



Another role which suited Ray down to the ground was the butler in Noel Coward's *Relative Values*. Staged by the Thespians in 1954 his characterisation drew this response from Marcus Plimmer, the *Evening Post* critic.

"Outstanding too, was the performance of Raymond Hedges, as the Marshland butler, who made the part another Jeeves (of Wodehouse memory)". The accompanying photograph (left) which featured in pre-performance publicity was made by the distinguished Wellington photographer Spencer Digby.



Right: Ray as John Wellington Wells in the Wellington Gilbert and Sullivan Society's production of *The Sorcerer*. This was performed in the Savage Club and was produced by Ray to capacity houses. The *Evening Post* reviewer noted, "Star of the production is producer Raymond Hedges who plays the role of the sorcerer with the right touch of devilry". The *Dominion* critic had this to say. "Raymond Hedges besides producing the opera, exploited the humorous and dramatic possibilities of the title role to the full, sang rapid patter songs with a clear diction, and used his fine bass well in more serious numbers".

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GLEANINGS FROM HERE & THERE

STORM IN A TEACUP! CONSTITUTIONAL CRISIS AVERTED! FOUNDER MEMBER RESIGNS!

The urge to use sensational headlines like this rarely come my way. So please forgive this indulgence.

It was not my intention to publish another issue of the G&T Gazette in Volume 6, but circumstances which led to the resignation of Michael Woolf have left me no alternative but to publish some thoughts which have emerged from this exercise.

The discussion which followed Pat Byrne and Brian Blackford asking for clarification on this matter at Betty & Neil's meeting on the 15th October led to unanimous agreement on two points.

First, there would be no group reply to Michael's letter. As we are a 'no constitution' organisation, there is no way we can reply officially by requesting a secretary to initiate a reply. Furthermore, as no one seemed prepared to offer to draft a reply, the suggestion 'that something might or should be done' was summarily dismissed.

On the other hand all agreed it was sad occasion, especially because Michael had always played a prominent role in the activities of the "Scratchy Record Group". However some were not unduly concerned about Michael's contention that the standards of programme content and presentation had declined. As someone pointed out, it was hard for him to justify his claims in this direction as one who on more than one occasion featured a person whose main claim to fame was the fact that they whistled!

A discussion then ensued for a brief time on what guidelines might be established to help junior collectors in mounting a suitable programme. For instance, are records made within a year or so permissible? The general view was that while it is desirable that hosts should endeavour to assemble a programme compiled with examples from the reign of the 78rpm disc, there were no rigid objections to contemporary recordings being used to make a point or to establish a platform from where a greater appreciation of the older styles might be seen in a more favourable light.

This was ably demonstrated by Betty & Neil's programme which deployed a mixture of old and new including a singing fish! On a finer point regarding the formulation of an evening's entertainment, the spectre of someone preparing a presentation of Hawaiian Guitar music sparked off general merriment amongst the group!

At the end of the discussion, Roger Hart was welcomed back into the fold. As one door closes, another opens!

HOW DID WE GET OUR NAME? TITLE ATTRIBUTED TO EMMA HART!

On the way back to Wellington from Betty & Neil's, Des Wilson reminded me that it was Roger Hart's daughter Emma who gave us our name. As an 8 or 9 year old she was heard to remark as she was serving food during supper, she'd been looking forward to meeting Dad's friends "who came to listen to his 'scratchy records' "!

Electronic Reproduction of 78s

by BRIAN BLACKFORD

Part two of an ongoing series on what we should be attempting to do to save and preserve our record collections for future generations. Throughout his article, Brian draws attention to certain texts which are listed as footnotes. Those interested in taking their study further in the business of improving the quality of reproducing 78s, should contact Brian who will guide them to where they may obtain access to the referred references.

The essential concept here is that gramophone records were not made with sound intensities at differing frequencies (musical pitches) giving rise to equal amplitudes of groove excursion or modulation (equal degrees of wiggle). If they were, the relevant graph of recorded amplitude versus frequency would be a straight line, parallel to the frequency axis. Such a graph is called a Recording Characteristic.

The inherent tendency of either an acoustic or an electrical recording system, delivering equal power to the recording diaphragm or electromagnetic cutting head at differing frequencies, is to induce wider "wiggles in the wax" at bass frequencies than at treble, the groove modulation amplitude being inversely proportional to frequency. This is because, considering two notes of different pitch but equal power, the higher pitched note has to vibrate more times a second than the lower one; therefore less energy can go into each cycle of vibration, therefore the vibrations must be of lower amplitude. Happily a magnetic pickup has an inherent tendency to reverse this situation, by generating an output which increases with frequency.

Thus the recording system applies its own natural recording characteristic, which on a graph would be a straight line angled downwards towards the (horizontal) frequency axis, and most modern quality pickups automatically compensate for it.

Sadly, this simple arrangement was not sufficient, either for acoustic or for electrical recording.

In acoustic recording, various mechanical or acoustic resonances were built in to emphasise the weak mechanical vibrations in the 1 to 2 kHz region, at the expense of bass tones; in fact there was virtually no bass (i.e. below 200 Hz) on early acoustic discs. Reference 1, fig. 4, shows the lumpy acoustic recording characteristic - or at least a typical one, as there will have been quite wide variations between the set-ups used by different recording engineers and at different times and locations. This, incidentally, is where a graphic equaliser would be especially useful for replay correction; for adjusting the frequency response of pre-electrical recordings.

In electrical recording, other practical considerations and constraints caused recording engineers to apply deviations from the natural "constant velocity" characteristic.

For instance, large groove amplitudes (at the bass end) would require large groove spacing, thus reducing recording time available on the disc. Also, most music has more power in the bass than in the treble - think of the relative energies expended by tympanists and triangle players. In electronic playback we can apply whatever inverse frequency correction we like, by means of combinations of filter circuits, so if the input to the recording mechanism is reduced at the bass end, but tonal balance is restored during replay, we can tolerate narrower bass groove modulation and obtain a longer playing time. Similarly, by applying extra emphasis in recording to the tones above, say, 2-5 kHz, with corresponding de-emphasis in reproduction, the surface noise will be less apparent in the background of soft high treble notes.

Considerations of distortion, rumble and trackability may further modify the desired recording characteristic. Also, an additional variable pre-emphasis in the treble may be desirable, to boost the high notes as the recording head moves towards the inner grooves, to compensate for a corresponding loss of treble that is found to occur in reproduction.

With so many considerations, some mutually conflicting, inevitably the "ideal" recording characteristic was a subject for debate amongst recording engineers, and would vary with the capabilities of different companies' equipment, which changed anyway over the course of the 78 era, as did the composition of the record material. Additionally, the proportion of electrical reproducers to acoustic gramophones varied widely between different countries in the late 78 era, being highest in the USA and lowest in Russia and 'third world' countries. Catering for this market difference was another source of variation between manufacturers. Thus reference 1, lists 14 different 78 recording characteristics that were used by various record labels at different times.

A further complication during replay is the uneven frequency response of most pickup cartridges made before 1970. Modern high quality magnetic pickups, as mentioned, have response curves very close to the theoretical "constant velocity" characteristic, but other and earlier types may need individual correction, and pre-1970 amplifiers used to include facilities for this.

Preamplifiers and Equalisers

Preamplifiers are the separate control units that used to be, and still often are, used with the best amplifiers to provide source selection, volume and simple tone control facilities as well as other signal processing aimed at retrieving an even frequency response from all signal inputs by correcting for recording and transducer characteristics. Filtering for extraneous high and low frequency noise may also be incorporated.

Equalisation is a process of adjusting frequency response in a number of separate and adjacent bands, to provide for a perceived overall even frequency response in the reproduced sound, despite uneven (unequal) tonal characteristics in the recording, the loudspeakers, room acoustics etc. Typically an equaliser is an electronic unit placed in the signal path between the preamplifier and main amplifier, and having between 5 and 30 slide controls to adjust the levels of their respective frequency bands up or down from an overall "flat" response.

How much of this complexity do we need to get the best out of our 78s? All of it, really, but fortunately the basic cost of electronic circuitry is low nowadays; the expense of most high-priced equipment is mainly due to deluxe metalwork and front panels and extra-complex, ultra low noise and distortion circuit refinements, none of which are really necessary for our task.

Preamplifiers of the 1950s used to incorporate switched equalisation for typically 4 different recording characteristics, and this number was probably enough considering the very uneven responses of most of their contemporary loudspeakers. The Quad II unit, though, designed to accompany their superior loudspeaker, made provision for all 15 characteristics (14 plus the "RIAA" LP curve), with a useful variable slope filter to ameliorate surface noise. One might, then, consider obtaining and overhauling one of these, but the overall task, including provision of a power supply and modifying to improve sensitivity and reduce internally-generated noise and distortion, would be a major one.

We must try to do something, though, as the differences in 78 recording characteristics are appreciable and very audible, and the RIAA LP compensation provided as standard in our amplifiers is far from correct for 78s, especially at higher frequencies.

The simplest solution, and a real improvement, would come from adding a five or seven-channel graphic equaliser between preamp and main amp (or in the "tape loop" of an integrated amplifier). This would also allow us to make a good correction for the grossly uneven characteristics of acoustic recordings, as is no doubt done more comprehensively for many modern CD transcriptions. Simple graphic equalisers seem to be out of fashion at present, but might be available secondhand; during the 1980s several Japanese manufacturers produced units, some being electronically programmable, which could be ideal. Some integrated amplifiers were made with 5-channel equalisers built in, in place of the regular tone controls. With a knowledge of the original recording parameters, and some experimenting, one could make up a list of control settings appropriate to different types of 78 record. For the electronics hobbyist, circuits of 5-channel equalisers are available (e.g. ref. 5), and are not difficult to build. The complex solution would be to add a 24 to 30 channel studio equaliser, which are currently available, but this would seem unnecessarily complicated to use, and expensive.

A very useful additional tool would be a modern unit specifically designed to cater for, and correct, all the particular 78rpm recording characteristics, ideally to go between our pickup cartridge and a "line level" amplifier or preamp signal input. Unfortunately I know of no such commercial unit currently available, though reference 4 does mention two complex and expensive units which would nearly do the job. References 2 and 3 give various technical details and some circuits for the home constructor; however these are from the late 1940s and early 1950s. Pickup output levels have dropped since then, and standards expected for noise and distortion have, as mentioned, risen, but the basic ideas are there from which the knowledgeable enthusiast could design and make a good, modern unit. One would still need a graphic equaliser to cater for acoustic recordings, and that as detailed earlier could be a useful interim and partial solution to the equalisation of electrically recorded 78s.

Noise Reduction

Record "surface noise" can arise from many sources:

Coarse grained record material. Abrasive fillers in the material. Dust and dirt. Groove wall wear. Needle debris in grooves. Stylus bottoming or rattling around due to misfit in groove. Record surface scratches. Worn stylus. Mechanical resonances in pickup cartridge, arm or mountings. Resonant peaks in cartridge, speaker or tweeter - these emphasise granular surface noise and prolong impulsive noise.

It will be seen from this list that the cure to reproduced noise from most causes is not some complex digital signal processing - though one should note that this is getting cheaper all the time.

Firstly, suspect records should be cleaned by washing in warm water with a little dishwashing detergent (not for Edison diamond discs or cylinders, though). A "Manual Parastat" brush, kept exclusively for 78s, is ideal for cleaning out the grooves. A still more thorough cleaning process is detailed in reference 1, page 110. Then, store and handle the discs carefully.

Secondly, don't play best recordings with steel needles, and have a selection of diamond stylus sizes so that one is always available to fit any particular record's grooves without bottoming or rattling around. Note that a truncated conical or elliptical tip is advised for the avoidance of bottoming, where the stylus would encounter groove debris.

Keep the stylus, cartridge and arm mountings appropriately tight, and check the arm bearings, and any damping arrangements, occasionally.

Does your pickup cartridge, or the loudspeaker, have any peakiness that accentuates granular noise and prolongs impulsive noise? On some systems a simple switch to cut out the tweeter unit, in each speaker, would work wonders on the background noise of pre-war 78s. No complicated filter unit needed here - just a pair of \$4 switches to limit the speakers' response to the musical information on the record. In some older speaker systems, replacing the tweeters with smoother, more modern units might reduce the audible effect of surface noise.

Wear of the stylus or groove walls will produce distortion-like high frequency noise that might be reduced significantly by careful setting of a variable, low-pass filter, as fitted to many Quad preamplifiers. However, unless the filtering slope is gentle, the noise above the filter's "start frequency" will just tend to get redistributed to lower, audible frequencies. The best solution is to avoid causing wear in the first place.

Impulsive noise from scratches can reportedly often be markedly reduced by fairly simple electronic gadgetry, one such technique being described in reference 1, page 105. An inexpensive commercial unit from Marantz is recommended in reference 4, page 84. Resonant filters are not very helpful for impulsive noise, as just as with mechanical resonances in the pickup or speaker, they will tend to prolong the audible effects of the impulses.

Static electricity, attracting dust, can cause problems with 78s as with LPs, and a damp

Dust-Bug could be helpful. The late, great, Percy Wilson seriously advocated preventing static by incorporating radioactive material such as Strontium 90 into the record material (this was as late as 1957); a neat solution to the problems of reactor waste disposal, no doubt, but one which the record industry has not so far (I hope) seen fit to take up.

One is left, then, with the matter of the granular surface noise caused by the texture of the record material and the incorporation of abrasive materials like slate dust to help grind steel needles to appropriate size and shape in the record's first few revolutions. During the 1930s, I understand, the record companies did move towards standardisation of groove size and shape so less grinding, therefore less abrasive material, became necessary, culminating in the vinylite and fine-grained shellac discs of the late 78 era. Filtering will not help much here, as any noise will mainly be in the same frequency range as the music. Minimising of system resonances, as above, will minimise the audible effect. Gentle operation of the treble cut control might produce a slightly better compromise than the flat setting (the Quad 34 and later preamplifiers had suitably versatile tone controls), and correct equalising of the recording characteristic should also help, by removing any incorrect upper middle frequency response bumps.

Finally, computers. If the granular noise remaining is sufficiently low in level that the human ear/brain combination can, with effort, just about "listen through" and ignore it, then it should be possible for an intelligent computer to do the same; that is, subtract the noise and produce a music only output. We manage similarly in the well-known "cocktail party effect", so the brain mechanism is there to be analysed and copied. Such electronic signal processing would allow us to listen to 78s in a more relaxed manner.

Hope springs eternal but we'd better not hold our breath waiting!

References

1. The Gramophone Handbook, P. Wilson, Methuen, 1957.
2. Radio(tron) Designer's Handbook, Langford Smith, Various publishers (still current).
3. Audio Anthology, Vols 1, 2, 3. Audio Amateur Press, Peterborough, New Hampshire U.S.A. (Current).
4. ICRC Magazine, "Spring" 1996, pp 82 - 85.
5. Silicon Chip Magazine, December 1995, pp 22 - 27.
6. Sound Reproduction, G A Briggs, Wharfedale Wireless Works, 1950.

In the last issue of the Gazette, some minor mistakes occurred in Brian's article which we'd like to rectify. They are...

Page 10, line 15, Spender should be **Spendor**.

" 10 " 36, quasocomplementary should be **quasi-complementary**.

" 11 " 19, FowalPods should be **FocalPods**.

" 11 " 32, similar scale should be **simpler scale**.

We apologise for these glitches!

THE RECORD COLLECTOR

by Alec Robertson

I HAVE long been of the opinion that the regular purchaser of gramophone records, whatever kind of music he may be interested in, is, in general, the most intelligent and best-informed of all music-lovers, and certainly the keenest.

There are many reasons for this. In the concert-hall there is always something to disturb concentrated listening. Is the singer really feeling the strain as much as his agonised expression makes it appear, and will he presently be carried out in a fit? Is the pianist's memory about to fail her, or does her countenance merely betray an intense dislike of the instrument upon which she is inflicting such punishment? Will the violinist, at present mopping his brow, get his instrument back into position in time for the entry which is drawing so perilously near? And so on. And the audience, how can one fail to be distracted by the audience! How comes it that the apparently newly engaged couple just in front of me have chosen a performance of Beethoven's *Hammerklavier* Sonata. (clearly advertised outside the hall) as a background for their mutual endearments and confidences, and why should they choose to display them in this excessively well-lit and expensive interior rather than in the decent and free obscurity of the adjacent park? Must that bluehaired dowager drop her umbrella during the quietest part of the slow movement, and leave the hall at a precisely similar moment later on: must people rustle newspapers, cough, whisper, and even be sick? From all these and other disturbances which my eyes have perforce witnessed during the last few weeks may the good Lord deliver us, as he has delivered the occupant of the armchair by the fireside who, perhaps at such very moments, alone or in chosen company, has been listening to his music undisturbed. I say rightly to *his* music, for, though at second-hand, it is indeed- *his*; he has acquired his records, it may well be, at the price of considerable hardship and self-sacrifice.

It is no wonder, therefore, that the record collector, who has built up his library at the cost of going without many ordinary pleasures, should be concerned to get the utmost out of it, and so doing - because he really gets to know the music to which he listens - qualify for the title of the best-informed and most intelligent of music-lovers.

An extract from an article which originally appeared in the PENGUIN MUSIC MAGAZINE 1946.

CURTAIN'S UP!

Act 2

Invalided out of the army after tours of duty with the NZ medical units that accompanied our forces in the Middle East and Italy, Ray spent some time in Australia where his two sisters were based. Both, it would appear, were musically gifted and had forged careers for themselves in the theatre world. Returning to Wellington in the early 1950s he was soon back into the swing of things featuring in a Thespian production of Joan Temple's *Charles and Mary*. To keep body and soul together, he took up jobs with various government departments including State Advances, Forestry and the Inland Revenue Department where he stayed until his retirement in the late 1970s.

His association with the Thespians was a very fruitful one, taking roles in Moliere's *The Miser* and Noel Coward's *Relative Values*. While producers like Lillian Millar and Dorothy Whittaker honed his acting skills, he was not entirely lost to musical comedy. It was about this time that he played a prominent part in forming the Wellington Gilbert and Sullivan Society. As well, he took a leading role in Victor Herbert's *Sweethearts*, which was toured to Levin after several performances in the Capital in 1956.

In 1956/7 he joined the 'Scratchy Record Group'. Ray and I had met in 1952, when I had a 'walk on' part in the *Miser*. I later learned he had attended a 1951 performance of Edward German's *Merrie England* at the Wellington Technical College, where I played the Earl of Essex. His crowning glory as President of the Wellington G&S Society was to stage a concert version revival of Gilbert & Sullivan's *The Sorcerer*. As well as producing the opera he took the leading part of John Wellington Wells.

In the 1960s, he travelled to England where he took in 200 operatic performances spread over an extended visit that occupied the best part of 18 months. He funded this by cashing in his Government Superannuation. Interviewed on his return, he commented on the NZ Opera Company's *Rigoletto* which was running currently in Wellington. Ray rated this highly, declaring it lost nothing in comparison to some of the professional companies he'd seen in England and Europe.

The 1960s appear to have been a comparatively barren period for Ray on a personal level when his scrapbooks and extensive collection of programmes are studied. Sometime during 1965 he formed 'The Gaiety Club' which staged a very successful panto called *Aladdin*. A couple of years later Gilbert & Sullivan's *The*

Grand Duke got a reading with principal songs in 1969, but generally he seems to have had a very low profile when pre- and post-war activities are compared. One possible cause for this may have been trips to Australia to take in major shows and the sale of his mother's house in Elizabeth Street which eventually saw him ensconced in Aro Street in a small cottage. It was here he launched the 'Intimate Opera Company' which was to play an important part in his life for the next decade or so when he (acquired or rented?) the neighbouring dwelling at 170 Aro Street.

From his scrapbooks Ray had an input into numerous shows. Unfortunately, very few of these programmes bear a year of production, so at best it might be said that this part of his career is still being worked upon. If anyone can throw any light on these activities, I would be most grateful. Even more frustrating than the undated sheets which are stuck higgledy-piggledy in his scrapbooks are numerous snapshots that illustrate many of these performances.

None of the groups that he became associated with over this period seem to have survived. Opera Artists' and Technicians' Guild (formed in 1977) feature in a few of his productions. *Le Villi* (Puccini), which was performed in Newtown in 1985, was preceded by Ray's own Intimate Opera Company doing *Orpheus & Euridice* in the Jewish Club Hall. This, I believe, was followed by Bellini's *Norma* with Jean Alcock (who appeared in many productions under the Ray's direction), Betty Tinney, George Morrison and Roger Hart.

Other shows included the pupils of his long time friend George Morrison and helped him to a very practical source of talent and musical direction on which to practise his skills in productions such as 2 one act operas by Offenbach - *The Blind Beggars* and Thomas Arne's - *The Cooper* in 1973.

Undated references to *The Street Singer* by Harold Fraser-Simpson; *Catherine*, by Tchaikovsky; *Cingalee*, by Lionel Monckton; *Love in a Village*, by Thomas Arn; *Sybil*, by Victor Jacobi and *Santoy*, by Sydney Jones give some idea of the range and dimension of his involvement in musical productions in the 1970s and 1980s.

In my final and concluding article on Ray, I will do a wrap up on what I've written along with corrections and additions to his career which I'm sure will be forthcoming once these articles have received wider circulation.

WANTED KNOWN

NOTICE FOR THOSE WHO BOUGHT LPs RECORDS FROM RAY'S COLLECTION. I AM MISSING SIDES 11 & 12 FROM THE EMI BOXED SET OF *RECORD OF SINGING* VOLUME 4. I WILL EXCHANGE SAME FOR A HANDSOME REWARD OR WILL SWAP FOR SIDES 23 & 24 FROM THE *RECORD OF SINGING* VOLUME 3, IF YOU FOUND THE REQUIRED DISC MISTAKENLY IN YOUR PURCHASE.

BILL MAIN

RAY'S COLLECTION

I HAVE BEEN APPROACHED BY SEVERAL MEMBERS OF OUR GROUP TO LET THEM KNOW WHEN THE NEXT PHASE OF SELLING RAY'S COLLECTION WILL BE ANNOUNCED. I AM SLOWLY PUTTING ONTO MY DATABASE HIS ENTIRE COLLECTION OF LP OPERA SETS. WHEN THIS IS COMPLETED - I PREDICT EARLY 2001, I WILL ADVERTISE THEM FOR SALE NATIONALLY AND ON THE INTERNET - IF YOU HAVE ANY INTEREST IN THE REMAINING 78s OR SINGLE LPs, CALL TO MAKE AN APPOINTMENT. PRICES REMAIN THE SAME - \$1 FOR 78s AND \$5 FOR SINGLES - WHILE LP SETS ARE PRICED AT \$3 A DISC. TELEPHONE (04)971-3535 NOW FOR AN APPOINTMENT. ASK FOR HONEST BILL - YOUR SALES EXECUTIVE!

FREE

WHEN RAY HARRIS HELPED TO CONTRIBUTE TO MY RECORD EVENING PRESENTATION EARLIER THIS YEAR, HE LEFT BEHIND TWO PORTABLE GRAMOPHONES. ONE WAS SNAPPED UP IMMEDIATELY AND THE OTHER STILL LINGERS IN MY GARAGE. ANYONE WANTING IT FOR SPARES OR RESTORATION IS INVITED TO COME AND TAKE IT AWAY.

ARTICLES REQUIRED

WHEN I FIRST LAUNCHED THIS REQUEST (TWO YEARS AGO) I WAS MORTIFIED TO GET A NIL RESULT. EVERYONE IT SEEMS APPRECIATES WHAT I DO, BUT NO ONE IS PREPARED TO HELP ME OUT WITH MATERIAL FOR THIS JOURNAL. FROM MY OBSERVATION, THERE ARE A NUMBER OF PEOPLE WHO CONTRIBUTE WORDS OF IMPORT AND WISDOM AT OUR MEETINGS. THEREFORE, WHY CANT THEY PUT IT INTO WRITING AND PRESERVE THESE THOUGHTS FOR POSTERITY!

SPACE FOR YOUR USE

IF YOU HAVE SOMETHING TO SELL OR WANT TO BUY, LET ME HAVE YOUR COPY AS SOON AS POSSIBLE. I ATTEMPT TO PUBLISH 4 TIMES A YEAR. FEBRUARY, MAY, AUGUST AND NOVEMBER. DEADLINES ARE NORMALLY 4 WEEKS OUT FROM PUBLICATION, BUT THIS CAN BE EXTENDED BY AGREEMENT.



Though I've never been one for turning down items like those on this page as I come across them in the course of collecting records, it comes as some surprise for me to learn that there are now lavishly illustrated books devoted to gramophone and phonograph ephemera. Whether or not this development has affected my subconscious ability to attract this sort of material, like metal fillings to a magnet, I use the back page of this issue to show some interesting items which have recently come my way.

First, two reproduction cards (above) which I found at a postcard, stamp and coin dealer's fair. Both are in colour and are part of The Mumbles Railways Company Ltd. postcard series, from the EMI Archives.

The needle tins (below) are also colour postcards and were sent to me from Prague by Dennis Brew. The one from the Needle Tins for Gramophone Series, Jubilee Needles, Bohemia 1908 - 60th anniversary of the Coronation of Emperor Franz Joseph and Czechoslovakia ca.1930 'A scene from early Czech history: Princess Libuse predicts great fame for the City of Prague'. Do readers have similar items they'd like to share with us?



PERCY WHITTE

7847