

G&T GAZETTE

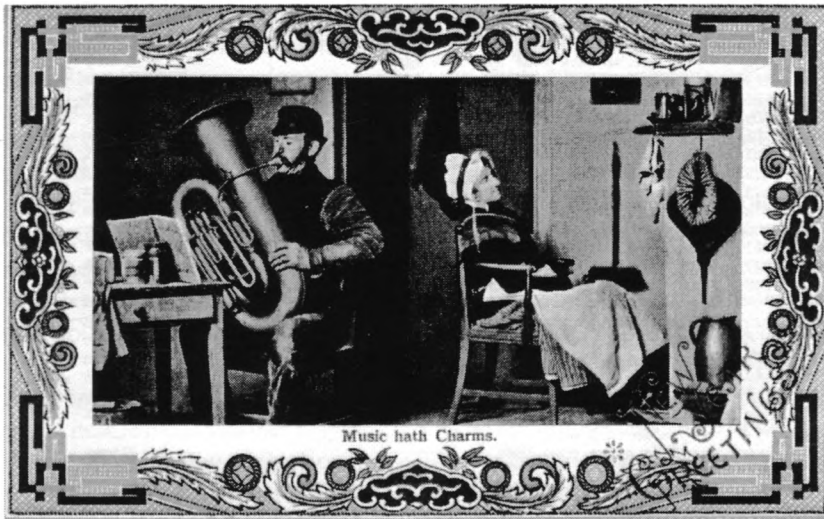
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WE WISH OUR READERS A MERRY CHRISTMAS AND A HAPPY NEW YEAR



EDITORIAL

This issue is devoted almost entirely to the English baritone George Baker. The reason for this is the fact that he made his first records for the Pathé company in 1909. So I feel it fitting for our publication to commemorate his achievements and perhaps measure him against that other prolific recorder - Peter Dawson. When I decided to make this commemorative gesture, I did a search through my collection expecting that I would only turn up the EMI *A Tribute to George Baker* LP. Much to my surprise the computer found several listings. Of course these were others with the same surname like Janet Baker and various jazz combinations, but no 78s of George, something I hope to rectify in the future. With 3,000 plus records to his name, this should not prove a problem. None the less, I pity the person who might be tempted or commissioned to do his discography. Even my own puny effort is limited to his Pathé recordings. Elsewhere in the three articles which I've taken the liberty to plunder for information, you will find mention of him having made some recordings for Vocalion when he was on tour in Australia for J.C. Williamson in the early 1920s. These must be the rarest of the rare along with his many noms de plume items. Anyway, to get the ball rolling here are his Pathés by courtesy of Girard & Barnes.

B A K E R G e o r g e

Baritone 1885- —

Pathé Etched-label Discs
London 1910-1913

78737	A rose morning	Deacon
78739	Tommy lad	Margetson
78747 ¹	The holy city 1 (w organ)	Adams
78747 ²	The holy city 2 (w organ)	Adams
78749 ¹	The star of Bethlehem 1 (w organ)	Adams
78749 ²	The star of Bethlehem 2 (w organ)	Adams
78857	Rigoletto: Quartet (w Cheetham, Sparkes & Herwin)	Verdi
78863	Mother o' mine	Toves
78896	Chocolate Soldier: Sympathy dust (w Sparkes)	Straus
79051	The keys of the kingdom (w Herwin)	Maitland
79052	Ruddigore: The great oak tree (w Herwin)	Sullivan
79093	Grey eyes	Phillips
79094	It is not because your heart is mine	Löhr
79125	Thora	Adams
79126	Because	d'Hardelet
79304	Count of Luxemburg: Love breaks every bond (w Benscher)	Lehár
79305	Count of Luxemburg: Staircase waltz (w Benscher)	Lehár
79381	Carmen: Toreador song (2040)	Bizet
79382	Bedouin love song	Pinsuti
79673	The Mousmé: Memories duet (w Herwin) (5279)	Monckton
79674	Iolanthe: None shall part us (w Herwin) (5279)	Sullivan
79986	Gypsy Love: Love and wine	Lehár
79987	Gypsy Love: Gypsy song	Lehár
92237	Genevieve de Brabant: Gendarmes' duet (w Kirkby) (5281)	Offenbach
92238	French Maid: The twin duet (w Kirkby) (5281)	Slaughter
	The arrow and the song (5230, US 30078)	Balfe
	The song of the flea (5235)	Mussorgsky
	Hybris the Cretan (5235)	Elliott
	In a Persian Garden: Myself when young	Lehmann
	The farmer's pride	Russell
	The Irish fusilier	Squire
	The lowland sea	arr. L. Bryant
	Of the North I sing	Oliver
	When the ships come home	Oliver
	For you alone	Geehl
	Drake's drum	Stanford
	The old superb	Stanford

MAKING THREE THOUSAND RECORDS!

by George Baker

For twenty years I have been making gramophone records and there are just over 1,000 records under the name "George Baker-Soloist." Yet, to make a rapid calculation, there must be well over 3,000 records containing that voice. In my early days singers had to work like old-time town criers to succeed on the gramophone. Those 3,000 records, stretching one behind another back over twenty-five years, seem to epitomise my singing history. Many of them are of duets, trios, quartets, and so on. The earliest ones, however, although actually sung by George Baker, are under different noms de plume or should it not be noms de chanson?

Nowadays few singers of repute would consent to any name but their own being on a record label, but in 1906 this was as harmless a trick as is the appearance today of a "lunch edition" of an evening newspaper at 10 o'clock in the morning! The reason for this amiable fiction was that with the old recording instruments a voice either recorded well or not at all. Unless a voice was 100 per cent gramophonic it was of no use to the gramophone companies. They had such difficulties finding suitable voices that in order to give a semblance of variety to their catalogues they gave each singer three names and hoped that the public would not recognise the remarkable resemblance between the voices of two different singers!

I began recording just for fun. Hayden Draper, the now famous clarinet player, and I were fellow students at the Royal School of Music. We were interested in gramophones, for the change over from

cylinders to discs had just taken place. One afternoon he suggested that we might have a bit of fun by going to a gramophone company, and asking for a test. I agreed and we made our way to the old Pathe Freres studio in Lamb's Conduit Street, off Theobald's Road. I was twenty-one at the time and had just come from Birkenhead, with a four year scholarship. I was still wearing a cap and must have looked like a big schoolboy. However, I was given an audition and sang "Tommy Lad." The accompanist put me down as an "extra special" singer of "Tommy Lad." I heard no more till twelve months later, when I received a letter asking me to call at the studio. I went in the afternoon, but they could not believe I was the singer of "Tommy Lad." That was because I wore a top hat and frock coat. They were not convinced until I sang "Tommy Lad" again and they had compared it with the record. I made two more records, "Nellie Deane" and "I'm coming through the corn, Sweet Eileen," for which I was paid four guineas. Shortly afterwards I was put under contract by Pathe Freres, later by the German Beka Company and His Master's Voice Company, for whom I have recorded ever since.

Peter Dawson, Mark Hambourg and I are the only three record-makers left who are still recording regularly. We worked really hard in those days, for one song had to be sung perfectly at least six times. The records thus made would be played back again and further records made from them. The conditions under which we recorded were crude in the extreme. We sang in a tiny bare room and into a big tin trumpet which was connected direct to the record-

ing needle by a rubber tube. We sang collarless and in shirt sleeves, for the place quickly grew stifling. When electrical recording came in, this was all changed and we now sing into microphones in beautiful rooms, not unlike broadcasting studios.

The records that have made more friends for me than any others have been those of the Gilbert and Sullivan operas. Although I am identified by thousands of Savoy Opera lovers with the George Grossmith parts-Ko-Ko, Jack Point, Bunthorne, the Duke of Plaza Toro, and the rest - I have never played any of them on the stage. Recording makes cowards of many of us, and although the regular members of the D'Oyly Carte Opera Company must know their parts inside out, Darrell Fancourt and poor Bertha Lewis were the only two who dared record without the vocal scores.

The first time we recorded the operas was in the days of the old tin trumpet, and principals joined in all the chorus - singing. When it came to our turn to sing in concerted numbers we elbowed our way through the other singers, to get to the trumpet in time. Nowadays there is a profusion of microphones and the principals do not sing in the chorus. A "mixer" blends the sounds from the different microphones, into an harmonious whole, much the same as in broadcasting.

I have met most of the outstanding figures in the world of music at the gramophone studios, and find them a fascinating study. There is that great-hearted giant Chaliapine, with whom I have often sung in recording Russian operas. He is very sensitive and is easily cast down in spirit if he thinks he is not singing his best. I remember on one of his "off days" he tore

his music in shreds and stamped on it, and we had to soothe him like a child before he would go on singing again!

Melba had very decided views on when she was singing at her best. If a record did not please her she would sing it again, but she was not exactly the soul of patience and if she decided that a record was suitable nothing on earth would induce her to repeat the song, even if suggestions for improvements were obviously good ones. The personalities of conductors are also extremely interesting. Albert Coates is so energetic that he is physically exhausted at the end of a session. When he arrives at the studio he is accompanied by a valet carrying an open necked cricket shirt and a pair of flannel trousers. If he has two sessions he has to change into a dry shirt before he commences a second session!

As a direct contrast there is dapper Dr. Malcolm Sargent, who displays the most extraordinary energy of any man I have ever known and yet is as unruffled and cool at the end of six hours' recording as when he started. There is not even a hair on his head out of place. I have always thought Sir Edward Elgar the most typical example of what is known as a "fine old English gentleman." Sir Henry Wood works by the clock, both at rehearsals and at performances, and I consider him the most systematic worker in the world. Certainly he is the most knowledgeable person we have in English music to-day.

Originally published in *The Gramophone*, September 1934.

A TRIBUTE TO GEORGE BAKER

'A baritone who is now a legend'-so Charles Reid described George Baker in his biography of Malcolm Sargent. How else can he be described? A remarkably vigorous man of 85 with a voice still as crisp and clear as ever (still recognizably the voice you hear in the records of the 1920s), it seems incredible that he was an active musician in 1901 and was recording in 1909. George Baker himself finds it very hard to feel like a legend and regards all that he has achieved in this long, versatile and remarkable career with fond amusement. But to those of us who treasured his recordings and his broadcasts, in our own mildly distant childhood, what he has done, and the inimitable way that he has done it, is something of permanent and tremendous value and we are grateful that the LP era is going to preserve some of it for us.

George Baker was born in Birkenhead on February 10th, 1885 but denies being a 'Cheshire' man - Birkenhead, he declares, is not really Cheshire at all. It is a place on its own, perhaps simply an extension of that unique world called Liverpool. As one who hails from real mid - Cheshire I agree with him that the wind-blown, slanting waste beyond Chester, known as the Wirrall, is indeed another land. He was organist and choirmaster of Woodchurch Parish Church in 1901 and of two churches in Birkenhead in 1903 and 1906. Following this he studied singing with John Acton for three years, then won a scholarship to the Royal College of Music, receiving his ARCM in 1911 - which might suggest a strictly classical future,

But George Baker is one of the most versatile singers we have had in this country., that is why he is a 'legend' and a great entertainer to so many people of all ranges of musical taste. On the one hand he was a singer of Opera with the Carl Rosa Opera Company and the short-lived British National Opera Company which gave its first performance, Aida, in 1923 (Percy Pitt was the musical director, succeeded by Frederic Austin) and ended its career in 1929. Out of curiosity I looked into the 'International Who's Who of Music' for 1918 to see if George Baker's name was there. Yes, already there was a substantial entry which mentioned his singing of the title role in Schumann's *Genoveva* in 1910 and in Cherubini's *les Deux Journées* (alias *Der Wasserträger* or *The Water-Carrier*) in 1911 at His Majesty's Theatre. Already the Queen's Hall Promenade Concerts, the Chappell Ballad Concerts and the Crystal Palace had sampled his talents.

He was an early performer on record, making his first with Pathé Frères in 1909. He was under contract to them for three years, recording under his own name and as Arthur George, and making some 108 titles. After a freelance period he began to record for HMV in 1915 and the variety of his activities from now on was quite extraordinary. He took part as a principal in the first English recordings of Beethoven's Choral Symphony and in *Parsifal*, *Salome* and *Hiawatha*. As a star in many London musical comedies for many years, he was called upon to record many of those 'Gems' of musical comedy and light opera

that were so popular in the 1920s and 30s. He was expected to capture the style and mannerisms of numerous singing stars, which, being an accomplished actor and mimic, he achieved with great success even managing an American accent when required. He recorded innumerable songs of every kind, including the first recordings of the Fraser-Simson settings of the famous A.A. Milne poems from the Christopher Robin and Pooh classics. He remembers the composer as a very polite, retiring man looking more like a businessman than the composer of successful musicals such as *The Maid of the Mountains*. There was a complete *Merry England*. There were the delightful Roger Quilter Shakespearian and Elizabethan songs and *In a Persian Garden* with the composer present-following a long association with Liza Lehmann whom he remembers as a most delightful and accomplished person.

George Baker would not regard any of his vocal activities as being of less importance than others for he always threw himself whole heartedly into whatever was required of him. Moreover he acknowledges that light and popular music requires a special skill; which accounts for his tremendous success in these fields. He not only displayed a superlative clarity of diction but brought his great capabilities as an actor into use - an outstanding example of this is to be heard in his *Alice in Wonderland* recordings.

Partly for contractual reasons, partly to preserve the George Baker image for certain specialities, he recorded under a variety of names - Arthur George, George Portland, Victor Conway, Victor Norbury, Leslie Milton, George Barnes, Walter Duncan and Walter Jefferies. In this last

guise he is to be heard in a recent WRC re-issue '*Oh What a Lovely War*', singing some of the songs associated with the very successful stage show and film - as they were originally heard and recorded during the first World War. His partner in those Jefferies and Courtland duets was Ernest Pike. There were recordings of fairy stories for children, and poems; and innumerable titles where the singer was simply billed as 'with vocal refrain' with Jack Hylton, Debroy Somers and Ray Noble. Best-sellers were Leslie Stuart's *Lily of Laguna* and *In the Shade of the Palm*.

But perhaps it is as an interpreter of Gilbert and Sullivan on record that George Baker will always be best remembered. Oddly enough, although he has appeared in three notable series of Savoy opera recordings, he has never been in the D'Oyly Carte Company nor appeared in the G & S operas on stage except as an amateur. The first 'official' recordings of these works were made between 1918 and 1923 under George W. Byng, Arthur Woods and Harry Norris (there had been earlier 'unofficial' recordings in 1907/8). The great Sir Henry Lytton, a great actor rather than a great singer, who took the difficult comic roles originated by Grossmith and all those tongue-twisting patter songs, was no longer the man to put these over with absolute clarity on record, and George Baker, now well-known as a concert performer of such material, was called in to take these key parts in the recordings. The first series from 1910 were, of course, acoustic recordings, only the last three made in 1927/8 switching to the new electric system.

In 1929 a new set was started to replace these, with Malcolm Sargent as conductor. George Baker had first sung with Sargent

(a lifelong friend) at the De Monifort Hall in Leicester in a starstudded Gilbert and Sullivan concert in October 1921. The beginning of a fruitful collaboration that was to produce some classic recordings. The operas from this series represented on this record were made as follows: *The Yeomen of the Guard* (1928); *The Pirates of Penzance* (1929); *Iolanthe* (1929); *Patience* (1930); *Ruddigore* (1931); and *The Sorcerer* (1933 - this conducted by Isidore Godfrey who had become musical director during the 1929/30 season, having been assistant director since 1926/7). George Baker's renderings of these difficult songs are models of a poise and clarity never yet surpassed. His impressions of the old Savoyards are fascinating and pointed and a great deal of his time since this period has been spent lecturing and writing on the subject (including some valuable research) in both this country and America.

George Baker's last return to active recording was to make six LP recordings of Gilbert and Sullivan operas, again under Sargent. Doubtful of the wisdom of 'come-backs', his doubts were dispelled on hearing the playbacks when, as in the old days, every word was to be heard as

crystal-clear as ever, not to mention the same artistry and acting ability. These were started in 1958 when the singer was 73 and he made his final recording in December 1962 in *Ruddigore*, two months before his 76th birthday.

Concentration on recording has left out mention of many other activities- broadcasting for instance, as singer, talker, 'discjockey' and, behind the scenes, as Overseas Musical Director for the BBC for 3 1/2 years from 1944. The last spectacular broadcast as a singer was on the 11th June, 1966, from the Royal Festival Hall in a costume performance of *Trial by Jury*-he was then 81.

Talking to him today, we find him as amusing and lively as ever, full of endless stories, with his charming wife Olive Groves whose experiences almost equal his own) as a useful prompter. It has indeed been a great privilege to have been asked to join in the celebrations of a momentous 85th, having enjoyed George at his prime when I was but a mere short-trousered boy.

Peter Gammond, 1970

Author programme notes HQM 1200
"A Tribute to George Baker."



George Baker with Bridget D'Oyly Carte, 1964

Wikipedia's Life and career of George Baker

George Baker, also known as George Portland (and other recording pseudonyms), was born in Birkenhead. He studied violin, flute and piano as a child. At the age of 16, he served as organist and choirmaster at the Woodford Parish Church in Cheshire. He did the same at two churches in Birkenhead between 1903 and 1906. Baker studied singing with John Acton and won a scholarship to the Royal College of Music. There he studied with Gustave Garcia and was awarded a Patron Funds Grant to continue his vocal studies in Milan in 1914. He was married twice: first to singer Kathlyn Hilliard, who died in 1933, and then to Olive Groves, another singer and teacher, who died in 1974.

Baker first recorded for Pathé Records in 1909, while still a student. The change from cylinders to gramophone discs had just been made, and Baker was one of the earliest singers recorded on the new medium. In 1934 he recalled the experience as follows:

“We worked really hard in those days, for one song had to be sung perfectly at least six times. The records thus made would be played back again and further records made from them. The conditions under which we recorded were crude in the extreme. We sang in a tiny bare room and into a big tin trumpet, which was connected direct to the recording needle by a rubber tube. We sang collarless and in shirt sleeves, for the place quickly grew stifling. When electrical recording came in, this was all changed, and we now sing into microphones in beautiful rooms, not unlike

broadcasting studios.”

Baker recorded roles in the first British recordings of *Parsifal* by Richard Wagner, *Hiawatha* by Samuel Coleridge-Taylor, *Salome* by Richard Strauss and the choral movement in the *Ninth Symphony* by Beethoven. He recorded in a wide range of repertory, including as "Uncle George" in a popular early series of children's recordings, in dance band records, hymns, and in the once popular recording of *The Departure of a Troopship*.

In the 1920s, Baker performed with both the Carl Rosa and British National Opera companies. He also toured Australia for J. C. Williamson Ltd. in 1922-23, playing the roles of Lord Harry Coe in the musical revue *The Peep Show*, Hon. Andre d'Aubigny in *The Lilac Domino* and Blair Farquar in *Sally* (musical). During this tour, Baker made several recordings for the Aeolian Company. In later years, however, he rarely appeared on stage, and he only appeared professionally on stage in one Gilbert and Sullivan opera, at the Royal Festival Hall in a performance of *Trial by Jury*, when he was 81 years old. Baker never performed on stage with the D'Oyly Carte Opera Company, but he recorded many of the Gilbert and Sullivan operas with that company and others and was known for his excellent diction, which is crucial in their rapid-fire patter songs. He sang in the first complete recording of *The Mikado* (1917) and subsequently recorded a role (and sometimes more than one role) in nearly all of the G&S operas, most of them at least twice, into the 1960s.

He described the recording process in the early years as follows: “The first time we recorded the operas was in the days of the old tin trumpet, and principals joined in all the chorus-singing. When it came to our turn to sing in concerted numbers, we elbowed our way through the other singers to get to the trumpet in time.” Baker made his final recording as a singer in December 1962, in Gilbert and Sullivan's *Ruddigore*, a few weeks before his 78th birthday.

Baker was also in demand as an administrator. He served as the BBC's Overseas Music Director from 1944 to 1947 and spent thirty years as committee member, treasurer and chairman of the Royal Philharmonic Society. He was also the long-standing Honorary Secretary, and a trustee, of the Savage Club (which earlier counted among its notable members W. S. Gilbert and George Grossmith). He also served as Secretary of the Orchestral Employers' Association and for the Musicians' Benevolent Fund as a member of the committee.

Baker wrote two books on singing, *This Singing Business* (London: Ascherberg, 1947) and *The Common Sense of Singing* (London: Pergamon Press Ltd 1963) ISBN 0080104274161 He retired to Herefordshire in his final years and died in Hereford, a month before his 91st birthday.

Gilbert and Sullivan recordings

Baker made the following G&S recordings with HMV: 1917 *The Mikado* (Ko-Ko, Pish-Tush (part), and Pooh-Bah (part)), 1919 *The Gondoliers* (Antonio, Don Alhambra (part), *Duke of Plaza-Toro* and Giuseppe); 1920 *The Yeomen of the Guard* (Jack Point and Sergeant Meryll (part)); 1920 *The Pirates of Penance* (Major-General Stanley); 1921 *Patience* (Bunthorne

and Major); and 1922 *Iolanthe* (Lord Chancellor).

From 1924 to 1933, he made the following recordings with D'Oyly Carte: 1924 *Ruddigore* (Robin Oakapple); 1927 *Gondoliers* (Giuseppe); 1926 *Mikado* (Pish-Tush); 1927 *Trial* (Usher); 1929 *Pirates* (Major-General) 1928 *Yeomen* (Jack Point); 1929 *Iolanthe* (Lord Chancellor); 1930 *Patience* (Bunthorne); 1930 *H.M.S. Pinafore* (Captain Corcoran); 1931 *Gondoliers* (Duke of Plaza-Toro); 1931 *Pirates* (Major-General); 1931 *Ruddigore* (Robin Oakapple) 1931 *Yeomen* (Jack Point); 1932 *Princess Ida*. (Florian); and 1933 *The Sorcerer* (John Wellington Wells).

With Columbia, in 1931, Baker recorded *Gondoliers* (Don Alhambra and Giuseppe (part); *Yeomen* (Sergeant Meryll and Wilfred Shadbolt); and *Iolanthe* (Lord Chancellor). On the Sir Malcolm Sargent/Glyndebourne series, he recorded: 1958 *Pinafore* (Sir Joseph Porter); 1959 *Iolanthe* (Lord Chancellor); 1961 *Pirates* (Major-General) - 1961 *Trial* (The Learned Judge); 1963 *Patience* (Bunthorne); and 1963 *Ruddigore* (Robin Oakapple).

For the BBC, Baker recorded: 1966 *Trial* (Judge) and 1966 *Ida* (King Gama). He is also heard on a 1970 recording compiling many of his early recordings, called A Tribute to George Baker - Vintage Compilation. In 1973, for an LP set, *The Art of the Savoyard*, Baker recorded his reminiscences of Richard Temple, Henry Lytton, Bertha Lewis, C. H. Workman, Walter Passmore and other original Savoyards. (Pearl LP set GEM 118/120).

COLLECTORS I HAVE KNOWN

(CHAPTER FOUR)

New Zealand Collectors 1958 - 1963

Ray Bresanello was a teacher who lived in Wainuiomata. It seems, that sometime before he took up teaching, he had been employed by the Broadcasting Service, on the engineering side, a job which gave him access to one of the corporations buildings around Wellington in Marjoribank Street. It was here that some of the older recordings that were considered no longer necessary for use over the air, i.e. acoustic disc were stored. This might explain how Ray's disposals had a great number of H.Q. rubber stamps across the label! Be that as it may, it was with great delight I obtained my very first Fonotopia recording from him. Zenatello singing Celeste Aida. I can't remember if he ever told me how he acquired this recording. I imagine I must have been too polite to ask! This would have been around 1956, my first year of teaching at the Wellington Technical College. I think it was Ray who put me onto Joe Male, whose father was the local dentist. Be that as it may, I got to know Joe quite well and it was he who traded me a cracked black and silver label Columbia Grand Op-

era recording of Edourd de Reske. This crack had been secured by his father who had delicately drilled on the back of the single sided disc to fit a steel brace to secure the edges together. So there was an obvious advantage in having a father whose dentistry came into good use! The item by the way was the Infelice from Ernani. When I look back on one of my early attempts to catalogue my record collection, which was a hand written ring binder effort, I see lots of things which bring back all sorts of memories. For instance, I'm surprised to see I had over 20 titles by Heinrich Schlusnus as opposed to only six by Rosina Buckman.. Looking at this document, today, makes me wonder how my taste for what I collected was being shaped. Apart from keeping my mouth shut to start with and listening to what others said, it took time for me to formulate my own thoughts and feelings towards the recordings I was gathering together. Hence the crossing out and margin additions make interesting reading. Of course it will be impossible to look at my

I was very dependent on seniors in the game of what to listen for. Oddly enough, the most profound and dedicated record collector I encountered in my early years was a Lindsay Cowie who loved Toscanini. I would sit in his living room in Wadestown and listen to him expound on the interpretations of works I had grown to know through the Decca LXT LPs that came onto the market in the mid to late 1950s, interpretations by Ansermet, Beinum, Collins and Kleiber. While Lindsay's love of Toscanini stood out like a beacon in a world of passionless orchestral interpretations, I couldn't find any lover of vocal music whose devotion was worn on their sleeve like Lindsay - apart from two whom I only got to know briefly. First there was John Simpson, the classified advertisement manager at the *Evening Post* who eyeballed me and my reason for advertising for fellow collector's in his columns in 1958. John was passionate about John McCormack. He had a tenor voice which he used to great effect one night when I was managing "The Collorado", a Newtown string and black ceiling coffe bar with LP covers suspended. I filled in for the manager who was overseas during the school holidays. John turned up one night after the theatre and started to sing as he sat at the table. He started with Herbert Hughes ballad 'She moved through the fair'. The audience comprised a small group of tram drivers who'd just come off the midnight shift!

Then there was Alan Sadd, who

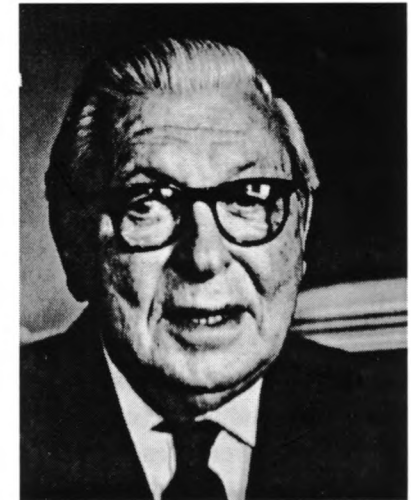
likewise adored McCormack and was astounded by my resolution that I could not see anything exceptional in his performance of Wolf's Ganymed! To this small list I must add Jack Henderson who was a Rosa Ponselle addict. I think I've already commented on him in a previous chapter. When it comes to passions, Jack would be up there with the best of them. I often wonder what happened to the oil painting he commissioned of her from some obliging artist which was on the wall in his living room which also housed a parrot and a pet possum at one stage! My lasting recollection of my induction into collecting records was a cautionary phrase I heard every time I made the acquaintance of a new collector. Without exception they told me "You're too late". What they said of course was correct, as my trips through junk shops proved. But where they went wrong was how determined I was to stay with it and wait until I had enough money to work exchanges from overseas.

Next time around I'll deal with these sources plus the inevitable problem we are all faced with when it comes to dispersing our collections as father time catches up with us all.



Listening to the Band.

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GEORGE BAKER 1885 -1974

We apologise for the rather indistinct captions to the postcards & photos.

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