





Peter Grey

Thirteenth Avenue at 2029

Oakland-California

To the Trade

Something to think about
No matter how fine the instrument ~
No matter how wonderful the recording ~
The only contact between instrument and
recording ~ is the Needle.
Kacti or Greythorne ~ there is no comparison.

For many years we have brought to you our product of Kacti Needles: and we do not feel that they need a great deal of introduction at this time. Through the medium of Kacti Needles we believe we have made it possible for you to reproduce the finest recorded music, with such realism and so perfect (without any surface or mechanical noise or scratch) that all thoughts of mechanical music have been forgotten and you were listening to the Artist in person.

As we go through life we all experience many alternating moods — the sheer joy of living and then the dark shadow of doubt. One moment life is exultation, the next moment dark despair. The wonderful part that music plays in our lives is its power to alter these disquieting moods. The Symphony, the Concerto, the Dance — all made so realistic in tone with the use of the Kacti Needle and the proper instrument, that all thoughts of mechanical music are banished.

However, if by chance you are using Kacti Needles for the first time — we would like to tell you something about them and what to expect, as well as what not to expect.

In bringing you the Kacti Needle we feel that we are bringing you the finest medium for the re-creation of recorded music in the world today, (with the possible exception of our Greythorne Needle): if we have, through the medium of this Needle, added to your happiness and pleasure — and the preservation of your musical library — then our existence in this capacity has been justified — and we not only feel grateful for the recognition of the music loving world — but justly proud of our product — and the fine craftsmanship behind it. Each Kacti Needle is fashioned by hand — each Needle being a little different from every other Needle in the package, there being no two Needles exactly alike.

*The Kacti Needle will not
injure your finest recordings;*

even though this Needle, while in the pickup, is accidentally dropped on your prize records.

*How many recordings should a
Kacti Needle reproduce before
it "breaks"? That all depends:*

It is not the load it carries — or the distance it travels — but vibration that ruins the point of the Needle. Vibration is the destructive factor in the only point of contact between your instrument and the recording — the Needle. All factors entering into the reproduction of the recordings being equal, i. e. new records — (records which have not been "chewed up" with a steel or jewel (permanent) needle — leaving the small microscopic corrugations in the record groove full of abrasive grit from the needle that is far worse than fine emery dust; small microscopic particles of shellac from the record, et cetera) — plus a well balanced tone arm and a perfectly conditioned crystal pick-up — the number of recordings a Kacti Needle will reproduce will vary directly as the volume increases the intensity of the vibrations. Also, in this connection — the "wearing qualities" of a Kacti Needle will depend directly upon the vibrations it has to carry: i. e. type of recording (exceedingly high or ordinary vibrations, et cetera) — to illustrate — a Kacti Needle without changing volume control — will reproduce as high as fifteen or twenty violin recordings without the slightest distortion — or a rich baritone voice — or Hawaiian music — while probably not being able to carry as much as three heavy swing band recordings (at a good volume) where the trumpets and snare drums are prevalent. A tenor voice is far harder on a Kacti Needle than a baritone voice. In increasing the volume control you increase the strength of the vibrations affecting a Kacti Needle. There is a point on your volume control which is ample to bring out all the beauty of the recording — and above which point the output of sound greatly increases, but to the detriment of either the needle used or the record.

If you expect a Kacti Needle to perform on high amplification, reproducing as many recordings — especially swing band and dance numbers at a great volume — as would be possible with a various assortment of records, you are expecting the impossible: a lowering of the volume will make possible a great many more reproductions before the Needle "breaks." *Kacti and Greythorne Needles were created to give you the utmost in true tone fidelity — and are unequalled in the world of recorded music.* Close to the point where a Kacti Needle will "break" — is the point where record damage would begin with a steel or jewel (so called permanent) needle.

Attention:

Keep Kacti Needles away from dampness. Dampness is another contributing factor toward the "breaking down" of these Needles. Nothing is more ruinous to the fine performance of a Kacti Needle than "dampness" — hence our care in packing in a glassene envelope as a protection against moisture. This Needle will readily absorb moisture from any source — a damp room — by an open window or moisture in any form. Also keep Kacti Needles well protected from atmospheric influence, especially after repointing, when the gums and ingredients used in "curing" and sealing the Needle have been removed and the point laid bare. If these Needles should become damp — dry thoroughly in the hot sun — and never by artificial heat, which will kill the "life" or resonance in them.

Kacti Needles should always be re-pointed with our special Kacti Needle Pointer. However, when this pointer is not available, a very good job of repointing can be accomplished with the small emery board we enclose in each package of Needles. Of course, the sharpening by means of the emery board is not as easily accomplished, as the sharpening done by means of the Kacti Needle Pointer, but after the "knack" of sharpening is acquired with the emery board, the procedure is not at all difficult — and many people prefer this method of repointing. However, in the beginning the Kacti Needle Pointer will enable you to repoint these Needles more efficiently and more rapidly than can be done with the emery board. After the "knack" of repointing with the emery board is acquired the time involved will not be much greater than with the mechanical pointer.

If possible, after the rendition of each recording, tighten well up on the set screw that holds the Kacti Needle in the receptacle: this will, to a great extent, overcome part of the damage by vibration to which this Needle is subjected: however, this is of course not practical with an automatic machine. When you tighten this set screw in the receptacle, it is well to automatically rub your forefinger gently over the point of the Needle, thus removing the accumulated dust and dirt from an old recording.

Do not be misled into accepting a substitute for Kacti or Greythorne Needles.

Kacti and ***Greythorne*** Needles (Kacti when a greater volume is desired) are unsurpassed in tone quality. Their resonance breathes into your recordings the living vital "something" that is musical "presence" — the realistic re-creation of music today, which, for sheer brilliance and definition of tone rivals reality itself. It is this high resonance that brings to the listener a breath-takingly human performance in the rendition of every recording — that makes ***Kacti*** and ***Greythorne*** Needles stand supreme today as a medium for the re-creation of recorded music.

The varnish or "curing shellac" of a Stradivarius violin was one of the secrets of its unsurpassable resonant tone. So with ***Kacti*** and ***Greythorne*** Needles — the chemical treatment with tropical gums, et cetera, to which they are subjected — not only removes the last vestige of moisture or dampness at that time — and hermetically seals them against a damp atmosphere — but imparts to them a resonance heretofore unknown in a medium for the re-creation of recorded music. Therefore — it is with pleasure we present these Needles for your enjoyment and the unfolding of your library of beautiful music.

Sincerely,

Peter Gray

Are You Having Record Trouble?

Do new records soon sound like they were old and worn?

Do they, in some cases, "turn white" and look as though they were disintegrating under the best of Needles?

The war has brought a great change in record material, and especially with the varnish with which the record is surfaced — supposed to insure a perfectly even and smooth surface.

Before the war the ingredients of this "varnish" came from Japan. Are the Japs more clever than we are? They are not. There is no substitute — and they are no match — for American ingenuity.

After several months of experimentation we are now in a position to offer you the "missing ingredient" (so essential in this surface varnish) of the present day record varnishes, overlooked by the record manufacturers: a coating treatment we think even superior to that enjoyed by the better records before the war. This treatment cannot possibly injure your finest recordings: and vastly improves your old worn records.

Takes 30 seconds to apply to a record with the applicator. Prolongs the life of your records indefinitely — and mechanical surface noise is reduced to an absolute minimum when used with our Kacti or Greythorne Needles. One small bottle will afford a perfect surface dressing for many records.

GREYCO, with applicator, priced at 65c the bottle, throughout the United States, will convince the most skeptical.

Brought to you by the makers of Kacti Needles — but only through your dealer.

Peter Grey

P. S. We are not in a position to make shipments of individual sales.