



The following pages trace the history and progress of EMI (N.Z.) Ltd formerly known as 'His Masters Voice' — a Company formed in New Zealand in 1926 as a subsidiary of The Gramophone Company of England.

Today EMI (New Zealand) Ltd employs more than 300 people, is the largest manufacturer of Records and Cassettes in the country and is market-leader in music sales.

Our involvement in Local Recording is emphasised by the recently completed Studio complex which houses the most modern equipment. Our Studio employees are the most experienced and professional in the N.Z. Recording industry and it is here that most of the major local Artists will be recorded for release within N.Z. and overseas.

Additionally, we have a nationwide chain of 16 Retail shops that are acknowledged as the nations leading Record specialists, and a thriving World Record Club famous for its depth of

catalogue and quality of Repertoire offered.

We believe our facilities to be the finest available but even more important the special skills and talents of our employees place us in a unique position to take full advantage of the rapid technological advances being made in our industry.

It is these talents and creative skills that will ensure that the progress of the last 50 years will continue and we are confident that EMI will remain the household name synonymous with quality and service associated with our famous predecessor HMV.

M. S. WELLS
Managing Director
EMI (New Zealand) Limited

THE BEGINNING 1926

From 1910 until 1926 HMV was represented in New Zealand by Messrs E. J. Hyams who held the licence to distribute HMV recordings and gramophones on a 5 percent commission basis. At this time the main Australasian agency for His Master's Voice was in Sydney. In 1926 it was decided by HMV in England to form its own New Zealand company and on 10th May 1926, His Master's Voice (New Zealand) Limited was incorporated with an authorised capital of 50,000 pounds. Mr E. J. Hyams was the principal shareholder as Managing Director and Mr Alfred Wyness was also a shareholder as Director of the company. The Gramophone Company Ltd of Hayes, England, who held 25% of the shares, was represented on the Board by Mr W. Manson, Managing Director of their Sydney subsidiary. A year earlier The Gramophone Co. of England had established a record factory in New South Wales and in 1926 the first Australian pressings went on sale in New Zealand.

On Mr E. J. Hyams retirement in 1931, the Gramophone Co. of Hayes acquired all the shares of HMV (New Zealand) Limited and Mr Alfred Wyness became Managing Director. In these early days, HMV handled a diversity of products, assembling toasters, radios, radiograms, irons and even bicycles in the old Wakefield Street premises. Steel gramophone needles were imported from England in quantities of one million at a time and even after World War II, HMV was importing portable wind-up gramophones, mouth organs, piano accordians, trumpet mouthpieces, vacuum cleaners and valves. Gramophone records were naturally an important side of the business and these were imported from England, Europe and after 1926 from Australia as well. From 1910 HMV imported single sided records, followed by double-sided 10 inch discs. Up until 1926 these were all acoustic recordings but 1926 saw the advent of electrical recordings and after that time, all records released were recorded on the new electrical equipment. HMV's first release of an electrical recording was of 'The Messiah' on the HMV label.

In April and May 1926 Mr Ernest Dawson, a well known record dealer in Manners Street, Wellington held two recitals of music played on the No 4 Sound Box gramophone. The recitals took place in the Concert Chamber of the Wellington Town Hall and were well attended.

In 1927, Parlophone Records of Australia came to New Zealand to record Dean Waretana and Anna Hato at Rotorua during the Royal Visit of the Duke and Duchess of York. The original UK release featured a photograph of a Maori chief on the label.

In 1930 New Zealand made its first step into the budget records market. Columbia's budget product was marketed on the Regal Label and HMV's released on the Zonophone label.

During this year HMV began importing radio gramophones although wind-up gramophones were still selling well. The great events of the year for HMV were the launching of the new HMV gramophone with the 'International' Horn, and the setting up of a radio department at the Hyams building in Wakefield Street, Wellington. The radio department was set up by Mr Alfred Wyness to handle imported radios from Britain and America.

Throughout the thirties, the popularity of jazz became more and more pronounced. One of the best —

selling records of that early jazz era was the first recording of American bandleader Rudy Vallee and his Connecticut Yankees playing the now famous 'Stein Song'. Equally as popular was Guy Lombardo and his Royal Canadians. On the 21st of March 1931, the Gramophone Co. of Hayes and their biggest rival, the Columbia Graphophone Co. of Britain, merged to form Electrical and Musical Industries (later abbreviated to EMI). In New Zealand HMV began handling Columbia and Regal Records as well as the HMV and Zonophone labels. On March 21st 1931 HMV in England released a record of the Wellington Carillion Bells, recorded at Hyde Park, London. Miss Gladys Watkins, who later became Carillion player in Wellington, recorded 'The Bells of St Mary' and 'Annie Laurie'.

In January 1933 Regal and Zonophone merged to form the now famous Regal Zonophone label. Artists recorded on that label include Gracie Fields, George Formby, Lew Stone and Joe Loss (who, more than forty years later, still records for EMI).

In 1935 EMI in England signed a contract with English Decca (which was formed in 1929) for a pressing agreement with HMV New Zealand. Decca records were pressed in Australia.



THE RECORD REVOLUTION 1956

In 1956 HMV (NZ) Ltd began pressing Capitol Records. The previous year EMI (UK) had bought most of the shares in Capitol's American operation although EMI (UK) did not release Capitol in the UK until 1957. Capitol is now fully owned by EMI and operates as our North American subsidiary. The first local recording for HMV was



Paul Walden's "Poor Little Fool"

made in the Wakefield Street cafeteria in 1958. The 45 rpm record was 'Poor Little Fool' by Paul Walden backed by the Mana Quintet. The record made the charts and was shortly followed by NZ's first locally made 10 inch lps — recorded at the NZBC by Jack Thompson and John Parkin respectively. The biggest selling local single in 1955 was Johnny Cooper's 'One By One c/w Look What You've Done'.

1956-66 involved two musical revolutions. Rock 'n' Roll boomed in the fifties, with a young audience who had the money to buy record players

and rock 'n' roll records. Cliff Richard and the Shadows were one of HMV's biggest selling groups in the late fifties and a New Zealand tour helped to boost sales to record proportions.

The second musical revolution began in the early sixties with the Mersey sound, and later became known as the British pop revolution. EMI (UK) had signed the Beatles and HMV (NZ) had rights to the Rolling Stones through the Decca Label.

This music brought a new wave in recording techniques and stereo equipment became more readily available on the New Zealand market. At the Wakefield Street head office in 1962, the old Glide Skating rink was demolished and the bulk store and cafeteria were moved into the main building. A year later HMV bought out the Lotus recordings studios in Wakefield Street, Wellington and from 1963 to 1966 this studio was responsible for producing early New Zealand hits by such artists as The Howard Morrison Quartet, Patrick O'Hagen, Maria Dallas and Dinah Lee.

In March 1960 the World Record Club (a division of EMI) was launched, offering classical recordings for 10/-. This was a resounding success and at the end of the first week, 14,699 members had been enrolled. After one month, membership had grown to over 23,000.

In the early sixties the HMV record factory began remilling deleted albums. The chips were used to make 45 rpm records, a recycling process which continues today.

In 1963 HMV (New Zealand) put out its first album catalogue for the general public.

During the early sixties HMV expanded its manufacturing interests by the purchase of shares in N. R. Cunningham Ltd., a Masterton based company producing washing machines, refrigerators, and deep freezers. This involvement continued through until 1973 when EMI sold these shares to Simpson Pope Industries and divorced itself totally from that type of product.

As part of the sell-off transaction from the Masterton group, EMI took over total shareholding in what was then the Columbus chain of retail appliance outlets. Within the first year the name of these shops was changed to EMI Music Centres and the operation was set up to sell a range of stereo equipment together with records. Later this operation was combined with the record shop operation to give fifteen shops in total, spread throughout the country. The retail operation continues to thrive, with branches in Auckland, Napier, Hastings, Taihape, Rotorua, Tauranga, Lower Hutt, Wellington, Timaru, Westport, Greymouth, Christchurch and Dunedin.



Johnny and The Hurricanes



World Record Club, Bond Street. 1960

THE STEREO BOOM 1966

Throughout the sixties, as the record business grew and advanced, HMV expanded more and more. In 1969 HMV (New Zealand) Limited released its first range of budget albums on the Regal label. This was the name Columbia had used for its budget records back in the 1920's. In the late sixties, the local recording scene flourished, and with the advent of television, New Zealand's first 'pop

our current Managing Director, who came to New Zealand from EMI in Argentina. In February 1975, EMI's head office moved to a new, specially designed building in Lower Hutt and in April of that year the EMI record warehouse vacated the Wakefield Street premises and moved to the new Distribution Centre on the Hutt Road. In August 1976, the old Wakefield



EMI Records Staff Conference. Chateau 1973

stars' emerged. Perhaps the most popular of these was Mr Lee Grant, but artists such as Allison Durbin, Maria Dallas, Craig Scott and the Simple Image all attracted large followings.

On the 1st of February 1973, Mr A. J. Wyness retired as Managing Director and was succeeded by Mr Leslie Hill from EMI (UK). Among other things, Leslie Hill was responsible for the restructuring of HMV (New Zealand) Limited and during his short stay, he set about creating a new image for the company. During this time the brown goods factory at Elsdon (producing radios and stereo equipment) was completely taken over by HMV.

On May 1st 1972, HMV (New Zealand) Limited, in keeping with a worldwide policy, changed its name to EMI (New Zealand) Limited. In July 1974, Mr Leslie Hill returned to EMI in London where he is now Managing Director of EMI Records. He was succeeded by Mr Mike Wells,



Street building, which had housed EMI for twenty-five years, was demolished.

Once the head office and warehouse move to Lower Hutt was completed, work began on the new Recording Studios to complete the EMI complex. The studios which were completed in August 1976, offer the most modern recording facilities in the Southern Hemisphere.

Now with the cassette department and covermaking machines installed at Lower Hutt, the EMI complex, employing over 300 people, is complete.

We've come a long way in the last fifty years. Here's to the next half a century!



TODAY



M. S. Wells, Managing Director



D. Snell, Technical Director



P. Matthews, Financial Controller

BRIEF STATEMENT OF COMPANY OPERATIONS

EMI (New Zealand) Limited is a subsidiary of EMI Limited, a U.K. based company with operating subsidiaries in over 30 countries. EMI Limited describes itself as 'The International Music, Electronics and Leisure Group'. Worldwide business interests of EMI Ltd include records, music publishing, musical instruments, hotels, restaurants, television, theatres, film production, cinemas, squash courts, other leisure activities and electronic products of many kinds. EMI (New Zealand) Limited employs over 300 people with branches in Auckland, Christchurch and Dunedin.

EMI Lower Hutt



Reception area EMI Head Office



**The Directors of EMI (New Zealand)
Ltd are:**

Chairman	J. M. Kuipers
Deputy Chairman	H. P. Ralph
Managing Director	M. S. Wells
Technical Director	D. Snell
Director	S. Shrimpton
Director	P. A. D. Duffell
Director	N. M. Smith
Director	F. Foster
Secretary	M. H. Hoy
Financial Controller	P. Matthews

**EMI Companies at present trading
in New Zealand are:**

EMI (New Zealand) Limited	(Holding Company as well as being responsible for all marketing activities)
EMI Manufacturing (N.Z.) Limited	(Record Factory)
EMI Music Centre Limited	(Retail Audio equipment and Record shops)
EMI Record Centre Limited	(Retail Record Shops)
World Record Club Limited	(Mail Order Record Club)



Record Sales Office



EMI — Auckland branch



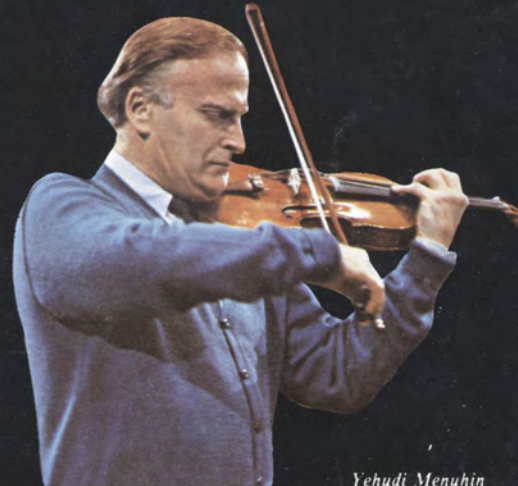
EMI Recording Artist, Annie Whittle



The Bay City Rollers



The EMI-Scanner



Yehudi Menuhin



Sound Room at Head Office



EMI Recording Artist, Mark Williams

EMI Recording Artist, Fred Dagg



EMI Studios — 16 track Neve Desk



Facilities in the 'old' studios.

STUDIOS

EMI RECORDING STUDIOS

The history of EMI Recording dates back to 1963 when HMV bought out half shares in Lotus Recording Studios, situated at 42 Victoria Street, Wellington. In 1960 Lotus Recording Studios were initiated and privately owned but in 1962 they were sold to the company of Green & Hall Ltd. It was with this Company, one year later in 1963, that HMV owned 50/50 shares.

In 1964 HMV bought out Green & Hall and thus owned full shares in Lotus Recording Studios. At this point the name Lotus was dropped and HMV Studios were formed, fully owned by HMV (New Zealand) Ltd.

In 1966 HMV Recording Studios moved from Victoria Street, Wellington, to join the HMV Main Office in Wakefield Street, Wellington.

All recording and cutting facilities were Mono until the introduction of Stereo recording in 1963, when HMV imported the first Stereo recording machine into New Zealand — It was an Ampex 350/2. As Stereo cutting facilities had not yet arrived in this country, it was necessary for the recorded tapes to be sent to either Australia or France for cutting and the Mothers were sent back to HMV in New Zealand for processing. One of the first stereo recordings sent to France

from New Zealand for cutting was a record by Kiri Te Kanawa. During these early years the HMV Studios were responsible for recording such hits as Dinah Lee with the ever popular 'Blue Beat' and Maria Dallas with her hit 'Tumblin' Down'.

In 1966 to coincide with the move of the Studios to Wakefield Street, HMV imported a Neumann Stereo Cutting Lathe which was the only Stereo cutting Lathe in New Zealand for as long as 5 years. Also in this same year HMV imported a 4-track recording machine and doing so was the first to offer such facilities in New Zealand.

In 1969 HMV extended its recording facilities by the introduction of 8-track recording.

In May 1973 HMV changed its name to EMI (New Zealand) Limited bringing about the present name of EMI Recording Studios.

In 1975 16-track facilities were installed, giving EMI (New Zealand) Limited the latest EMI/Neve Desk fully equipped for Quadrophonic Sound, and the latest JBL Speakers.

The move to Wakefield Street coincided with the rapid growth of our recording studios and the number of popular artists who recorded with us increased. Allison

Durbin recorded her greatest hit 'I Have Loved Me A Man', Lee Grant made history with 'Thanks To You' and popular New Zealand groups such as 'The Fourmyla' and 'Simple Image' paved the way for local N.Z. artists. More recently Mark Williams, Fred Dagg and Rockinghorse have all received Gold Discs for I.p.'s they recorded at EMI.

To complete the expansion of EMI Recording Studios, in July 1976 the Studios moved to a new complex in Lower Hutt. Adjacent to EMI's Main Office, and with a value in excess of half a million dollars, the Studios give EMI New Zealand the most comprehensive recording facilities in the Southern Hemisphere.

New Zealand can now offer local and overseas artists a standard of recording comparable with any studio in the world.

With a total area of approximately 6000 sq ft, the Studios house four separate Recording Studios and two disc cutting suites.

With our New Studio Complex and a team of professional engineers involved with operation, the future looks very exciting for the recording side of EMI (New Zealand) Limited.

Star of the sixties, Dinah Lee



Studio Manager Frank Douglas at the disc-cutting lathe.



RECORDS



*Jim Moss,
Marketing Manager*

The manufacture of a record involves a number of different processes all of which take place through the various departments at EMI's modern facilities in Lower Hutt. Today the EMI Factory employs 106 staff members and is responsible for the production of over 2 million LP records per year. EMI and WRC combined account for 1.3 million of these — the balance being spread over contract work from outside the Company. The Record Sales Office is the administration centre of our record operation and encompasses the selection of product (the A & R Department) through to the payment of artists' royalties, promotion and the marketing of finished product. Record Sales also incorporates a racking operation for budget records and a classical department.

After a sample record has been auditioned by our A & R Dept. the master tapes are ordered and received from our overseas companies. In the case of a local artist or group production, the mastertapes are recorded at the EMI Recording Studios and auditioned, on completion, by the A & R Dept. In the Pre-production and Planning Dept. the wheels are set in motion for the

production of covers, labels and albums. The Record Sales Dept. decides on marketing aspects and at this stage advertising and promotional material is prepared.

The next step of the record process is the Disc Cutting operation. An order is sent to the Recording Studios where the mastertape is transferred onto an acetate and this disc is then handed to the Matrix Dept. in our record factory where it undergoes a number of physical and chemical changes before emerging as a master disc. From the master disc a mother is produced and from the mother a shell or stamper is made. This entire process takes approximately 24 hours but with modern facilities in our Matrix Dept. 45-50 shells are made per day. From here we move to the pressing room



Record press — EMI Factory

where we have twelve l.p. presses and four 45 rpm presses which often necessitates shifts day and night to keep up with production. In this Dept. the two shells required to make a double sided record are placed on the press with the labels placed face down. The preheated record compound or biscuit is extruded from an adjacent machine and placed on the lower shell. The press automatically closes and squeezes the biscuit into the minute grooves. The pressing process takes 28 seconds for an LP and 22 seconds for a 7". The familiar black disc is then trimmed around the edges and the disc is carefully placed on a spike. One disc from each press is taken to our testing room and tested for any extraneous noises.

Labels and covers have to be ordered to coincide with the press run so as to avoid delays. The label backgrounds are printed outside EMI but overprinted in our Label Printing Dept with a Multi-lith machine. Covers are also printed outside but are overglossed and formed on our

newly installed Cutting and Creasing machine.

From the pressing room the records are taken to the Packing Dept. where they are inserted into plastic sleeves and into the record cover. From the packing room the records are transported to the Distribution Centre where they are stored and distributed as required to the record retailers for sale to the general public.

Also within our Factory is the very important operation involving Cassette Production. Today our Cassette Dept. employs 20 people with a production rate of 1.5 million cassettes per year. In March 1976 our Cassette Moulding operation was moved from Masterton to the Lower Hutt Factory. Before the cassette moulding machines were installed in the new premises the opportunity was taken to modify and improve our moulding tools and this has resulted in a smoother more efficient operation of the cassette department. Another important addition to the Cassette Dept. was the installation of the Electrosound ES 6000 high speed duplicator which is capable, with 2 slaves, of producing 50 cassettes over 20 minutes.

The process in the production of cassettes is similar to that of a record with both operations starting with a mastertape. The recorded programme on the mastertape has to be transferred onto a special tape suitable for cassette duplication production and this process takes place in the cassette mastertape suite in the EMI Recording Studios.

The cassette mastertape is sent to the cassette dept. in the Factory where it is placed on one of our two duplicator machines which transfers the music onto



Cover folding Machine — EMI Factory



Diana Ross

the Pancakes (a term used to describe the tape as we see it in cassettes). Each pancake holds approximately 25 programmes depending on the duration of each programme and driven by the slaves, the pancakes take approximately 20 minutes to fill. At this point 25 cassettes are duplicated in 20 minutes, but because we have two slaves driving the pancakes at the same time off the high speed duplicator machine we can put out 50 cassettes in 20 minutes. The cassette dept. also has another duplicating machine ES 4000 but this is a slower process and takes twice as long as the new machine but with four slaves working at the same time we are able to produce (with both duplicators running) 100 cassettes in 20 minutes. When the pancake is full it stops automatically and the pancake is taken into another room which houses the 3M Pancake Tester. Here the programme is checked for any faults or noises and if all is well the process continues. The pancake is then put onto winders — LM 100 Capital Winders — which automatically winds the tape onto the cassette. The winders stop automatically at the end of each programme and the cassettes are assembled by hand. At this stage there is no automated way of assembling as successfully as by hand. In the cassette room we have 6 winders requiring 6 girls to assemble cassettes as the tape is wound on. At this point, the assembled cassettes are taken to the screw machine which automatically puts the screws into the cassette to hold the case together. From this machine the cassettes are taken to another bench for the labels to be put on. This, at present, is done by hand but it is anticipated that within 3 months the labels will be put on by machine. At this point random checks are done and approximately 2% of each run is tested. After the labels are on, the cassettes go to the packing bench where the inner wraps are inserted, and the cassettes are placed in their outer cases. They then go to the Distribution Centre



Daniel Barenboim



Elton John and Kiki Dee



Charlie Callcut, Factory Manager

for distribution to retail outlets for sale to the general public. EMI also produces C 30, C 60, C 90 and C zero cassettes for outside contract work.



Pressing room — EMI Factory



Cassette Department

SHOPS

THE EMI SHOPS

EMI (New Zealand) is presently represented throughout the country with 15 retail outlets.

The EMI Music Centre chain consists of 11 stores situated in — Auckland; Rotorua; Tauranga; Taihape; Napier; Hastings; Lower Hutt; Westport; Greymouth; Timaru; Dunedin.

These stores specialise in Audio Equipment, Colour Television and Records and Cassettes.

The EMI Record Centre chain consists of 4 stores situated in — Wellington; Christchurch (2 stores) and Dunedin.

These are specialist record stores catering for virtually every taste in recorded music.

To present a more uniform image as each store is due for refurbishing, we shall be using the name The EMI Shop. We have a major expansion programme at the present time. We will be opening at least two new record stores in this coming year. It is our intention to have a retail outlet in every city in New Zealand. The most widely appreciated and accepted of our innovations was the sealing of every LP record in a re-useable plastic outer, thus ensuring that our customers receive their purchases in 'Factory Fresh' condition. Our retailing philosophy is to provide the widest choice of recorded music from both local and overseas sources, and to ensure that our customers receive the best possible service.

Manager of the Retail Division is Fred Frost who took up his position at Head Office in November 1975 after three

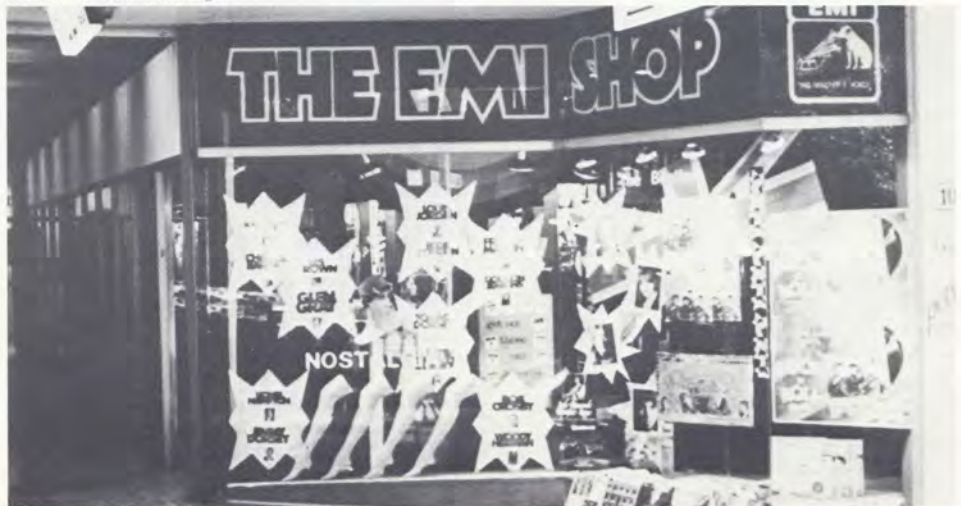
years in our Tauranga shop. He is assisted by Retail Records Manager, Godfrey Woods. The Retail department employs a staff of 51.



Fred Frost, Retail Manager

THE EMI SHOP
Just for the record!

JUST FOR THE RECORD...
we seal every record as soon as they arrive at our shops.
JUST FOR THE RECORD...
we don't play records that are to be sold. This is because a record might be played five or six times before being purchased... and nobody wants a second hand record.
WHY?
we care about you... from us.



EMI Record Centre, Cuba Street, Wellington.

DISTRIBUTION

The Distribution Centre, a division of EMI Records, is situated on the Hutt Road, opposite the main EMI building. Converted into a record warehouse in 1975, the Distribution Centre is equipped



Dave Christison, Distribution Manager

with the most modern record storage facilities available. The 'picking' units have been specially designed to make the collation of record orders as simple and efficient as possible.

Record orders are generally received by telex from areas outside the Wellington province and the Distribution Centre is set up to work on a 24 hour turnaround system. This means that the requested orders are received by customers within 24 hours of the orders arriving in Wellington.

The records and cassettes are picked from their respective racks, placed in trolleys and delivered to the checking room where they are invoiced and checked before being packed and despatched to record dealers throughout the country.

The Distribution Centre liaises closely with the Record Sales and Pre-production departments to ensure that stock levels are kept high and under a new stock control system recently installed, our stock levels now stand at a steady 95% of product in stock. This means we can provide a better service to our customers by being able to fulfill their orders immediately.



Records ready for packing — Distribution Centre

The EMI Distribution Centre services over 1000 record outlets in New Zealand and on an average 5000 albums and cassettes are despatched from there every day.

The Distribution Centre carries stock of: 1025 album titles, 197 cassette titles, 210 singles titles, and 75 EP and LLP titles in its racks.

Bulk supplies are placed in the record store on delivery from the record factory and are transferred to the picking bins as required. The Distribution Centre employs a staff of 17 people.

WORLD RECORD CLUB



*Stephen Margrett.
World Record Club
Manager*

The World Record Club was launched in New Zealand on March 14th, 1960, registering as a Company with 60% of the shares held by HMV and 40% by World Record Club, England. The Club headquarters were based in Albert St, Auckland with its despatch warehouse in Lower Hutt. The Club was initially set up as a purely Cassical effort and within the first month, membership stood at 23,000 people. Membership was stimulated by the locally unheard of offer of an LP of 'Swan Lake' for only 10 shillings. As the Club expanded, a Children's Record Guild was introduced and achieved great

success with its own magazine and the sending of birthday greeting cards to members. This was the second section of the Club to be established and before long the Club launched a third section with a Light Music Club being introduced. This new Club had over 10,000 members before advertising commenced and the 1st issues of cover versions of 'South Pacific', 'Oklahoma' and other shows sold in their thousands. It must be remembered that at this stage New Zealand had never before experienced the direct mail selling of records, let alone at discounted prices. As time moved on, a fourth section emerged. The Record Society — which presented more esoteric and unusual music, together with Jazz. In 1963 World Record Club reached a crossroads. It had four separate clubs, a solid membership and high sales but operational costs were eroding profits. The answer was obvious — one magazine was more economical than four and a totally integrated membership far easier to administer than four sets of membership numbers, which more than often encompassed the same individual. So World Record Club embraced the four sections and took its present form. During 1962 the Club Headquarters,

in Albert Street, Auckland, moved to Fort Street. They remained there until 1967 when the Club moved to a section of the new EMI Lower Hutt Factory Complex. At the same time HMV acquired the total Club shareholding. In the record business, when change is constant, the World Record Club has remained a steady and profitable business. This is largely due to the unswerving loyalty of its members and the personal interest of staff, including Ngaere Hoy (the longest serving Club staff member) and her husband Maurice Hoy who is now EMI's Company Secretary but was General Manager of WRC for 16 years. In November 1975 Mr Kevin Oliff was appointed Acting General Manager until his transfer to EMI's Classical A & R Dept in April 1976. He was succeeded by Mr Stephen Margrett who came to EMI after a career as a lecturer at Otago University. Over the years WRC has built up a faithful and steadily growing membership and since the recent addition of several top quality contemporary labels, it caters for every possible taste. The Club now employs a staff of 27 and through its efficient mail-order system, sells in excess of 200,000 albums per year.



ELECTRONICS

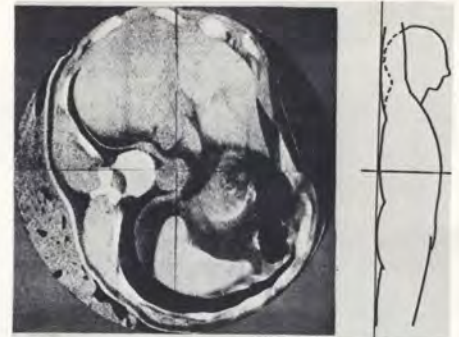


*Dave Snell,
Technical Director*

In New Zealand, EMI's Electronics Division represents over 40 independent electronics agencies as well as handling electronic products invented and manufactured by the EMI Group of Electronic Companies in England. This allows us in New Zealand to offer a wide range of electronic products including marine equipment, stage and studio lighting, video machines, precision measurement instruments and communications products. The single biggest item, and perhaps the most exciting one that EMI Electronics has available, is the EMI-Scanner. The Scanner was pioneered by the Central Research Laboratories of EMI (UK) and first introduced in 1972. The revolutionary diagnostic X-Ray system was specifically designed for use on the brain, thus eliminating exploratory surgery. It proved so successful that EMI went on and developed a Scanner that could X-Ray a cross-section of any part of the human body. The Scanner permits accurate

examination within a matter of seconds and with minimum exposure to radiation, thus making it suitable for use regularly on the same patient, which allows greater accuracy of diagnosis. Since its introduction in 1972, EMI-Scanner has been copied by other manufacturers, but independent surveys still show it to be the most accurate proven method of diagnosis. Already over 600 EMI-Scanners have been sold to hospitals throughout the world, examining over 1 million patients by May '76.

It is hoped that by 1977 New Zealand will introduce this computerised scanning system into its hospitals. Another revolutionary development introduced by EMI's laboratories is the concept of speech recognition by computer, allowing the computer to be



Historic X-Ray pictures taken by the EMI-Scanner

programmed directly by a human voice. This invention remains exclusive to EMI and is making enormous advances in the computer field.

EMI's Voice Processing Computer.



EMI WORLDWIDE

EMI is a world leader in music, electronics and leisure. With extensive operations and interests covering almost every part of the globe, the EMI Group today employs over 48,000 people in more than 30 countries.

The Group's parent company is EMI Limited, which has over 60 principal operating subsidiaries in the UK and overseas. Turnover exceeds £500 million a year and total capital employed is £246 million.

EMI's worldwide activities include the manufacture and sale of records and tape: music publishing: medical, industrial and defence electronics: domestic electronic products: cinemas, hotels and restaurants: film production and distribution: live theatre: television station operations: golf, squash, bingo and other branches of sport and entertainment.

The story of EMI is a fascinating one. It goes back more than 75 years, when its earliest predecessor, The Gramophone Company (now EMI Records) was formed. Its history spans such important developments as records, television, radio, magnetic tape and radar. The world's first public high definition TV system: Britain's first all-transistor business computer: the world's first airborne radar: EMI-Scanner, one of the greatest advances this century in the technique of medical X-ray diagnosis: these are just a few of EMI's achievements over the years. Continuous concentration on research and development, coupled with an active policy of acquiring companies in related fields able to contribute to the Group's expansion programme, has substantially extended EMI's capabilities and helped to establish it as the leading force in a

range of key technology-based activities. In addition, EMI is famed throughout the world for its pre-eminence in recorded music and other areas of entertainment. It is responsible for one in five of all records published worldwide. It also holds a dominant position in music publishing, in film production and distribution, in the ownership and control of cinemas, theatres, live shows and other leisure attractions — including hotels and restaurants. EMI's extensive British film-making programme, aimed at world markets, is complemented by the modernisation and re-development of many of its United Kingdom cinemas. It also has a substantial interest in Thames Television the leading UK Independent TV contractor which provides week-day programmes for the London area covering 14 million people.

The New Zealand sphere of operations encompasses the following activities:

1. **Manufacture and marketing of Records, pre-recorded and blank Tape.** All EMI repertoire is distributed, as well as a considerable number of licenced labels such as Decca, Tamla Motown and Bell, Arista, etc.
2. **World Record Club,** a mail order operations catering for all musical

tastes.

3. **Retail Shops** — A chain of appliance and record shops trading as EMI Music Centre of EMI Record Ctre.
4. **Industrial Electronics** — Marketing of EMI Ltd, U.K. and other manufacturer' electronic products such as television

cameras, marine and medical equipment (including the world famous EMI-Scanner).

5. **Recording Studio** — Recording local and overseas groups and artists' sound production for radio and television commercials and the processing of tapes for the Record Factory.

EMI has operating companies in the following countries:

NORTH AMERICA

U.S.A.
Canada

LATIN AMERICA

Argentina
Brazil
Chile
Mexico

EUROPE

Norway
Sweden
Finland
Holland
Germany
Austria
Italy
Greece
Denmark
Eire
Belgium
France
Switzerland
Spain

AFRICA

Nigeria
South Africa

ASIA

Hong Kong
India
Pakistan
Japan
Malaysia
Singapore
Bangkok

AUSTRALASIA

Australia
New Zealand

