
G&T GAZETTE

Established 1995. Incorporating the *Edison Echo*

October/November/December

2006



The illustration on this page is by courtesy of the City of London Phonograph and Gramophone Society's 1977 publication *100 years of Recorded Sound*. Their caption reading, "Decca Portable Gramophone, 1914. This well-known example, carrying a record of the battles it attended, is on display in the Science Museum, London".

Are you prepared to move over for a new generation of record collectors? Your editor recalls some identities he has known and looks at what the future holds for collecting records.

To my way of thinking, there have been a few signs lately which indicate there could be some changes on the way for those of us who champion the fascinating activity of record collecting. While it might be premature of me to suggest this on a series of circumstances which may seem flimsy to say the least, I think it is in our interest to take note of these signs and at least be aware of any developments which may or may not auger well for the future?

Firstly, there is the daily *Back Catalogue* segment of Radio New Zealand's Concert Programme in the afternoons, followed by *Vintage Years* on Sundays. While these slots might excite some of us into believing that we might hear something resembling a programme which deals with voices from the past, I won't be holding my breath! Radio New Zealand on more than one occasion in my hearing has let it be known that vocal music is not top of the charts with its listeners. I wonder why! This is a statistic which requires some explanation! But leaving that aside for the moment, I wonder how many readers hopes were momentarily raised in the expectation that a change of attitude may

have been on the way in August of this year when two radio programmes called *Cylinders to Celluloid* were played on consecutive Sundays. They were written and present by Peter Hoare whose background on these matters is something of a mystery to me. If anyone knows anything about him I'd love to hear from them. His script and selection of recordings for the first programme, hit a note with me because the items were chosen to illustrate the reactions of New Zealanders to the phonograph and the way it was received towards the end of the 19th century.

Those of you who heard these broadcasts might not have thought as much about them as I did. What impressed me most was Peter Hoare's bare bones explanation of the recording industry in its infancy and how it shaped itself to cater for the public's tastes in music. We were led through the first decade or so of all this with some choice examples that were secured for from a series of unnamed sources, (apart from the cylinders in his programme which were resourced from a Californian Library which has concentrated on these recordings). Their web site which I noted is <<http://cylinders.library.ucsb.edu>>.

The selections Hoare played were linked with the New Zealand whenever this was possible. For instance, he played an Edison cylinder of the ever popular brass band march Invercargill, a record which had great popularity in this country - as you might imagine!

Am I correct in interpreting Peter Hoare's programmes as a shift in the right direction or is it just "pie in the sky" to think that our broadcasting authorities might contemplate funding a series of programmes which examines New Zealanders reactions to the influences of recorded music that was foisted upon us during our cultural development? Furthermore, does Hoare represent a new generation which is prepared to recognise the important role New Zealand's recording industry's has played in our appreciation of music. Surely, with books like the Brian Staff & Sheran Ashley *For the Record* appearing on the market a couple of years ago, there may be people out there who might take this opportunity to do some documentaries. Which brings me to the whole point of this ramble. How do we as collectors today measure up to those who began to acquire discs and cylinders at the dawn of the 20th century. Peter Hoare's programme has made me think a lot on the way each generation has defined what people have listened to along with an ever advancing technology. It has also brought me up against the fact that we are currently being engulfed by an entirely different sort of record collector. One who doesn't give a fig for labels, or how certain companies and personalities are revered by an older generation. I suppose the very

expression record collectors is something we might have to redefine. It's made me reason that I don't think this first generation of collectors who amassed cylinders or discs would have even given any thought on what they called themselves to begin with. Perhaps the phrase music lover might have had some traction at the time? As it happened, I was lucky I got to know a number of these pioneers through my 1957 advertisement in the *Evening Post*. This then is how I remember them and what I believe may lead to us adopting a collective identity.

Fred Spencer.

Fred Spencer is the only one I would identify today as a diehard record collector. My assessment for him rests on the fact that he had a room in his Lorne street house in Wellington that was devoted entirely to Edison Phonographs and recordings - both cylinder and diamond disc. Fred was a plumber by trade and to say he was addicted to Thomas Alva Edison would be an understatement. Fred's allegiance to Edison was born out of worshipping a man who was self made. In Fred's book, Edison could do no wrong. His mind set made it tough at times to hold an unbiased conversation with Fred, especially when criticising Edison's musical tastes. But somehow we forged an understanding and had many pleasant times together. As I think back on it now, it wasn't a big thing with Fred that Edison's choice of music was essentially lowbrow. In fact I don't think Fred had any hang-ups over this. He was as likely to get as much pleasure out of a popular ditty like "He had to Get Out and

Get under”, which was used as background music in a National Film Unit clip he did, to the quartet from *Rigoletto* which he occasionally put on to placate me. When I started extolling the virtues of Alessandro Bonci and Selma Kurz to Fred, he took a genuine interest in their interpretations and surprised me one day with examples of these artists which he'd dug out from his collection. Of course, I think I'm stretching things a little to put Fred into the first generation of record collectors. A better example follows.

Steiner & Galbraith

A peak in my collecting activities came when I met a Jewish couple who had fled Europe after the Anschluss. Fortunately, Fritz Steiner and his wife managed to leave Austria with most of their possessions intact. This included their record collection which they'd started when Mahler was in charge of the State Opera in Vienna. In fact the Steiners had a relation, a sister-in-law who sang at the opera. Her name was Greta Forst. I had many enjoyable evenings with them listening to their recordings. When they died, their daughter permitted me to keep some of their recordings. While these naturally reflect Germanic musical tastes, its influence has an unquestioned place in our history and helps us measure all sorts of cultural links. When the contents of the Steiner collection is put alongside the remnants of from other libraries of audio recordings which have turned up over the years, it becomes apparent that our first generation record buyers were no slugs when it came to paying premium prices for items by Melba, Battistini, Caruso and

other celebrities, all of which I found in abundance in the Steiner and other collections. No better example of buying a high priced record can exist through a story by a former member of our group called Doug Galbraith, who worked hard to save sufficient money to buy by special-order recording from the No.2 Historic His Masters Voice catalogue. Imagine if you will, Doug cycling home from work one day with an Adelina Patti recording strapped to his bikes luggage carrier! Visualise even further Doug sharing his new purchase with the neighbourhood by playing it for the benefit of all from the verandah of his parents house in a bush clad settlement on the West Coast South Island. What a wonderful Norman Rockwell illustration this would make of European culture imposing itself in a raw and beautiful New Zealand environment!

So far this survey only represents a narrow view on collecting trends in New Zealand. None the less, the facts do serve to illustrate how dissimilar individuals like a tradesman in Wellington, a cultured couple from Austria and a junior clerk in Greymouth did their bit. I have always found it interesting to learn a little about those who brought collections together. Here is a further handful of collectors that were active between the wars.

A Matter of Choice

The Dr. Finlay's collection from Karori was an absolute enigma to me! When his widow contacted me some years after he had died, I was shown a collection of HMV celebrity recordings which dated from the

late 1920s. They were neatly stored away with their paper seals unbroken! This seal took the form of little piece of red paper which was glued over the open end of the record sleeve. You couldn't extract the record without tearing this apart, a custom which the retailers Begg's used here in Wellington, if not nation wide. The frustrating thing about this collection was that I can't remember Mrs Finlay's answer to the question I posed about these seals and did her husband ever get around to playing them after a busy day in his surgery! In contrast to the HMV dominance, of this collection, I encountered another which was almost exclusively composed of recordings from the Columbia company. It was a striking example of modern music, with examples by composers like Stravinsky, Holst and Vaughan Williams. I think I am right in saying the owner of this collection, a Mr Webster was associated with Recorded Music Society and was a prominent member of several Centennial Celebration Committees. This period between the two world wars was of course, distinguished by the introduction of electrical recording in 1926.

Also from this generation were two collectors that some of you may have heard about through the bush telegraph. Although John Gray and Brian Salkeld were not connected to our group, they figured prominently in my orbit of interest and concern when I was beginning to broaden my knowledge on who was collecting what.

One of the most memorable radio productions made during Brian Salkeld's broadcasting career which I heard concerned a programme that was based on the famous aria "Casta Diva" from Bellini's *Norma*. Although I have trouble in dating it, I think it would have been played in the late 1950s. He played this using three sopranos. They were Lilli Lehmann - representing the 19th century, Rosa Ponselle - the 1920s and Maria Callas the 1950s. Each sang a portion of this aria and were linked to a short commentary describing how the methods of singing and interpretation had evolved during the years. It was an absolutely spell binding presentation.

Lehmann (who toured here in 1939), Ninon Vallin, Alexander Kipnis and others too many to mention. Most of these (probably less than a hundred or so) he passed onto his friend Jack Henderson who in turn allowed me acquire them when he moved to Invercargill. By the way. It is not generally known that for a time in the late 1950s, John worked at the British Institute of Recorded Sound which was based in London.

Brian Salkeld's collection on the other

continued on page 8

Specialist Collectors

John Gray I'm sure was active as a record enthusiast in the late 1930s when he was based in Dunedin. On his return to Wellington after war service overseas, he added to his collection of 78s which was small but extremely selective with examples by Lotte

This double sided, two fold brochure for Avonia Gramophones comes from my friend Barry Hancock, a collector and owner of Smith's bookshop in Christchurch. Although it is quite detailed (note the number of South Island agencies for their gramophones) it does not mention the portable I bought in Belheim in 2004.

Points —

about the *Avonia*

Here are features about the Avonia which make it the greatest value in Gramophones in N.Z. to-day:—

- (1) Possesses strongest and most efficient motor for its driving power of any gramophone offered to the public to-day, resulting in a perfect tone quality that reproduces the intention of the artist, instrumentalist or band which made the record, as nearly as it is humanly possible to do so.
- (2) Possesses full floating amplifier which negatives rattles and undue vibration and consequently assists to produce the Avonia's wonderful purity and tone.
- (3) The amplifier being made entirely of wood on the violin principle adopted by Stradivarus, reproduces the human voice or instrument naturally, crisply and clearly.
- (4) Motors are of the two, three and four-spring type and will play three or more records at one winding.
- (5) 12-inch turntable on all the machines.
- (6) All fittings are heavily nickle plated.
- (7) Gears in the motor are of the helical machine cut type and not pressed, thereby ensuring silent and smooth running.
- (8) The tone arms and sound boxes are of the highest quality consistent with the price and make of the models.
- (9) Except for spring replacements, every Avonia machine should last easily 25 years.
- (10) Avonia Gramophones can be secured for as low as £10.
- (11) Easy terms of payment from 5/- deposit and 2/6 weekly instalments.
- (12) When sold for cash, discount of 10 per cent.
- (13) With every Avonia Gramophone goes the makers' unconditional two years' guarantee.
- (14) The Avonia does make real music.

Some

Avonia Models



No. 13G



No. 7G

The Avonia Gramophone will open for you new vistas of musical delight. It will be a source of pleasure to you, your family, and your friends.

The unexampled beauty of design of the Avonia is rivalled only by its exquisite tone.

After you have heard the Avonia you will be astonished that so magnificent an instrument can be sold at the low price of £10.

The confidence of the makers of the Avonia in this machine is clearly expressed in the following unconditional Guarantee.

The Avonia Guarantee

We hereby Guarantee Avonia Gramophone Products to be free from all Mechanical and Cabinet defects, and to function properly when operated and used in accordance with our authorised directions as printed and supplied with every Avonia Gramophone sold, and we agree to replace at our expense, any unit or part which may prove defective within two years from date herein written.

Low Prices

Easy Terms

You needn't postpone the joy of owning an Avonia Gramophone another day. Call at any Avonia Agent's shop, sit down and hear its exquisite tonal qualities. Then ask him about the Avonia dignified payment plan, which brings this gramophone into your home for as little as

5/- Down
and Balance at the rate of
only
2/6 a week

PRICES AND TERMS

Model	Price		Deposit		Instalment	
	£	s. d.	£	s. d.	£	s. d.
13G	10	0 0	0	5 0	0	2 6
13G	12	10 0	0	7 6	0	3 6
8G	14	10 0	0	12 6	0	5 0
15G	10	10 0	0	10 0	0	4 6
14G	17	10 0	1	0 0	0	5 0
11G	25	0 0	2	0 0	0	7 6
9G	30	0 0	2	10 0	0	10 0
10G	30	0 0	2	10 0	0	10 0
7G	50	0 0	5	0 0	0	15 0
Queen Anne	68	0 0	7	0 0	1	0 0
Record Cabinet, Oak	7	15 0	0	5 0	0	2 6
Record Cabinet, Rimu as Rosewood	6	5 0	0	5 0	0	2 6

Prices subject to 10 per cent Discount for Cash.
NOTE—7/6 Insurance Premium payable with Deposit.

Avonia Representatives :

- F. Williams-Beale . . . Gloucester St., Nelson
- F. Williams-Beale . . . Blenheim
- T. R. Parkhouse . . . Palmerston St., Westport
- K. Cohen . . . Broadway, Reefton
- W. L. Patterson . . . Mawhera Quay, Greymouth
- E. C. Toohey . . . Revell St., Hokitika
- Wm. Morris & Son . . . Kaikoura
- Avonia Depot . . . High St., Rangiora
- G. J. Fisher . . . High St., Leeston
- N. Mitchell . . . The Esplanade, Akaroa
- J. Pye & Co. . . . Rakaia
- Murray's Limited . . . Ashburton
- Wilfred Scott . . . 116 Stafford St., Timaru
- H. H. Searle . . . Arcade Buildings, Waimate
- N. Radcliffe . . . Thames St., Oamaru
- F. & F. Martin, Ltd. . . . 3 Octagon, Dunedin
- Grant and Clark . . . John St., Balclutha
- Geo. Peterson . . . Main St., Gore
- Avonia Sales Company . . . Esk St., Invercargill

Avonia Distributing Coy. LIMITED

677 Colombo Street — Christchurch
2 DOORS FROM CASHEL STREET

AVONIA Dealers carry full stocks of Records, Needles, Record Cleaning Brushes, and Avonia Lubricants.

Protect your Records by using Avonia Albums.

THE BEAUTIFUL . . .



Noted for its Purity of Tone and Wonderful Quality.



Avonia Distributing Coy., Ltd.

677 Colombo Street — Christchurch
2 DOORS FROM CASHEL STREET
AND LOCAL AGENTS

When it comes to dating this sheet, I suspect it may have been in the late 1920s or early 1930s when the depression was beginning to bite into the New Zealand economy. Note the easy payments figures. Des Wilson tells me his father had an Avonia gramophone, so they obviously had North Island outlets for their products.

hand was more catholic. His collecting speciality was the celebrity red label HMVs known as the DA & DB series. Not a topic to be entered into lightly I might add knowing the numbers involved. Both John and Brian had strong connections with Broadcasting. John wrote most of the programme notes for all the National Orchestra concerts while Brian was attached to the programme department. So by sketching out this generation of record collectors, there is evidence that New Zealand collectors were becoming very discerning when it came to nominating what they collected. In the same breath, I would also like to draw attention to Hugh McSherry who also started collecting records seriously in the 1930s. Hugh was attune to the collecting world and was very capable of expressing his feelings and concerns on recordings through letters to the editor of *The Gramophone*.

(see letter on page 10)

Changing Technology

In less than a few years after Long Playing records made their appearance in New Zealand, a whole new brood of record collectors were born. Here are two that I encountered and are worthy of attention.

Lindsay Cowie was a collector who worked for an oil company. His collecting interest began and ended with the Italian conductor Arturo Toscanini. Of course by the time I met up with him in the 1960s Long Playing records completely dominated everything throughout the whole spectrum when it came to collecting records. Therefore it wasn't a shock for me to discover that

Lindsay's collection didn't contain a single 78. This was my first experience of an encountering an entirely different type of collector to that which I'd known before. Similarly, Len Hutchins who lived just down the road from me was active collecting everything that the record companies had put down on vinyl by Mozart. As both Lindsey and Len were senior to me, it surprised me to know that they did not come into collecting records without at least a few albums of 78s, but that did not seem to be the case. While they never rubbished my interest in old material, they were happy to move with the times and enjoy themselves with the new records. This was a viewpoint which I sometimes looked at and flirted with as some of my collecting associates began to buy up on LP recitals by singers from the past and store their 78s away in the basement. The ease of acquiring LPs to satisfy ones immediate needs and to use open reel tape recorders to duplicate and preserve some choice records, was another innovation of this era which saw collections denigrated and neglected.

Into the new age

The last and final generation of record collecting now brings us unequivocally into the era of the Compact Disc. I was slow to acknowledge this medium at first, resisting the temptations CDs offered for three or four years before finally succumbing to their utter convenience. I have a great admiration for those who have made a speciality of formulating a collection from the CDs, an exercise in some instances made all the easier by products marketed by outlets such as The

Warehouse. I must admit I did shed a few tears when the vinyl plant was finally closed down in Lower Hutt but on the other hand I was pleased to see the CD hasten the demise of those beastly tape cassettes.

Sentiment aside, I look forward to the next generation of record collectors and how they will respond to the task of exploring and using the first hundred years of recorded music! None the less, I liked the cut of his jib, showing no little if no emotion when playing rare and obscure songs which he'd downloaded from an American Institution. Previously, this might have been 'voiced over' in a somewhat hushed tone by the presenter in deference to its age and rarity. On the other hand, his intro and delivery of all the pieces he played reminded me of my favourite concert programme presenter of music, William Dart, whose intelligent and perceptive comments on music never fail to entice my ear.

The technology available to us today is probably as exciting as it was to Thomas Alva Edison in 1877 when he cranked the handle of a wierd device and his voice came back reciting "Mary had a little lamb". My only regret at this juncture is an unease about the permanence of CDs. Given that some doubt must surely exist regarding audio archives and their preservation. It worries me greatly that keepers of audio vaults around the world, might make an irreversible decision sometime in the future that might see stampers and matrixs dumped in preference for electronic storage. This could prove catastrophic to say the least if it was subsequently discovered that electronic methods were not

invincible to some subtle storage variations or climatic change. Then there is the horror that the much talked about new copyright laws that could make sound archives from the past a hot potato for posterity, putting extra concerns over the wisdom of maintaining expensive vaults in which to store them for a nil return!

Apart from these concerns, I think the this generation should take historical records as they find them. In former decades, there has been too much hype and attention given to the privilege of being able to hear some rare recording from the past. Let it be played and listened to without all this claptrap. If it is played but fails to get acceptance by a new generation of listeners, then it probably doesn't deserve to be kept for another 100 years.

In the same breath, I think there will always be a few like me who will continue to play an old wind up machine that emits a fragrance of polished wood with a touch of lubricating oil thrown in for good measure. To take a disc from its packet and place it on the turntable, start it up and return to my chair by the fire with my brandy and soda at my elbow - just like the bloke on the cover of *Opera at Home*, I'm in another world. Compare this to when I look out my window while travelling by bus through the city and see young people with ear pieces rocking to the rhythms and sounds that their portable CD players are making, I have to admit I feel very smug. They really dont know what they're missing - do they!

Bill Main

September 2006

Hugh McSherry's Gramophone Letter

To the Editor of THE GRAMOPHONE. A Schubert Song Society ?

Thanks for the splendid article on Volume Four of the Hugo Wolf Society, as a result of which I am enjoying in anticipation the records which will arrive at the end of this month. It is due entirely to THE GRAMOPHONE that I am now an ardent Wolfian. I think it was " P. L." who converted me by his splendid review of Volume Two of the Society. I had known only one Wolf song prior to the arrival of Volume Two -the " Epiphany "- and how much a better job does Hüscher make of that song than Schlusnus! I waited in vain for a similar article on Volume Three, but the article on Volume Four has made up for that omission. Although I am very keen on Wolf's songs, it is the songs of Schubert that hold a closer place in my affections. I was delighted to hear that Herr Hüscher has recorded the " Schöne Mullerin "I had been hoping he would do this but had thought that such a joy would not be for me. What angels the Gramophone Company are turning out to be! Is it to Mr. Walter Legge that we owe our gratitude? Perhaps at some future date Herr Hüscher and Herr Muller will further place us in their gratitude by recording the " Schwanengesang." My set, sung by Herr Hans Duhan, could be improved on all round in comparison with recent Society issues. The actual recording is not as good as we are accustomed to nowadays and, although I am not qualified to speak on this subject, I think Herr Hüscher would make a better job of the cycle than Herr Duhan. Take the " Ständchen," for instance: Duhan gives a straightforward but rather heavy rendering of this song. It lacks the urgency and feeling it should receive. You have only to compare Duhan's rendering with John McCormack's (the 12-inch one)-despite those English words-to know what I mean.

But the *raison d'être* for this letter is a plea for the Gramophone Company to earmark as their next Society issue a Schubert, Song Society. If the Societies are to remain an institution it will augur well for their future if at this stage they achieve a measure of general popularity; and what Society will appeal more to the general mass of people than a Schubert Song Society. The Schubert sentiment has been fostered in the public at large by talkies and through the years by " Lilac Time " -so that the ordinary Peter Dawson-Gracie Fields type of gramophile will prick up his or her ears at the mention of a Schubert Album. I have not the time to look up my back numbers, but I think I am right in saying that Mr. Mackenzie mentioned the desirability of a Schubert Song Society some time ago. One has only to read Mr. Richard Capel's invaluable book to see what a host of attractive Songs that are yet to be recorded. And what a galaxy of singers who record for the Gramophone Company, who would, presumably, be available to the Society! Schumann, Gerhardt, Hüscher, Kipnis, McCormack-all types of voices (and, perhaps Maria Ivogun, who has made an exquisite folk song record. Can any kind reader supply the words of the four German folk-songs?

Wellington, N.Z.

E. McSHERRY,

THE STORY OF OUR ILLUSTRATIONS FOR THIS ISSUE

A TALE OF TWO PORTABLES

The reason behind our illustrations for this issue of *The G&T Gazette*, will be somewhat obscure to most of our readers, so I would like to take this opportunity of describing an outline of events which led to them being presented in this fashion. I hope it will also serve as warning to others who might travel occasionally around the country in the hope of making fresh discoveries of records and equipment. We wish you luck and hope you will bring back all sorts of things which you will of course report dutifully to our editorial office. However, take care when lulling yourself with the old saying, "Lightening never strikes twice". Because, twice in as many years my weakness to portable gramophones has been exposed. In 2003, I toured the South Island in the company of my good wife Jill, her sister Heather and my wife's friend Judy. Having sampled the penultimate presentation of Nelson's Wearable Arts, our party of jolly individuals travelled to Christchurch via Murcheson, where we sampled the visual pleasures of the new Christchurch Art Gallery. We journeyed homeward along the east coast road and stayed overnight in Blenheim before boarding the Ferry which took us back to Wellington. On the morning of our departure, we sought a restaurant which could provide us with South Island White Bait fritters for breakfast, a delicacy that happened to be in season at the time. Across the road from this cafe, we spied an auction rooms which had an assortment of goods for inspection. Lo and behold, I discovered a beautifully Oak cased Avon portable gramophone which I promptly acquired.

Two years later, on an expedition to Dunedin to attend a postcard conference, I stopped for a cup of coffee. Here along the road from the refreshment stop was Evan's Antiques, where I spied (with unerring perception) a suitcase type object covered in artificial snakeskin, with a price tag similar to that which I'd paid for my Avon machine in Blenheim. Without hesitation I swooped down upon it and preceded onto Dunedin to fulfil my obligations. Upon returning to Wellington, I discovered that the Decca portable gramophone was missing essential components in the Governor Department. Why I didn't pursue this inspection in Oamaru is currently under review by a commission of inquiry headed by Jill! However, on searching through our garage where all sorts of mechanical things that may come in useful are stored I found a motor of Swiss origin and took it apart to find the spring steel weights to make the to go again.

Let this salutary tale be a lesson to all who step on South Island soil. Beware of the dangerous combination which sees you pausing for sustenance while venturing forth. Don't let your guard down. It's a dangerous place. As a sequel to all this I promise to play these machines during the November meeting. Hear it all from a small fortunes worth (by my standards) of ancient and wonderful equipment!

*"She shall have Music
Wherever She goes"* REGD.

The value of a gramophone depends upon the use you make of it. If it is too big to be easily moved from room to room, if too heavy and cumbersome to be taken with you when you go up the river, on the Broads, to the Seaside or in the Country, then you miss musical pleasure you might otherwise enjoy. You are tied down to time and place for gramophone entertainment.

But if your gramophone is a Decca you can have music when and where you like. You can take your Decca with you anywhere. It is wonderfully light and compact, is virtually weatherproof and it has the musical quality of

instruments many times its size and price. Many hundreds of Deccas have been supplied to purchasers who already own a gramophone of the larger variety. And so delighted have they been with their new possession—with its beautiful tone, clear musical definition and high standard of acoustic performance—that in many cases the Decca has superseded its bigger brother even in the home.

So whether you already possess a gramophone or not, a Decca is a most desirable acquisition. Recent improvements have greatly added to its quality and convenience and prices have been considerably reduced.

Prices from
£3 : 12 : 6
to
£9 : 9 : 0

DECCA
THE PORTABLE GRAMOPHONE

Of
Music
Dealers,
Stores, etc.

New Decca Book "3-G," containing unique photographs, received from Decca enthusiasts, post free from "DECCA," 32, Worship Street, London, E.C. 2

(Proprietors:
Barnett Samuel & Sons, Ltd.)



The G&T Gazette is published quarterly and distributed gratis to friends and associates who attend or share in the interest of a group known as the "Scratchy Record Group". Opinions expressed in the Gazette are those of the authors and do not represent the philosophies and beliefs of the SRG. Unsolicited material is welcome. Care with submissions for publication will be exercised, but no responsibility for loss or damage in transit will be accepted. Advertising rates are negotiable. The G&T Gazette is produced on a Macintosh G3 and Canon Film Scan. All material is copyrighted. Permission to use anything appearing in the Gazette must be cleared in the first instance with the editor William (Bill) Main 93 Burma Road, Wellington - 6035 New Zealand. Telephone (04)971-3535, e-mail <wmain@paradise.net.nz>