the market. Machines were manufactured in various shapes and sizes; portables also, and the smallest — not much larger than a folding camera for troops to use with some of their nostalgic records of home during their 'quieter' moments of the War.

By the time the second World War eventuated, Edison's Phonograph invention had passed through several changes of improvement. His former introduction of the electric light pioneered the radio valve in the late twenties, and subsequently, the radio receiver soon became a household word. About the same time, the gramophone too was undergoing some change; both radio and gramophone then merged as one electrified unit known simply as the "Radiogram". At this stage, the original form of 'sound-box reproducer' on the gramophone had ceased and was replaced by an 'electric pick-up'. The whole unit was then electrically controlled.

Some forty years later the whole cycle of events underwent a further change with the introduction, and subsequent takeover, of stereophonic sound, etc. but this is another story and in fact out of our field of preservation.

Our "Church Building" is situated at Ferrymead, Christchurch, where an Historic Park is in the making. We feel very much a part of this project as our building was one of the first transplanted to this site. The building was formerly a Methodist Church situated in the Canterbury district of Ellesmere, dating from the year 1911.

Descendants of the former pioneers who built this church, came to Ferrymead recently and a special ceremony was performed with a presentation of original photographs and literature mounted in a glass frame, together with the original trowel used to lay the foundation stone for the church building on its former site.

This was just to serve as a reminder of our own building's former history, but now its future will be for another purpose.

Previously it was used to preserve a Faith, now it is being used to preserve an Invention. Yet, perhaps, it could be said that we are going "Forward in Faith that the Invention may be preserved". Other progress has been made at Ferrymead by others involved in other aims of preservation, and basically to reconstruct a 'model village' of old Christchurch, as it used to be.

We, as the Vintage Phonograph Society of N.Z. Inc. feel proud to be part of that preservation, and look forward to the future with a degree of confidence that our efforts are not in vain. . . .