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Conference Paper.

**A Recording Studio in 1930’s Glasgow: An overview of the studio, its owners and their contribution to the cultural life of a city in transition.**

Introduction

This is an initial research project on 1930s independent recording studios focussing on studios that existed outside of London, and more pertinently studios that did not have the financial resources of large record labels behind them. Labels such as EMI, HMV, and Decca funded very well equipped studios for their recording artistes and orchestras. The short-lived Gramophone Company (later EMI) opened Abbey Road Studios, that most iconic of studios opened its wide doors in 1931. Beautiful, capacious and a temple of acoustic perfection, the three studios (Millard, 2005, pg 286) opened to great fanfare with a recording session of the London Symphony Orchestra playing Elgar and being conducted by Elgar himself (Lawrence, 2012, pg 18). In the USA, during the 1920’s the most large recording operations were bank-rolled by record companies and this continued into the 1930’s (Schmidt Horning, 2013, pg 50). However, at that time in the USA entrepreneurs recognised that the recording business could be very profitable and independent studios and labels began to open their doors throughout the USA (ibid.). The Edison model of inventor, manufacturer and content producer as one was losing its appeal and men on the make recognised that the recording industry, just like the movie industry had proven previously, could be a potential motherlode of profit and riches. Find the right artist, record them, pay them peanuts and then rip them off and retire. The singing in to a tin can scene in “The Coen Brothers’ “Oh Brother Where Art Thou” isn’t that far removed from the reality experienced by early blues and country artists. However there were other less voracious players in the scene who actually made a massive contribution to the nascent independent recording studios sector. In the 1920’s the Gennett family of Indiana established a label and a studio to help support their other core business of Starr Phonographs (Schmidt Horning, 2013, pg 27). Piano sales and manufacture were also a core business that eventually became rapidly overtaken by the recording business. Gennett built a studio in their New York Offices for the important recordings but also built a smaller studio back in Indiana next to their record pressing plant. Recordings from this facility were frequently derided by the New York office for their poor quality but the Indiana studio’s open door policy to anyone and everyone and their chief recordist, Ezra Wikenmeyer’s guile and effort meant that this small studio recorded original sessions by renowned artists such as Bix Beiderbecke, Big Bill Broonzy, Jelly Roll Morton and Hoagy Carmichael. These artists were probably too “coarse” for major label studios at the time but their legacy exists far beyond the safe, family-orientated singers and performers who would have been the choice of the original A&R men of the recording industry (ibid.).

 At the same time musicians, businessmen and recording technicians were opening facilities mainly in London but also in other population centres such as Swansea (Snelson) and Bristol (The British Recording Service) (ED. Cook et. al., 2011, pg 144).

The conference paper will explore the economics, the culture and the operation of independent recording studios by focussing on a small recording business that traded in mid-to-late 1930’s Glasgow. Girmac was established by musicians and entrepreneurs Andy McElhinney and engineer Eugene Girot, hence the name. There is very little business archive information available about Girmac, and there is virtually none about any other studios in Glasgow at the time. Current literature notes that historically, independent recording studios in the UK and further afield have been generally very poor at keeping accurate commercial ledger (Schmidt Horning, 2013). Research into Glasgow’s business archives bears this out. There are some records of Girmac as a trading entity in the archive of the Edinburgh Gazette and also in Post Office telephone listings. This Gazette entry is dissolution of partnership notice. In 1935 Girot joined the BBC as an audio engineer and McElhinney continued with the company. Based on family interviews (Girot, 2015), the company was eventually wound up in 1938 and McElhinney continued to work for his father’s business Ramsay-Braddon before joining the RAF for wartime service.

Nonetheless, the very fact that there were active independent recording studios in Glasgow during the 1930’s is of great interest. Much of the literature regarding musical culture in Glasgow at the time focusses on live music and the role of the BBC. BBC Scotland at the time seems to be the sole *arbiter* of recorded music (Katz, 1980). Though there were many musicians and professionals who lamented the increasing use of gramophone records given their negative impact on lucrative live broadcast bookings. For example, the Glasgow Herald of January 3rd, 1935 reports of a particularly rumbustiousness meeting of the Incorporated Musicians in Buxton where esteemed Scottish composer Sir John McEwen suggested that the BBC should ban the use of Gramophone records. He despairs that in the previous three months, the BBC had broadcast a total of 400 hours of gramophone record playback [hearsay from The Glasgow Herald]. At the same meeting Sir John also launched tirades against “second-rate” foreign performers taking work from British musicians. Given that the UK and in particular the Empire Theatre in Glasgow has recently hosted Duke Ellington, Louis Armstrong and Cab Calloway (Ed. Molleson, 2015, pg 63) he may have been somewhat lacking in insight, though he was very likely referring to classical music performers. Nonetheless, the existence of Girmac and maybe other studios provides us with an insight into a wider and less restrictive recording culture in 1930’s Glasgow. As previously stated there may have been other recording studios operating in Glasgow at the time - Biggars Music shop (est 1857) apparently did run a recording studio business at that time based at 125 Douglas Street but so far, no further evidence has come to light.

To further this via correspondence with a pair of Gramophone record enthusiasts, one in Canada, the other in Edinburgh (Jobling & Bray, 2015)the names of other studios besides Biggars have come to light namely Hall and Barrie Recording Studios, 15 Brookpart Drive, Dennistoun, Glasgow.  Probably 1940s/1950s.

Gaelfonn Records, 102 Maxwell Street, Glasgow.  This was a company which issued Gaelic records.  All recordings were made at Maxwell St and the records were pressed by Oriole Records.  1955 to 1971/72.Orpheus Studio - who apparently made recordings at Greyfriars Church Hall, Albion Street, Glasgow in the 1950s.

I have also unearthed a 10-inch 78 recorded by Reeltone Records. Glasgow. No further information has come to light. However, I have still to come across any evidence of another studio in 1930’s Glasgow. The research is still in its early stages.

The paper will conclude with a brief comparison of the cultural and commercial legacy of Girmac in the context of modern independent studios via an interview with Emma Pollock of Chem 19 studios and Chemikal Underground Records.

A brief overview of Glasgow’s music and social scene in the mid-30’s in the context of class divisions and sectarianism

Glasgow in the 1930’s was a city in turmoil as heavy industry began to wither and unemployment steadily increased In addition Glasgow had developed an unwelcome worldwide *reputation* as a city blighted by gang violence and bitter sectarianism. The Scottish Chicago was a common description for the city (Davies, 2007). Street gangs such as Bridgeton’s protestant Billy Boys (and their junior wing the Derry Boys) fought brutal battles with their sworn east end adversaries the catholic Norman Conks [short for Norman conqueror]. Southside gangs were less sectarian and more territorial, for example the Gorbal’s gang The South Side Stickers had no particular religious allegiances but were equally brutal as street fighters and criminal enforcers. So why do I mention this criminality in this paper? I am trying to create an idea of the social framework in which Glasgow existed at this time and then contrast it with the lives of the middle class from whom McElhinney and Girot came.

Neither would have been a stranger to sectarianism. It existed in at all social strata at the time. There would have been companies, particular in the heavy industries such as shipbuilding where an applicant having a catholic name or a catholic school education would have resulted in their application being instantly assigned to the waste paper basket, no matter how qualified the applicant was.

In our interview (Girot, 2015), Sheila Girot tried to recall where Girot and McElhinney met. Initially she stated it was a Catholic school but then revised this. Her emphasis on the Catholic part indicates how important this was at the time as a social signifier. However it would not have had an adverse effect on their life chances given that both came from relatively well-off middle class backgrounds For example Andy’s father ran a successful confectionary company Ramsay Braddon who were best known for making the original fromage-type filling for Tunnock’s Tea Cakes.

However, given their comfortable backgrounds, what was more interesting is that both McElhinney and Girot decided in the early 1930’s to open a recording studio in the midst of a depression and a backlash from musicians and composers regarding gramophone playback on radio. We will discuss their potential motivations later in the paper.

To dwell on the violent reputation of this “No Mean City” [pub. 1935] would be to do a massive disservice to a population centre that was considered the “Dance Capital of Europe” in the 1930’s. The legendary Barrowlands Ballroom opened in 1931 and many other ballrooms plied their trade at the same time Glasgow was also referred to as “the most swing conscious part of Britain” (quote from Melody Maker 1938, Bailey, 2007).

In addition, The Empire Theatre in Sauchiehall Street played host to a glittering line-up of musical stars from the USA such as Duke Ellington [1934], Cab Calloway [1934/35], Louis Armstrong [1933 and 1934] and many others. One notes that Armstrong’s initial reception form the notoriously difficult-to-please Empire audience was mixed with some of the audience walking out. Critics were also divided with one Evening News reviewer describing the performance as “Hot rhythm run amok; Harlem Madness”. However, by the time Cab Calloway made his first appearance at the Empire the audience almost “hi-de-hied” the roof off the theatre (Ed. Mollenson, 2015 ). In 1938, Fats Waller caused a sensation when “he opened at the Glasgow Empire sporting a tartan Glengarry and playing a swing version of Loch Lomond” (Bailey, 2007). Acts at the empire ranged from music hall acts such as Harry Campion, pantomime and popular theatre and some of the pioneers of “Hot Jazz” such as above.

McElhinney and Girot were afficionados of big band jazz. However, when we take a closer look at the incomplete Girmac discography it is evident that the studio did not specialise in that genre and offered a more general recording service. In order for the studio to survive there was no room for specialisation.

A general overview of recording technology of the 1930’s.

The electrical recording revolution began in earnest in 1925, by which time microphone and amplifier technology had been developed to the point where it was a significant improvement on acoustic recording methods (Schmidt-Horning, 2013). Advances in electrical recording had a significant influence on the way musicians and vocalists delivered their performances in the studios. Vocalists no longer had to project loudly in order to be heard above the accompanying band. In the longer term this resulted in the subtle and intimate “crooning” style deployed by artists such as Bing Crosby and Frank Sinatra. Electrical recording also impacted on the instrumental line-up of studio bands. In 1927, Eddie Condon’s band featuring Gene Krupa were the first to use a full drum-kit in a studio environment; OKeh studios in Chicago (Schmidt Horning, 2013, pg 46). Prior to this, the prevailing opinion amongst recordists was that the volume of full drums would “knock the needle off the wax and out into the street”. However, Condon persuaded the recording director to try one take and the final result became a sensation amongst musician at the time (Condon, We called it Music, pg 158).

Wax discs were the prevailing professional recording medium in the early 1930’s though the expense of a wax master was a significant cost to the smaller independent studio or keen amateur (Morton, 2004, pg 97). Acetate discs, introduced in 1934, were considerably more economical and had a lower noise floor (Millard, pg 289). These discs, once recorded onto, could be played back instantly which made them very useful for radio stations (mainly in the USA) who wished to carry out “air-checks” or off-air recordings. The disc master was made of aluminium and coated with a black [nitrocellulose lacquer](https://en.wikipedia.org/wiki/Nitrocellulose_lacquer) commonly known as “acetate” though actual cellulose acetate was not used beyond 1934. The acetate master was also used to manufacture stampers for pressing large numbers of records (shellac). The term acetate continued to be used to describe initial test pressings of recordings up until the 1980’s.

The late 1920’s and 1930’s also gave rise to the concept of high fidelity amongst manufacturers of radios and phonographs (Morton pg 94). The quest for this rather opaque idea, a chimera prompted significant research into recording and reproduction, most notably by Bell Labs (USA) and EMI (UK). Widening the frequency range of reproduction and eliminating or reducing background noise were two of the main goals of this research Morton, pg 131) Early stereophonic sound systems were patented by Allan Blumlein at EMI and ancillary research looked at how moving coil technology could improve the performance of cutting heads. The primary driver for “high-fidelity” were the requirements of the serious music buff who wished to listen to concert hall recording that “captured the performance as closely as possible” (Ed. Cook et. al., 2009). This prompted engineers in larger facilities to use multiple microphone techniques developed by recordists in the movie industry. However, small independent studios still tended to use a single microphone and were thus restricted in the range of recordings they could make (Millard pg 285).

Major recording studios compared with the independent recording sector of the 1930’s.

There is this fallacy that home studio and project studios are a relatively recent phenomenon enable by the increasing availability of relatively cheap but high-quality recording technology. Many musicians like to refer to this as a democratisation of the technology, enabling non-experts to infiltrate the world of the recording professional and perhaps beat them at their own game. One only needs to consider the plethora of from-out-of-nowhere chart hits created by bedroom producers.

In the early 1930’s there were numerous technical publications catering for radio enthusiasts. The advent of electrical recording galvanised an entire generation of music listeners and creatives. Acoustic recording had been a mystery shrouded in a mystery where the most-accomplished practitioners learned their craft via empirical experimentation and kept their discoveries closely guarded (Schmidt-Horning, 2013). Then, in the 1930’s the first wave of recording technology democratisation became a reality. In the USA the Presto Recording Corp pioneered the use of the [aluminium discs 1930, Acetate 1934] (Morton, 2004, pg 121) lacquer-coated aluminium disc that could be used by “home-recording buffs”. (Scmidt-Horning, 2013)

In the UK, initial home recording devices of the early 1930’s were little more than “acoustic Dictaphones” such as The Mivoice Speakeasie and Fay Acoustic Home Recorder. (Cambridge Sound Recording, 142). Recorders with bigger pretensions such as the Parmenko were also not taken seriously by professionals despite costing twice the price of a car (Ed. Cook, pg142).

Taking on the misanthropic mantle of Theodore Adorno, cultural philosopher Walter Benjamin argued that technical reproduction destroyed the aura of art in 1936, however he also had to grudgingly admit that it could also democratise art (ed. Braun 2002, pg.220). . Home recording is a perfect example.

However, if home recording is not a new development, the same could be said for semi-professional project studios and independent studio operations. As we have seen before, there have always been the high-end, record company funded temples of sound such as Abbey Road. In these studios the acoustic space was everything but they also invested in the most advanced and highly-speced cutting lathes, microphones and employed highly-skilled professionals who wore white lab-coats in keeping with their technical status.

*As an aside the major label owned recording studio is fast becoming a rarity worldwide. Sony Music Studios in Whitfield Street, London closed in the early noughties and in 2012 EMI divested itself of the ownership of Abbey Road which had been one of its assets since 1931. Infact, in 2009 Abbey Road came under threat from residential property developers who recognised the potential for very lucrative high-end flats in St. Johns Wood. Luckily the government and English Heritage stepped in to list the building. What a shame that the same did not happen for Glasgow’s CaVa studios.*

Independent recording studios in London, did not have this luxury of such high budgets, however they did have the distinct advantage of being at the centre of the UK music industry and could pick up work from artists and song-writers seeking demos as well as making off-air radio transcriptions (ed. Cook, 2011, pg 141).

There were a number of highly regarded independent studios who plied their trade in the south. Cecil Watts, the pioneering inventor of an instantaneous lacquer-coated aluminium disc recorder, ran the M.S.S. Recording Co. Ltd.

However, there was also Star Sound Studios, The Modern Recording Co., Mercury Sound Recordings and Levy’s Sound Studios based in London along with the British Recording Service in Bristol. Levy’s in particular was particularly celebrated such that when it opened its doors in 1931, the September issue of “The Gramophone” declared triumphantly that “at last a really first-class recording studio has been opened”. (Ed. Cook, 2011, pg 144)

Independent studios outside this circle of commercial safety were really only in a position to pick up the scraps though some did thrive in Wales and Manchester and further afield for example Snelson in Swansea.

Girmac as an independent Recording Studio and a creative business in Glasgow.

One has to wonder why McElhinney and Girot decided that a recording studio in central Glasgow was a strong commercial proposition. Though Glasgow was a “dancing mad city” (Ed. Bell, E and Gunn, 2013) there was not a significant pool of musicians who could afford expensive recording sessions (Gorot, 2015). So what is the context for this? Both Andy and Eugene came from relatively comfortable backgrounds and could have entered family businesses. However, according to family interviews (ibid.) they were both keen musicians and members of dance bands. Andy played Violin and Sax, Eugene Drums and Piano.

Andy’s band was titled the “Moonlight Serenaders” according to correspondence with (Josephine Clark, his sister). Eugene’s widow could not recall what bands Eugene performed with but she did relate his recollection of how difficult it was to travel to gigs with his drums via the tram system and how he had to sit up beside the driver.

However, the involvement of both studio owners in a Glasgow music scene resonates with the motivation of current Glasgow studios such as La Chunky (my studio), Chem 19 and others. As far as independent studios are concerned you do not start in this business to make it rich. It is a passion. The only way to make money is to own the property the studio is based in and sell it at a massive profit - CaVa Studios for examples (personal conjecture).

In my interview with Emma Pollock of Chem 19 she drily noted that a recording studio “from a business perspective, the Dragon’s Den type perspective, studios are a disaster so why would anyone do that. There’s got to be that genuine love [of what you do]” (Pollock, 2015).

Girmac was initially based at 111 Union Street. McElhinney and Girot rented a commercial property and built the studio from scratch using designs from Girot and contracted builders (Girot, 2015). According to his widow Girot had been studying dentistry at “the tech” now known as Strathclyde University but “he wasn’t very good at passing the exams” (ibid).

McElhinney had aspirations to be a doctor but these were stymied by his father who wanted him to join the family business. According to Sheila Girot, her future husband met Andy McElhinney while both worked at a musical instrument shop. Pattersons in West Nile Street, Glasgow, sold instruments and sheet music and also ran a lucrative side-line in radio repair. Also according to Sheila Girot, Eugene was often required to assist with this side of the business, hence his technical understanding of audio technology.

The location in Union Street is a very short distance from Central Station and would have been an expensive let. The address still exists today and is hosts small businesses though judging by the number of vacant units business is not very good just now.

Business was better in the late 1930’s according to the 36/37 Post Office annual Glasgow directory as the commercial properties were all occupied. The studio was based on the third floor sharing this space with four other businesses. None of the other businesses in the entire building appear to be music related so one must show some admiration for Girot’s sound-proofing and acoustic design skills.

However, perhaps their neighbours finally had enough of the racket as the 1937/38 edition of the Post Office directory lists Girmac at a new address in 235 Bath Street. Unfortunately I have been unable to ascertain what prompted this move, though financial considerations are most likely.

So let’s take another look at the Girmac discography as compiled by gramophone enthusiast Ken Jobling (Jobling & Bray, 2015).

One of the key questions that arises in considering Girmac’s day-to-day operations is this. It is highly likely they were recording to wax masters and then possibly acetates from the mid-1930s. (Jobling and Bray, 2015)

Through correspondence with Jobling and Bray, I have managed to ascertain that Girmac must have had their own stamping cutter for the actual master numbers but where the actual masters were sent is still uncertain. Sheila Girot did make the point that the two studio owners were fairly lackadaisical and not very business-like about their dealings with the actual pressing plants – for example she recalls that they would order 250 pressings when an order for 300 pressings would have been cheaper under a bulk discount (Girot, 2015).

My email contact Colin Bray sent me this helpful information

However, what I did notice was the indented ring about 3/4 inch diameter
around the spindle hole.  This is not the same as an HMV/Parlophone = EMI
product.  Not the same as Levy's/Levaphone either.  I don't have any
Linguaphone records to compare it with, nor any British Homocord products
from that period.  I do, however, have several mid 1930s British Vocalion
'Swing Series' records (this label started in 1936) and they look
identical to me.  The Vocalion label in Britain was acquired by the
Crystalate record Company in 1932 and they were mid-sized company rather
than EMI and Decca who were the big two and didn't do much private
pressing.  At least if they did they would have had their name on the
label somewhere I think

I cannot delve this deeply into this detail just now, but I am glad someone else has.

What is also quite curious, is that the discography reveals a number of what seem to be external recordings outwith the studio. Another phrase for this would be the BBC OB (outside broadcast). For this to be possible it is very likely Eugene was using a Cecil Watts Direct to disc recorder or similar (Ed.Cook 2011 pg 142). Obviously tape was not an option despite the misinformed belief of some that Magnetphon technology was in wide use from 1935. Tape was explored but considered a novelty and not of sufficient quality. The BBC first proper mobile recording vehicle/studio was not commissioned into service until 1937 and used disc technology. However, an early potentially lethal form of steel tape technology called the Blattnerphone was used by the BBC in the late 30’s. Eugene Girot operated one of these behemoths at BBC’s Maida Vale studios as Sheila Girot recalled during the interview. In 1935, Girot joined the BBC as a sound engineer, hence the dissolution of partnership notice. However, Eugene continued to make mobile recordings in his spare time.

The studio continued under the ownership of McElhinney but it is unclear who actually worked in the studio as McElhinney was back working in his father’s business. The dissolution of partnership notice does list one of the legal witnesses as Stanley Smith, sound engineer and he may have taken care of day-to-day business. However, Sheila Girot remembers him purely as a friend/associate of Girot who had nothing to do with the studios. She also recalls that he “was a bit of a rogue” and that she thinks he ended up in prison (Girot, 2015).

The US recording industry continued to thrive in the late 30’s and into the 40’s but much of the nascent independent British recording industry had to come to a halt. The main players during the war years were the BBC, and some of the larger label-owned studios such as Abbey Road. The existential threat of Nazi dominance of Europe concentrated the greatest minds on the war effort. Most audio engineers eg. Allan Blumlein were co-opted into radar research.

Eugene “Gerry” Girot was deployed to the Far East where he was a BBC radio engineer with a convenient Captain’s rank in the army so he could come and go within army camps. In India He was assigned to work for Earl Mountbatten building him a radio broadcast studio in India. After the war he continued working for the BBC in Scotland and retired in 1970.

Andy McElhinney joined the RAF in 1940 and eventually served in Normandy after the D-Day landings before returning to work in his father’s business.

Case Study: Comparison with Chem 19.

My initial research into Girmac indicated that the business was both a recording studio and a small record label. I immediately made the connection with the Scottish Studio, Chem 19 and the label Chemikal Underground. It soon became apparent that the Girmac label was merely an imprint on the discs that they pressed for paying clients. The only think Girmac has in common with Chem 19 is that they are studios.

However, I still met up with Emma Pollock of Chem 19, I discussed Girmac with her and she was also very curious about how where they pressed their records. I have been investigating this and there is no definitive answer. Correspondence with vintage recording enthusiasts has been helpful but inconclusive. Pollock did point out that the relationship any label has with a pressing plant is crucial and for someone like Chemikal Underground it is one of trust (Pollock, 2015). The recent resurgence of vinyl is an interesting development in the dynamics of the music industry but for a label like Chemikal Underground, vinyl has never really gone away.

Emma Pollock tried to define what makes a proper integrated and successful recording business. . Some of the key attributes she highlighted are the quality of equipment and the competence of the engineers. To me this is also very important and judging by the recordings that I have heard from Girmac , this was the intention with Girmac though some of the recordings are quite variable in quality, even given the technical standards of the day. Presumably, the fiscal investment in Girmac studios was not sufficient for them to acquire the very best professional equipment.

Pollock also pointed out that studios may aspire to being an international business with clients from the US, Europe and further afield the reality is that the local market is what sustains a studio, in Chem 19’s case this is the central belt of Scotland. For Girmac, their market may have been much more limited.

Conclusion

The very fact that a commercial recording studio existed in 1930’s Glasgow is fascinating. Not because the technology was new but mainly because one has to wonder how they hoped to maintain the business and make a profit. So, why did Girot and McElhinney decide that a recording studio in the heart of Glasgow would be profitable or even viable. Remember, they rented a commercial property in a very expensive part of Glasgow right next to Central Station. Personally I think they opened a studio for the same reasons that people have opened studios since Thomas Edison developed the phonograph at his Menlo Park complex. They loved music and technology and a studio is the most perfect marriage between the two.

They were lucky. Sheila made the point that both came from relatively comfortably-off families and that both these families invested in the studio. However, I have been told that in 1935 Girot’s family pulled the plug and the studio should have folded. Sheila also noted that perhaps “they were too early” in the business and I concur. The list of clients in the discography is not particularly notable. Girmac studio would have suffered from the key problem that plagues all provincial studios; successful musicians and artists tend to record in big metropolitan areas where the industry infrastructure is most concentrated. Bob Anderson in his book chapter “Clan Balls, Luvvers and Incredible Strings: Popular Music in 1960’s Glasgow” from The Scottish Sixties: Reading, Rebellion, Revolution, sums up the problem when describing Glaswegian singer Lulu’s career. At the age of 15, she had to move to London, “where her manager, press agent and label were all based.” It would have been the same in 1930’s Glasgow and it is the same now. Plus Ca Change (with some honourable exceptions).

NOTES from correspondence with Ken Jobling:

Another request in July of this year for a copy of

Jazz Oracle CD was from someone researching the

history of student drama in Edinburgh and was keen

to hear the Edinburgh University sides. Again,

I'm still in correspondence about this.

- About 1000 copies of the Eura-Optimists record w

ere produced for sale at 1/6

- Eura stands for Edinburgh University Rag Associa

tion

- It was a variety show which toured the Borders i

n the Easter vacation and then performed in

Edinburgh during charities week - 24 April til 2 M

ay 1936. I've just recently checked the British

Library's online newspaper archive and found that t

he show was staged at 11 locations in the

Borders. and East and West Lothian (13 to 25 April)

 and was featured on Scottish Regional radio on

30 April.

- A letter in the student newspaper dated 12 May f

rom the show's organiser said that many of the

records were unsold and begged students to buy them

 in order to avoid a financial loss. The letter

also admitted that “unfortunately the recording is

rather bad”.

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