

Queensland Museum, Brisbane

COTMA 2025

TROLLEY WIRE®

a print magazine for the digital age



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Can a print magazine like *Trolley Wire* retain its utility and market in the digital age?

By the editors, John Cowper and Robert Lee, assisted by Corinne Cowper

**TROLLEY
WIRE**

a print magazine for the digital age



Trolley Wire history

- Outlined in the 2023 COTMA presentation
- Began as a monthly newsletter for Sydney members of the Australian Electric Traction Association as *The Trolley Wire* in 1952.
- In 1955 it became the newsletter of the AETM, later SPER, now trading as the Sydney Tramway Museum.
- From 1964 it became a magazine.
- SPER Co-op remains the legal entity operating the Sydney Tramway Museum and the publisher of *Trolley Wire*, which gives it institutional and membership bases.

The Trolley Wire

A.E.T.A. SYDNEY BRANCH BULLETIN

Vol. 1 No. 1

February 1952.

NEWS

SIDNEY: Four "P" class cars are being fitted at Randwick Workshops with "R1" type braking equipment.

138s, the first addition to Sydney's service stock roster for many years was noted nearing completion at Randwick last month. This is the first of a number of new service stock to be converted from the old "K" class passenger cars, of which only two remain in service.

The honours for these new cars go to Mr. South head car builder at Randwick Workshops, under whose direction these cars were designed and built.

1480 "P" was observed running again on the "Limerick" (Robertson Rd. - Dowling St. Depot Staff run.) after spending two months in "storage". This is the result of instructions barring the use of corridor cars on this run.

As a result of staff improvements in recent weeks the Department is restoring trams on the few remaining services operated by buses on Sundays, these unfortunate routes have had no Sunday trams since July 1948.

24 "Q" from Ritchie Street Depot was noted in Randwick Workshops in January undergoing a very thorough overhaul. It was noted that this "bus" was completed on 15th February 1937 this month it is entering its 16 year of service.

2004 "R1" was delivered to Randwick from Commonwealth Engineering works, Clyde on 18th January 1952. This car is for Ultimo Depot who recently received six "Q" class cars from Newtown Depot to relieve their present car shortage.

RETAIN MODERNISE & EXTEND THE TRAMWAYS page 1.

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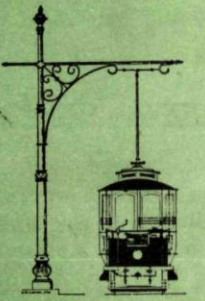
Trolley Wire as a magazine

- Became a magazine in April 1964.
- Previously spirit duplicated, the new technology of offset printing made the change possible.
- Moved from six times a year to quarterly, so it no longer became so significant as a newsletter.
- A magazine is different from a newsletter.
- Soon became national, with many interstate and some international stories.

TROLLEY WIRE

Magazine of the
SOUTH PACIFIC ELECTRIC RAILWAY

ONE SHILLING AND SIXPENCE



APRIL 1964





Newsletters and magazines

- Each museum has developed its own newsletter and *Trolley Wire* has become less important for communication with members.
- In the digital age, online newsletters are a more flexible and efficient means of keeping members up to date with news than printed magazines. So *Trolley Wire*, to be useful and deserving of support, had to change, find a different mission, and do different things.
- Sydney Tramway Museum also has its digital newsletter, initially distributed by post, called *SPER News*.
- *SPER News* was first published in 1972 as a cheap print publication.
- It became entirely digital in 2018.



SPER NEWS

Vol. 30 No. 3

Editor: Michael Hatton

August 2025



COMING UP: "A CENTURY OF NSW TRAMCARS VOL. 4" BOOK LAUNCH - 14th SEPTEMBER 2025

On Sunday 14th September, the Museum will be holding a Book Launch to celebrate the recent release of "A Century of NSW Tramcars Vol.4" by Ian Saxon, which focuses on the works fleet of the NSWGT. In addition to commemorative speeches by invited guests such as Howard Collins, plus book signing opportunities, our works trams are planned for operation in between passenger tram runs along Tramway Avenue. You won't want to miss it!

THE SHIRE SPRING STREET PAWS FESTIVAL - 20th SEPTEMBER 2025

Head to Loftus for round two of the The Shire Street Paws Festival on Saturday 20th September. Enjoy an array of pet and lifestyle stalls, food/coffee truck, comps, giveaways and tram rides to the Royal National Park. Be sure to bring your furry friends!

A NEWSLETTER PUBLISHED BY THE SOUTH PACIFIC ELECTRIC RAILWAY
Co-OPERATIVE SOCIETY LTD.



The Golden Age of magazines

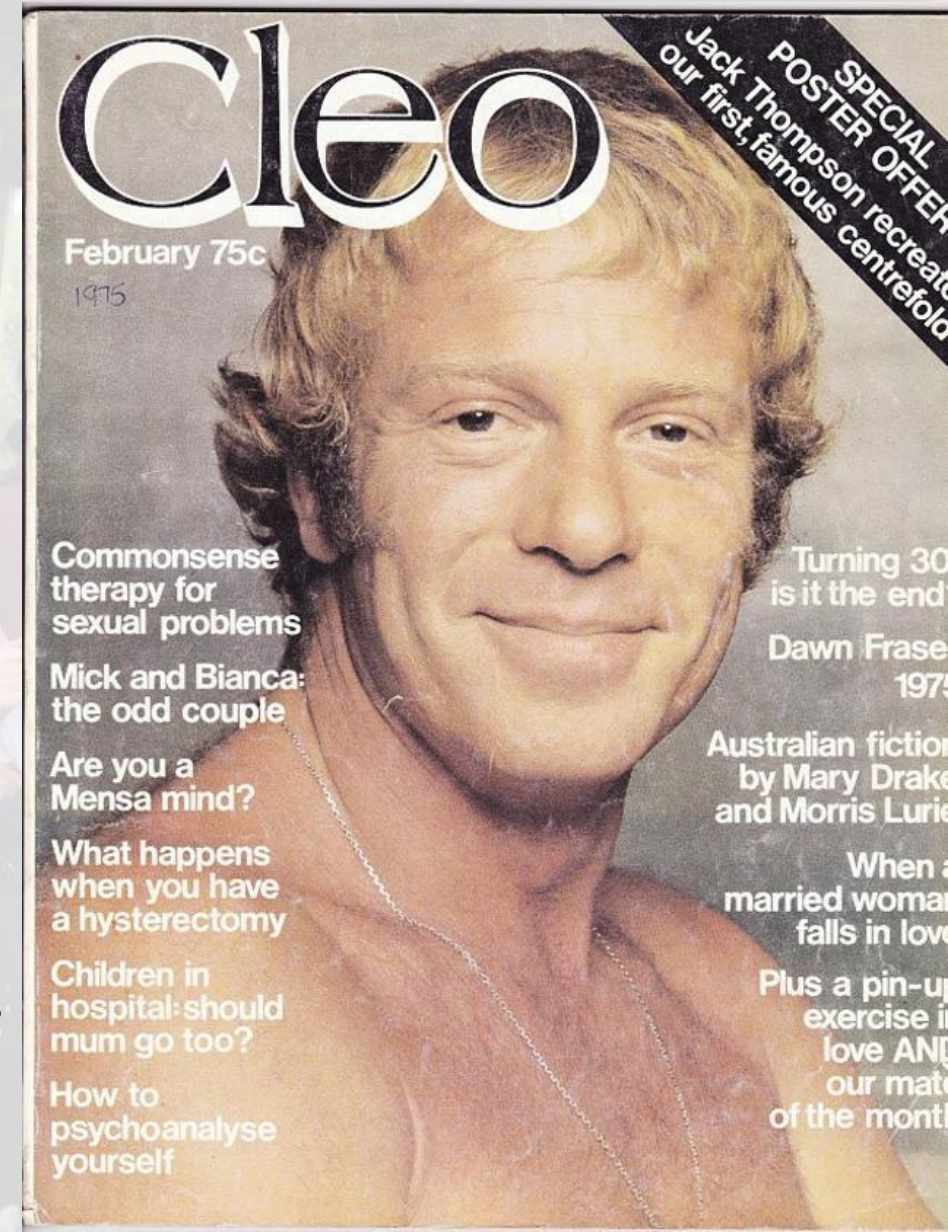
- The mid to late 20th century was the golden age, when magazines played an enormous role in popular culture.
- The *National Lampoon*'s 1972 fake centrefold of Henry Kissinger showed their huge influence.
- The centrefold was a parody of a parody, and everyone got the joke, which was serious as well as funny.
- It was the era of *Mad Men* and magazine publishers' notorious three-martini New York lunches with authors and advertisers.





Things ain't what they used to be...

- Magazines increasingly are a threatened species.
- Even *Vogue* and *Vanity Fair* aren't the money spinners they once were.
- The era of the Australian magazine wars between *Cosmopolitan*, *Woman's Day*, and *Cleo* was from the late 1970s to the 1990s – a long time ago.
- The magazine magnates have died. Australian Consolidated Press is gone.
- Even newspaper subscriptions are increasingly digital, including mine to the *Sydney Morning Herald*.





The fall of *Transit Australia*

- Established in 1946 as *Tram Tracks*.
- From 1949 to 1986 it was called *Electric Traction*
- The depressing announcement of the end:
‘It is with much regret that we advise of the recent unexpected death of the editor of *Transit Australia*, Tony Bailey... The decision had been made to cease publication at the end of 2018 due to declining readership, lack of contributions and decreasing viability.
‘With Tony's death it is not possible to complete the current volume and the June 2018 issue will be the final issue of *Transit Australia* ending 73 years of the journal in various formats.’

electric traction

THE URBAN TRANSIT MAGAZINE
for AUSTRALIA

Vol. XXXI, No. 10
OCTOBER, 1976

Registered for posting as a periodical — Category B



In this month's issue:

EAST BURWOOD TRAMWAY EXTENSION INQUIRY
THE LIGHT RAIL ALTERNATIVE TO SYDNEY'S
EASTERN SUBURBS RAILWAY



Lessons from the fall of *Transit Australia*

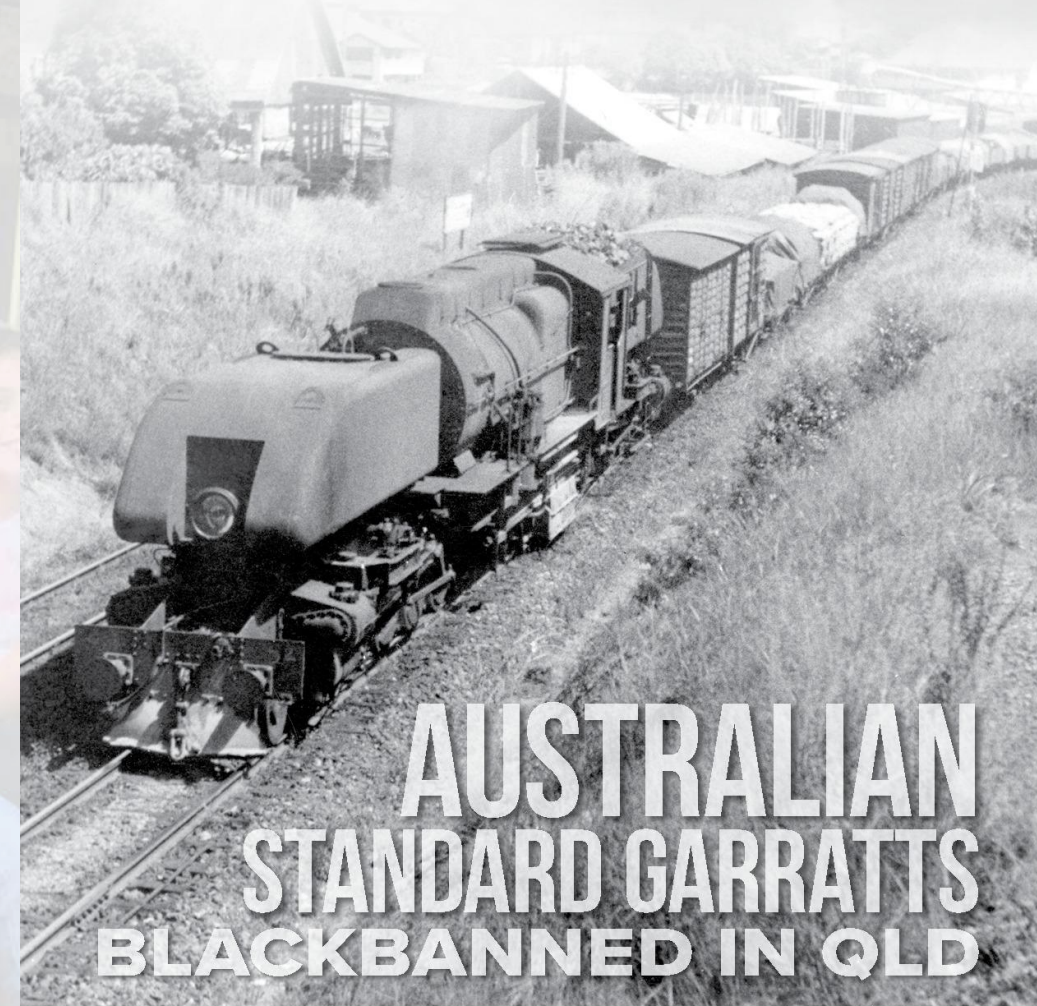
- After it ceased to be the AETA magazine, it had no institutional backup.
- Published commercially since 2006 – a weakness.
 - This meant it had a lack of commitment.
 - It had to be commercially viable.
- It was dependent on one person, earlier Hugh Ballment, later Tony Bailey, who produced it as a very small business, giving him a meagre income.
- Significantly, the decision to cease publication was taken before Tony's death.





Dilemmas of the ARHSnsw

- The ARHSnsw may appear to be the most viable publisher of Australian rail magazines.
- It owns an impressive building in Waterloo, with café, bookshop, and archives.
- It publishes professionally two monthly magazines, *Australian Railway History*, first published in 1937 as the *ARHS Bulletin*, and *Railway Digest*.
- But there are serious issues of viability.
 - The building is mortgaged and is on the market.
 - The magazines' subscriber bases are declining and costs are increasing.
 - Book sales have plummeted.





Strengths of *Trolley Wire*

- Its production costs are negligible since its editors are volunteers – a big contrast with the ARHSnsw.
- Its editors, a retired advertising executive and a retired academic, bring both advertising pizzazz and academic rigour to the task.
- It is only quarterly, so is not driven by the news cycle.
- It has the membership and subscription base of the Sydney Tramway Museum and, therefore, has institutional support.
- It has a strong youth element among its subscribers and contributors.
- Its editors are well aware that it must continually evolve to survive.





The Challenge: instant information,
anywhere and free

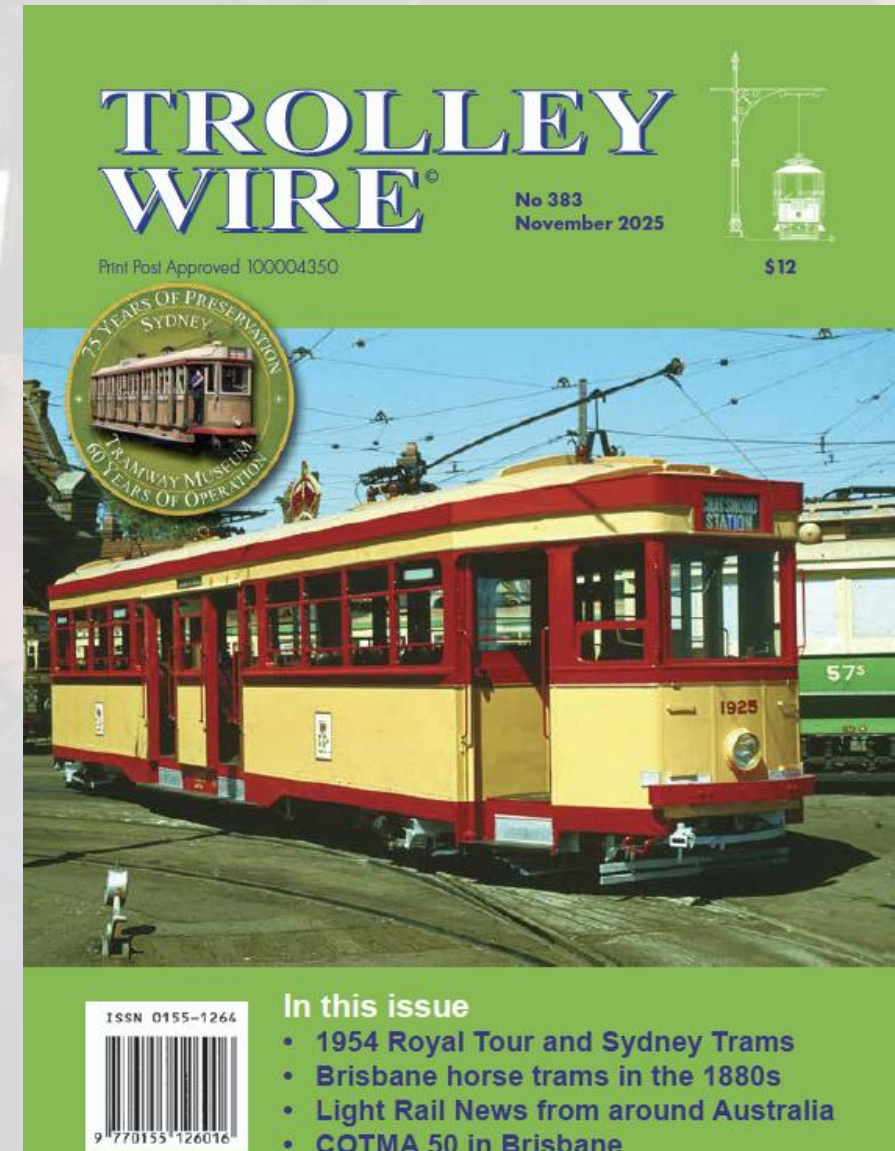
- The digital age is now turning 30.
- An entire generation has grown up with the expectation that infinite information is free and available instantly on demand.
- Since the introduction of the smart phone in 2010, they can also get this information wherever and whenever they want it.
- AI, unknown back in 2023, means that instant, curated answers to almost any question are available to all, free and immediately.
- AI poses huge challenges to the entire concept of the print magazine, and to the concepts of journalism, research, publication, and writing. Even Wikipedia is looking obsolete.

[illegible]



Strategies to survive and thrive

- Clarity of focus.
- Carefully curated content.
- Aesthetically and intellectually engaging presentation.
- Moving with the times.
- Diversity of voices and themes explored.
- Growing with the readership and its interests.
- Increasing and open dialogue between editors and readers.
- Thematic approach to design and content of issues.

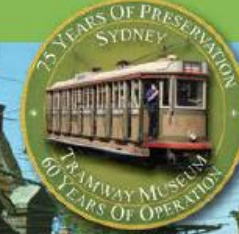


TROLLEY WIRE

No 383
November 2025

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\$12



ISSN 0155-1264



In this issue

- 1954 Royal Tour and Sydney Trams
- Brisbane horse trams in the 1880s
- Light Rail News from around Australia
- COTMA 50 in Brisbane

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Making it bigger

- *Trolley Wire* expanded from 48 to 64 pages from August 2024.
- It seeks a greater variety of authors and using research by authors not part of the tramway museum movement.
- Carl Doring was active in ICOMOS Australia and did heritage assessments for the New South Wales Heritage Council. His assessment for Randwick Workshops prior to its sale was the basis for this article in November 2023.
- ICOMOS, the National Trust, and Engineers Australia have all produced interesting papers on tramway history. The editors are working on sharing their research in *Trolley Wire*.
- More New Zealand content. Perhaps more international content?

Out Of Sight Out Of Mind Tram maintenance as a neglected part of Sydney's tram history

by Carl Doring

Recently [that is, in the mid 1980s] I was involved in pre-demolition recording of buildings and equipment at the former Randwick Tramway Workshops and Dowling Street Tram Depot, two major elements in the maintenance infrastructure behind Sydney's once large but now extinct tramway system. Sydney had a large fleet of trams, typically around 1400 to 1500 tramcars during the years 1914 to 1950.

Obviously, these trams needed repair and maintenance to keep them running reliably and safely. However, on researching the history of the Randwick Workshops and the Dowling Street Depot, I found that, although tram maintenance services employed about two percent of tramways staff and played a crucial role in keeping the tram system operating, tram maintenance has received little mention in published histories of Sydney's tramways.

The following account is based on the author's study of the building and operation of the Randwick Workshops and Dowling Street Depot, inspections of the surviving buildings and

equipment and a study of the vast stock of contemporary tramways documents and photographs held by the Archives Authority of New South Wales, the Urban Transit Authority, [the then] State Rail Authority Archives [now State Records of New South Wales], and a collection of trade union newspapers and Parliamentary reports held by the State Library of New South Wales. These sources have revealed a great deal of interesting information about the two-tier system under which the maintenance of Sydney's trams was shared between the depots and the central Randwick Workshops. The system was too involved to describe here in detail, but can be briefly summarised as follows.

From 1902 at least, the electrical and mechanical maintenance of Sydney's tramcars was carried out by staff of the Electrical Branch, under the control of the (Chief) Electrical Engineer. Tram tracks and tramways buildings were constructed and maintained by staff under the control of the Pea-Way Engineer and/or the Engineer for Tramways. The public tram services were operated by

Randwick Tramway Workshops looking west where trams were maintained and repaired opened in 1882 and closed in stages between 1961 and 1988. This photograph taken circa 1904.



4 - *Trolley Wire* - November 2023



Conversion of L class tram to L/P at Randwick Tramway Workshops

drivers, conductors and related administrative staff belonging to the Traffic Branch, under the control of the Traffic Superintendent.

The suburban tram depots, where the trams were stabled, were staffed predominantly by the Traffic Branch, but also had a small contingent of men from the Electrical Branch to carry out routine daily maintenance of the tramcars. For example, at Dowling Street Depot, Sydney's largest, with a nominal capacity of 280 to 300 trams, there were typically around 1000 Traffic Branch men and 100 Electrical Branch men, the latter divided into about 50 men working night shift and 50 on day shift. The Electrical Branch men had control of the large tram sheds, which were in effect vast inspection pits with the trams sitting on elevated rails about 1.6 metres above the sunken concrete floor.

Each night the 50 or so Electrical Branch men on night shift would clean the trams, lubricate the bearings, and check and adjust the brakes and other mechanical and electrical components

according to their respective duties as Fitters, Fitters, Oilers, Controllermen, Cleaners and so on. They would also certify that the trams were in good order and were safe for use in street traffic the next day – or would reject those which were not.

Each day the 50 or so Electrical Branch men on day shift would check and clean any trams missed the previous night, try to repair trams rejected as unfit by the night shift and, if necessary, send components or complete trams to the Randwick Workshops for major repair. They would also attend to any trams breaking down in traffic. Similar but smaller teams of Electrical Branch men looked after the daily and nightly maintenance of trams at the other depots.

The second tier of tram maintenance was handled by the Randwick Workshops, which carried out all major repair work on Sydney's trams and made many of the spare parts. The Randwick Workshops were established in 1881-82 as a combined workshops and depot for repairing and stabling

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Making it younger

- The editors deliberately have sought out young contributors of both photographs and text, including reports and articles.
- We are encouraging younger writers: Reg was 19 when this article was published in May 2024. (It required a fair bit of editing for style, but that's how people learn.)
- The article explored the relationship between a tramway museum and young people's cultural lives.
- Our designer Corinne produced engaging and youthful graphics.
- A tram museum seen as a venue for cultural creativity, education, support for diverse youth, and positive intergenerational social interaction.

THE BYSTANDER EFFECT

Trams behind the movies

by Reginald De Leon



There has always been a sense of magic when it comes to rail transport in movies, be it trains or trams. This goes right back to the *Keystone Cops* series of comedies made between 1912 and 1917, in which Los Angeles streetcars played such large roles; *The General* of 1926; and *Brief Encounter* of 1946. The sense of nostalgia and journey always has been a favourite theme for filmmakers in conveying a certain mood. Over the years, the Sydney Tramway Museum has hosted many films, and recently it was given the opportunity to have some of its collection star in a short film from Bus Stop Films, *The Bystander Effect*. It is very much more *Brief Encounter* than *Keystone Cops*.

Set in 1950s Sydney, the film follows the character George, who, while commuting on a tram, attempts to befriend Lorna. Boy meets girl: a familiar enough film theme. Then comes the twist: some disruptive passengers join the tram and it's up to the two passengers to deal with the troublemakers. The production was by Bus Stop Films and was supported by the Australian Film Television and Radio School (AFTRS), Zig Zag Post, Screen NSW, Ironbark Films, and Panavision.

Since 2009, not-for-profit organisation Bus Stop Films has been producing films with the intent of bringing accessibility and inclusivity to the craft by running school-like programs with the end goal of having classes create a short film at the end of the year. Students include the neurodiverse and people

with disabilities or issues of various kinds. So, Bus Stop Films offers a way into the industry for people who previously may not have found this an easy path.

A student and museum member floated the idea of using the Sydney Tramway Museum as the location for a film to a class headed by director and tutor Julian Nienhaus. The concept was well received, and the idea of a period piece set in 1950s Sydney became a unique and exciting prospect for the budding filmmakers. The class soon started work on developing and shaping the film's screenplay.

Meanwhile, Bus Stop Films asked the Sydney Tramway Museum to use its site and some of its tram collection as set locations. STM secretary, Fay McCabe, was obliging and made sure the shoot could be undertaken. These followed multiple reconnaissance missions, to assess the logistics and planning of filming at the location with the assistance of the museum volunteers. During these missions, various film crew members took note of how their respective departments would execute their sides of the production.

Selection of what tram to use was a matter of discussion and contention. The director preferred to use an R or R1 class, since their open corridors allowed the camera to be repositioned for more dynamic shots. However, the timing was less than ideal: it was feared all three R and R1 cars would be unavailable, as 1979 and 1740 were having their seats reupholstered, and 2001 required maintenance. In the case of an R or R1 class tram being unavailable, other viable contenders included toast-tram still in service in the 1950s. P 1497 notably was a hit contender due to its role in the 2018 film *Ladies in Black*, also partly filmed at Loftus. Luckily, R 1740's seats were still intact at the crucial time, so it got the gig as star of the film, although, as it happened, P 1497 also played a couple of cameos.



27 August 2023 was the big day. The truck with camera gear arrived a day prior ready for the shoot. Halogen lights were used rather than newer forms of lighting: this gave the film an enhanced film-like, retro, warmer tone. All scenes had to be shot on the same day, so a very tight ship had to be run to stay within schedule. Three main locations were used. The first scene was a relatively simple phone call using the 1950s PMG phone booth in Lake-wood Park, which was done and dusted whilst the set-up for the main part of the film was occurring. The final take of this scene captured P 1497 in a perfectly-timed cameo as it made its first journey towards Sutherland. The other two locations were in or on R 1740, and at Railway Square.

Costuming played a large role in creating the desired aesthetic for the film. To depict the conductor, a museum member lent the actor a hat, badge and tie, and spare ticket bags and cases



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Making its structure more clear

- In the bigger 64-page issue, there are five clearly-defined sections:

1. Editorial and feedback
2. Feature articles, mostly but not entirely historical
3. Light rail news (taking on some of *Transit Australia's* coverage)
4. Museum reports
5. Departures

- Fewer but larger articles, some of the type once published as flimsy small books.

- Making the magazine more personal, with more photos including people, and more obituaries on a regular basis.

- About equal representation from New South Wales and from the rest of Australia and New Zealand, so it retains its Sydney emphasis but is truly national (and more) in scope. There was a big emphasis on Adelaide in 2024, and we have at least one Melbourne feature article every year.

DEPARTURES

Graham Charles Stewart MNZM (1932-2025)

Graham Stewart, the respected patriarch and pioneer of tram preservation in New Zealand and the authoritative recorder of its street tramway history, died at his home in Wellington on 23 January at the age of 92. Graham, as well as being a friend and colleague of many of us involved in the urban transport preservation movement on both sides of the Tasman, had many other aspects to his long and distinguished life. He was a family man; for many years a supporter of the Wellington City Mission; founder of publishing enterprises; distinguished photographer; author; and even a flyer in the leather-goggles era. Graham was a long-standing friend and supporter of the Wellington Tramway Museum, and is on record more than once congratulating us on our resilience and vitality as a stand-alone society of volunteers not circumscribed by being part of wider corporate heritage structures, beneficial and strategically useful as these often are.

Graham was born in 1932 into a family well-steeped in railways and in photography. His father was the redoubtable WW (Bill) Stewart whose photos of our steam-era railways are an essential record of New Zealand's history. Bill's interest extended comfortably to street tramways and one of his classic photographs shows the young Graham, 17 years old, late on the night of 24 September 1949 standing by the last tram to Herne Bay. (See page 10 of this issue.) By the time of the last Auckland tram closure in December 1956, Graham was not only a journalist photographer on the *New Zealand Herald* newspaper, with landmark coverage of the 1953-54 Royal Visit on his curriculum vitae, but a confident professional recognised by Auckland Transport management. His photograph of the young Queen Elizabeth II waving to crowds at Pukekohe, taken for the *Herald* when Graham was just 21, became literally iconic, featuring on postage stamps.

Graham's work in establishing The Old Time Transport Preservation League at Matakoho in Northland to save distinctive Auckland, Wellington and Whanganui trams is outlined in James Duncan's article in this issue. Without Graham and the OTTP, these and many tramway artefacts may have been lost forever. This work inspired others elsewhere in New Zealand to do their bit. The saved trams, and more importantly the concept and vision, morphed

into today's MOTAT, in which his brother Ian went on to play such a prominent role.

Graham's early hard work contributed to wider awareness of the need to develop a system or group to co-ordinate our tramway interests. COTMA grew out of this and Graham can take much credit for setting the preservation scene so many years ago, an achievement duly honoured at the October 2023 COTMA conference in Auckland.

Graham and Dawn moved to Napier in the early 1960s when he was appointed as illustrations editor of the *Daily Telegraph*, enabling, amongst other things, research into that city's transport history culminating in his authoritative book on that system, *Napier's Royal Blue Trams 1913-1931*, published in 2019.

I first met Graham in 1969, when they had moved to Epsom after he took up the role of *Herald* illustrations editor; five years later, we were friendly near-neighbours in Onerahi: their house looked right down on the formation of the by then long-closed branch railway through the mangroves from Whangarei. Graham and Dawn had shown their entrepreneurial flair by starting up the niche business Northland Colour, processing film in those



Graham's famous photograph of Queen Elizabeth II visiting Pukekohe near Auckland on 30 December 1953 (*New Zealand Herald*)

pre-digital days. Carol and I were honoured when Graham offered to be official photographer at our wedding in August 1974 in Whangarei; and we value those splendid 'GCS original' pictures.

Later in the 1970s the Stewart family moved to Wellington as Graham took up an executive director role

at Reeds' Publishing in Wellington. AH and AW Reed in 1973 had published his landmark book *The End of the Penny Section*. Graham had always liked Wellington: Wellington returned the compliment when the City Council in 2012 gave him the Absolutely Positive Wellingtonian Award. Tragedy struck in 1978 with Dawn's death by cancer. Meanwhile, Graham faced growing turmoil in the mainstream publishing world head-on by founding Bookprint Consultants in 1982 and then the Grantham House imprint in 1984.

He built strong business relationships within the industry and in particular with printers in Hong Kong. An impressive list of books followed, including *When Trams were trumps* in New Zealand in 1985 and those two key reference sources for the New Zealand tram story, *Fares Please!* covering the horse, steam and cable era, and *Always a tram in sight* on the electric era. These books inspired interest in tramway preservation and spurred the foundation of various preservationist organisations around New Zealand. Graham took his characteristic positive interest in these and all the other manifestations of vitality he had helped instigate.

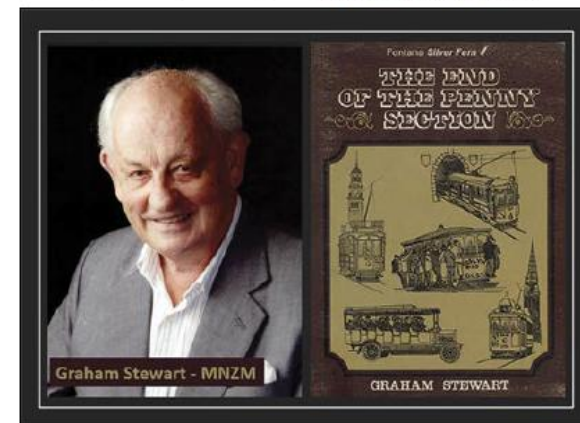
Graham married Anne in 1979, and their life included the enduring rail interest along with travel, family, the fellowship of the Wellington Club, Chairmanship of the Wellington City Mission, and the retirement village community at Rita Angus in

Kilbirnie. This is located, not surprisingly, on the former trolleybus parking area of the adjacent Wellington City Corporation tramway workshops and barn. Among his many books, three on non-tramway topics are especially notable. He wrote fine district histories of Wellington and the Bay of Plenty; and he commissioned and published a very serious and important history of capital punishment in New Zealand, Sherwood Young's *Guilty on the Gallows*.

In 2011 Graham was awarded the Royal honour of MNZM (Member of the New Zealand Order of Merit); in 2014 the industry honoured him with National Press Club's Lifetime Achievement Award. He was the first cameraman to receive this award, which is only presented every five years. Anne's death in 2024 after a long illness was a blow which Graham took with characteristic acceptance and politeness.

Graham was the father of two daughters, five grandchildren, and three great grandchildren. He also had a stepson through his marriage to Anne. Thank you, Graham, for your life and work; and for your friendship, courtesy, interest, support and contribution to the Wellington Tramway Museum in particular; to the wider tramway preservation movement in Australia and New Zealand; and more broadly to New Zealand cultural, social and political life.

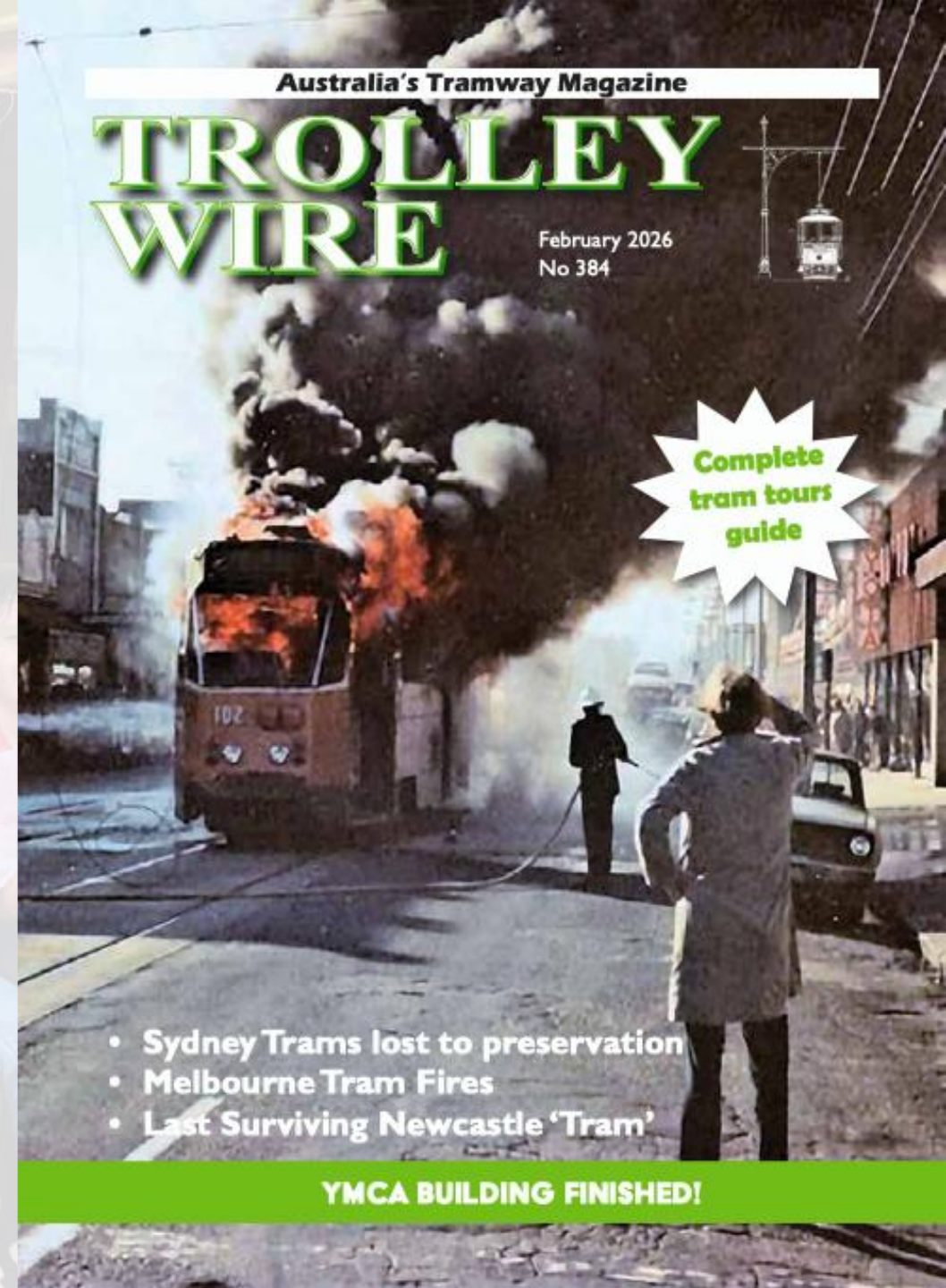
(from Alan Smith of the Wellington Tramway Museum, adapted from his obituary on the WTM's *Tramlines*, January-February 2025)





Making it bigger yet again

- From February 2026 *Trolley Wire* will be enlarged to A4 format with larger images and more readable text. Here is a mock-up.
- An expression of confidence in its future.
- *Trolley Wire* is repositioning as less of a newsletter and more of a magazine with entertaining, informative, well-researched, and even sumptuously-illustrated articles.
- It will remain an essential news digest both for light rail news and what's happening at Australian and New Zealand tramway museums.
- Such news is largely available online, but nowhere as conveniently and effectively edited for accessibility, concision, and readability as in *Trolley Wire*.





Will it work?

Many challenges remain:

- The editors are 73 and 80 and not getting any younger.
- Editing requires a skill set acquiring by experience either in journalism or in academia. These skills are not easily replaced.
- Proof reading, checking references, and academically-respectable editing are tedious, time-consuming, and require great concentration. See sample proofing sheet, one of, typically, seven consecutive iterations required as we prepare an issue.
- It is difficult to imagine a person in full-time employment taking on the role of a volunteer editor. Typically it requires at least 60 hours work a month for three of us.
- Can successors be recruited?

Comments and Corrections Part 2 <i>Trolley Wire</i> No 383 November 2025 WIP 10 September 2025	
20	• Left col, par 2, line 1: non-italics for Sydney please, so, Sydney <i>Bulletin</i> • Left col, par 2, last line: I think add the phrase 'outside the GPO.' at the end of the last sentence to give a more precise location. • Right col, par 1, line 2: please replace 'are' with 'is' • Right col, par 2, line 3: please replace ampersand & with 'and' • Right col, par 2, lines 3 to end: suggest slight rewording for added clarity thus: ... Trust opened the depot and nearby Rusden Street substation in 1914. This was Melbourne's first tramway substation, was decommissioned in 966, and is now in private hands and used as a medical practice. It is listed on the Victorian Heritage Register. • Delete caption in italics above photo as it duplicates information in the text. • I'm inclined to think the original photo, despite the lighting issue, was better, as it is clearly in the same location as the cartoon and has the GPO colonnade and QVB both clearly visible, as in the cartoon. I don't think any caption is necessary for this image, just the credit.
21	I'd prefer to see the emblem closer to the top left corner so that more of the GPO colonnade is visible.
22	• Left col, par 1, line 5: single inverted commas around 'Brisbane's early tramway proposals' please • Left col, par 1, lines 10-12: italicise <i>One American Too Many: Boss Badger and the Brisbane trams and Brisbane Tramways: the last decade</i> • Left col, par 2, line 8: single inverted commas around 'Where Trams Met Ferries' please • Left col, par 2, line 8: italicise <i>"Oh-ver": history of the Brisbane cross river ferries</i> • Right col, last par, line 1: italicise <i>The Telegraph</i>, and capital for <i>The</i> please. • Footnote 2: italicise <i>Brisbane Courier</i> and <i>Queenslander</i> • Footnote 4: italicise <i>An Act to Authorise the Construction, Maintenance and Working of Tramways on Public Streets and Roads in such manner as not to impede Ordinary Traffic 46 Vic No 10</i>. Also italicise <i>Tramways Act 1870</i> on page 23



Questions and comments

- We have outlined the challenges facing all magazines, including the very big ones, but especially rail magazines, including *Trolley Wire*.
- Here's an opportunity for questions and comments.
- In Auckland we reminded delegates what of JFK really meant to say:
Ask not what *Trolley Wire* can do for you, but what you can do for *Trolley Wire*.
- We then said the answers are...
 - Research and write articles
 - Subscribe
 - Order in bulk for sale through your organisation
- That is still true. We thank people for their positive responses to these requests, especially for your contributions.