

FOR THE RECORD

by MICHAEL BIEL

Entries represent information gleaned from a number of sources and do not represent endorsement by ARSC but are chosen at the discretion of this columnist. Additionally, the outrageous opinions¹ stated here are those of this columnist (at pressing)¹ and have been known to be affected by the phase of the moon.

PART 1 EXPLANATION OF WHY THIS ONE WASN'T IN THE LAST ISSUE

I sit here with egg on my face. You might recall that I apologized in Vol. X, No. 2-3 for having a short column that time because that issue was supposed to be a small and quick issue devoted mainly to the index to past Journal articles. Well, one thing led to another and nearly eight months passed from the time I penned and submitted those words till we saw them in print at the end of the largest issue we ever had! The next one, Vol. XI, No. 1, was the real quickie and the allotted pages filled up quicker than I could type. But here goes another trip into the fascinating work of setting down in permanent form the details of interesting items that might otherwise go unnoted for posterity.

PART 2 CENTENNIAL OF RECORDED SOUND

By the time I had written the first installment of this section back in late 1977 itself, most everything that was to come out had already been published. I have just a few items to add, many published, as I predicted, in December to honor the real date of completion of the first tinfoil model.

¹Rather than say "at the time of writing" I decided to be phonographic in language and borrow a phrase from the old Columbia "Exclusive Artist (at pressing)" label. It also gives me an opportunity to add something to Richard Warren's interesting bibliography to guides useful for dating pre-lp recordings, ARSC Journal Vol. X, No. 2-3, pp. 163-166. Martin Bryan has cracked the code on the labels of Columbia records from 1917 through 1921 which shows when the paper label itself was printed! He details it in Issue No. 27 Winter 78-79 of The New Amberola Graphic. It's the small two or three letters near the edge of the label like DY, AX, or LW. The first letter (A thru L) is the month (January thru December) and the second letter (Z thru V) is the year starting backwards at Z for 1917 thru V for 1921. There are a few odd combinations that don't fit, but check Martin's article for those details. It won't give you the recording date but it's fun. You see, good things come to those who read footnotes.

Periodicals:

American Record Guide, September and December 1977.

Following the February issue mentioned in the first installment of this section, ARG again published two fine articles compiled by Raymond R. Wile. The article in September prints a series of letters between Edison and the young Joseph Hofmann. The December article hopefully makes up for some of the numerous errors contained in the Graham article in February. Ray Wile here reprinted some of the 1877 Edison drawings that establish the real date of the invention.

Audio, December 1977.

I knew Editor Eugene Pitts III wouldn't let us down. He didn't turn the whole issue over to the centennial but there are two dandy articles and the cover. With a thoroughness that would be the envy of even Professor I. Lirpa, Dr. Peter E. Hillman of Cornell University put an exact reproduction of the first tinfoil machine through exceedingly complete tests and measurements. This is not a hoax--it's the real thing, although written with tongue firmly in cheek. The pictures are brilliantly vivid. The other article is by Oliver Berliner, Emile's grandson, and is an interesting re-write of some of the material he used when he spoke to us at the 1976 ARSC Convention.

Billboard, May 21, 1977.

The special 120 page Billboard Spotlight on the First Century of Recorded Sound is a delight. While a few of the pictures are also seen in some of the other publications of the year (they seem to have been part of the RIAA Press Kit) there are very many that I have never seen before. A glance at the Credits page shows that the hundreds of photos came from many unusual sources--and that the consultants for this issue were exceedingly well qualified for the task. This accounts for the general accuracy of the captions and the narratives. This is a must for your library. (While we are on the subject of musts, try to get Billboard's 75th Anniversary Issue of December 27, 1969, and the special issue for July 4, 1976. They are well worth the search.)

Chemistry, December 1977.

There is a three page illustrated article by G. Allen Stahl of B. F. Goodrich entitled "The Centennial of the Phonograph." His history is almost perfectly accurate and has the added attraction of centering around chemical descriptions of the recording media used in the records over the years. However, he does not seem to know that the injection-moulded discs are made of styrene, not polyvinyl chloride. He also does not mention Berliner's use of celluloid and hard rubber before durinoid. He states that the discs all were metal before 1897.

db, December 1977.

Oliver Berliner shows up here again in an article reprinted from the July/August 1977 AES Journal which also was a talk given at the May 1977 AES Convention. Emile Berliner's partner, Eldridge Johnson, is commemorated in an article written by copy editor Hazel Krantz without much knowledge of the phonograph other than what she read in a booklet and saw at the E.R. Johnson museum in Delaware. We once again see the fraudulent "Aug. 12, 1877 Kruesi Make This, Edison" drawing, but it is accompanied by the July 18 notebook page. There are several other historical items included, but the cream of the article is contained in a well documented and illustrated article about the development in 1947-1948 of the first Ampex tape recorder by one of the men who did it, Harold Lindsay.

Hi-Fi News & Record Review, February 1977.

I have not seen a copy of this special issue for the centennial, but I have seen the series of two articles on A.D. Blumlein in the August and September issues. These articles were excellently written and mentioned the centennial, so the February issue might also be work seeking.

Music Educators Journal, December 1977.

The eight page section of photos from the Library of Congress and Smithsonian was a pleasant surprise, as was the color cover photo from the Smithsonian of an Edison Home D with a wonderful red painted horn (like I wish I had for my Edison Home banner-front B.) The captions and the narrative are accurate and the selection of pictures is very astute. One of them is a clear reproduction of the Paul Whiteman picture LP, RCA Victor 67-2000, from 1932.

New Jersey Historical Commission Newsletter, June 1977.

This issue has an announcement of the August 12, 1977 ceremony at Menlo Park and Glenmont, and is illustrated with a picture of an Edison Amberola B-VI giving a slightly different view of the unusually high horn link than the picture in the new edition of Froh and Sefl's Edison phonograph book.

New York Daily News, November 18, 1977, Friday Section.

In addition to a fairly good article about the invention of the phonograph (compared to most newspaper stories of this event) there are several other interesting articles about the Lincoln Center recording libraries, William Schwann, the Columbia Records recording facilities at 49 E. 52nd Street, and the new development in digital recording.

Popular Hi-Fi, August 1977.

I have not had an opportunity to see other issues of this British magazine, but this issue has a brief title page announcement of the exhibition held by the City of London Phonograph and Gramophone Society, and an illustrated article commemorating 25 years of Hi-Fi equipment.

Popular Mechanics, August 1977.

Author Hans Fantel hedged his bets with his three page illustrated commemorative article by citing the "Kruesi Make This" drawing without mentioning the August 12 date. But this article is in the August issue. To make matters more confusing for the layman he states "By Dec. 6, Kruesi had completed a working model..." That might be the accurate date but Fantel misspelled Krusci's name just like Edison did--Kruesi! A later commercial tinfoil phonograph is labeled as the first 1877 machine, but there is a very good picture of a Stroh violin.

Studio Sound and Broadcast Engineering, June 1977.

This excellent magazine is sent gratis to engineers and executives in the broadcasting and recording industries worldwide. This issue was largely devoted to commemorative historical articles. Some of them were concerned with more recent developments, but Melvin Harris contributed several excellent articles on the original concepts of the acoustical phonograph and the development of the electrical recording systems. That latter article, in fact, is the closest I've yet seen to the theme of my paper on pre-Western Electric electrical recording presented at the March 1977 ARSC Convention. Unfortunately the publisher ran out of copies over a year ago and could only supply this reviewer with Xerox copies of some of the articles!

Other periodicals:

The IFPI has listed a large number of centennial publications which I have not been able to see or get any further information about. Many of the IFPI's listings do not have the exact date, none are annotated, and a few of them are misleading (especially including some very old books and articles undated in the list as if they had been published in 1977.) Some look to be worth checking out:

Hi-Fi Weekly Centenary Number, December 1976/January 1977

The Times Special Supplement (London), April 1977

A Catalogue of Historic Recordings, British Institute of Recorded Sound, August 1977

RTE Guide Centenary Number, (Radio Telefis, Eireann), August 1977

Disk Nr. 127 Extra Edison Number (Amsterdam), August 1977

SNEPA Monthly L'Edition Sonore, 1977 (no further info given as to date)

The Guardian Special Supplement (London), June 1977

DerSpiegel Special Number 17 (Hamburg), June 1977

Fono forum (Hamburg), February 1977, May 1977

Record '76/8 (Japan), August 1977

British Phonographic Industries Yearbook, 1977

IFPI Publications:

The International Federation of Producers of Phonograms and Videograms was the organization which designed the special logo for the centennial celebration. During 1977 and shortly after, they produced a number of

items which directly related to the celebration. Since this is a professional association of record companies on an international scale, the number of copies printed was very small but they may have a few copies left of some of the items. Their address is: IFPI, 123, Pall Mall, London, SW1Y 5EA, England.

Diary.

This small booklet was apparently issued in late 1976 listing the proposed and scheduled events that had already been planned for the centennial celebration that far in advance. This includes dinners, exhibitions, broadcasts, concerts, and some of the stamp issues.

Newsletter. 3 monthly issues.

I have not seen these items, but the Interim Report mentioned that this publication preceded the issuing of the series of Bulletins. Probably listed changes and additions to the Diary and details of what was being planned by the Centennial Office of IFPI.

Speeches delivered on the occasion of the celebration to inaugurate the Centenary of the Invention of Recorded Sound. Paris, April 1977.

Printed in French and English on adjoining columns, this booklet prints nine speeches delivered at Unesco House on April 18 and Versailles on April 20, 1977, the former date commemorating the deposition of Charles Cros paper. This booklet contains a speech by the President of IFPI, Fraser Jamieson, which unfortunately contains an extraordinarily serious historical error which will haunt us for many years to come.

For some reason he thinks that Edward H. Johnson who wrote a description of Edison's paper tape phonograph in the November 17, 1877 Scientific American is the same person as Eldridge R. Johnson, the partner of Emile Berliner and the founder of the Victor Talking Machine Co. He is not. Eldridge R. Johnson was all of ten years old in 1877. As it stands in this speech it is only a mistake of using the wrong name, but as you will see below in my notes for the IFPI News, this mistake is being taken as fact by other "researchers" and being turned into flights of fancy and nonsense. So, in the future when you gnash your teeth at this rewriting of history, you know who to blame: Jamieson. I should add that the rest of his Edison material, especially the dates of invention and completion of the machine, were correct but were not listened to by Mr. Jean Maheu, Head of the Department of Music, Vocal Art and Dance of the Ministry of Culture and the Environment of France. Monsieur Maheu still insisted that the August 12, 1877 date was the right one no matter what Jamieson and most other researchers say. (We're fighting a losing battle against that old master of P.R. hype, Edison himself!)

Bulletin, four bi-monthly issues, undated, starting circa April 1977. These contain a great deal of information on the details of many countries' celebrations and commemorative publications. The first issue was delivered in a "Campaign Kit" which probably consisted of the Diary and book of speeches along with prints of the logo in different sizes. Issue three contained the first part of the

IFPI's tabulation of commemorative records and a full size picture of the special ARSC first day cover of the American postage stamp for the centennial. (More about that special ARSC envelope later in this column.) The fourth issue added a few more special records to the listing in the third issue, and all four issues contained photographs of some of the international exhibitions and ceremonies described in the bulletins. Only 750 copies of each issue were printed, all of them in English.

Interim Report, September 20, 1977.

Prepared apparently just prior to Bulletin 4, this report contains a four page list of periodical articles that had appeared since March 3, 1976 about the centennial, and lists of concerts, exhibitions, conferences, recordings, and other publications. These lists are not annotated, but are very useful as they are.

IFPI News, quarterly starting circa March 1978.

The success of the centennial Bulletin series sparked interest in the IFPI to continue publishing an attractive illustrated newsletter with items of interest to the international record companies. The first three issues contained further updates on the centennial activities and publications. The second issue illustrated phonograph stamps from the U.S., India, Uruguay, a Cros stamp from France, and a special phonograph cancellation from Berlin. The third issue illustrated a phonograph centennial envelope as a first day cover for a Beethoven stamp from Colombia. Other articles in all three issues included material on copyright and piracy problems, and the production of records.

The first issue of the IFPI News contained the most extensive of the lists of records, publications, broadcasts, and exhibitions that had been held. In addition there is a history of the phonograph listed by year, complete with a few errors like citing Paul Whiteman's "Whispering" as a 1919 recording. But the real item of concern is an unsigned article entitled: "The Sociological Impact of Record Sound." The writer apparently believed his boss's Edward H/Eldridge R./Johnson mistake mentioned above and completely rewrote the corporate history of the phonograph:

What happened during the months following July, 1877, is obscure but it is safe to assume Edison worked to improve the performance of his discovery. It seems his initial aim was to provide means of recording telephone messages... But something diverted his attention away from such a limited application. That something may have been Edison's associate and fellow American Eldridge R. Johnson, the man who, nearly twenty-five years later, was the first to use the world famous 'His Master's Voice' trade mark--it was probably Johnson who encouraged Edison to develop the phonograph.

Johnson wrote to the 'Scientific American' on November 17 saying that Edison was working to improve his invention...

If I were not including this item in the special centennial section

of this column, this item would be a prime candidate for my "AAAGGGHHH! I Don't Believe I Actually Read That" section. Don't worry, I have another doozy for you there, but this goof takes the cake.

With this one exception the IFPI is to be praised for its efforts in promoting the history of the phonograph during the centennial year of 1977. Their efforts on behalf of the phonograph industry continue even though we Americans rarely hear of them. Judging from their cooperation with me for this project and the ARSC First Day Cover I designed, they are probably a good source of information for researchers interested in the problems and practices of the recording industry. They have a number of other publications in addition to the centennial items already mentioned mostly concerning specific issues facing the record industry.

Postage Stamps:

The phonograph was honored in several countries by the issue of commemorative postage stamps during 1977. As we all know, stamp collecting is a much more widespread and organized hobby than record collecting, but the mania is much the same. Possibly some unsuspecting stamp collectors were lured into phonograph or record collecting through these stamps (or possibly we lost a few to stamps. After all, they do take up less space!) To the unenlightened, when a stamp is issued it is available in only one city on the first day. Envelopes using that stamp are given a special "First Day of Issue" cancellation and the stamped envelope is called a "First Day Cover." Collectors try to use specially decorated envelopes for that purpose and there are several companies in business producing these envelopes. In the United States the most prominent producer is ArtCraft. Individuals and organizations also can design their own envelopes. These First Day Covers are highly collectible and generally are matched in rising value only by full unused sheets of stamps, although some first day covers of specific stamps are too numerous to accelerate rapidly in value. Other desirable forms in which to collect the stamps include mint blocks of four, preferably including the border of the sheets with the printing plate number (plate block) or other slogans such as "Mail Early in the Day" or the picture of "Mr. Zip." First Day Covers with these formations of stamps instead of a single stamp are very scarce and more valuable. Most large stamp dealers should be able to provide you with most of the following stamps as single mint items at reasonable cost, although special forms might require ordering or further search.

France:

The home country of Charles Cros issued a stamp in his honor on December 3, 1977, in the denomination of 1,00 + 0,20. It features a close-up portrait of the curly-haired poet/inventor by Forget and is just titled "1842-Charles Cros-1888." There is no indication on the stamp as to who he was and why the stamp was issued in 1977.

India:

The 2⁰⁰ denomination stamp is captioned in English and Hindi "Phonograph 1877-1977" and pictures an early Berliner hand-powered Gramophone in black and white with a brass colored horn.

Surinam:

This Dutch-speaking South American country issued a set of two stamps, each captioned "100 Jaar Grammofoon." The 20^c stamp pictured the Washington, D.C. tinfoil phonograph, while the 60^c stamp showed a representation of the top view of a modern automatic turntable. Each stamp is red, yellow, and blue.

Territoire Francais des Afars et des Issas:

The 55 F denomination stamp honoring "Thomas Alva Edison 1847-1931" is apparently part of a series of inventor stamps because it came in a set along with a stamp honoring Volta and an electric locomotive! Edison's stamp pictures him listening to the ghostly visage of a long-skirted woman whose voice is floating out of two horns. The green horn in the back is faintly discernible as resting on a cylinder. Edison is pictured as having a very sour expression on his face. I can see a couple of possible reasons for this: either the woman is singing with vibrato (which Edison loathed) or else he is annoyed at being condemned to eternity listening to the horn of a LATERAL DISC PHONOGRAPH!! The design is in green, red, and black, and is by Guillame.

United States:

The controversial design of this 13¢ stamp was by Walter Einsel of Westport, Connecticut. It pictures a phonograph unlike any ever seen before. The top was very closely modeled after the Washington, D.C. phonograph at the angle seen in the famous Mathew Brady photograph with Edison. This machine is mounted on a banner-front case which is seen head-on. The placing of the hand-cranked tinfoil machine on top of a spring driven machine case indicates a lack of understanding of what the case was there for! The announcement of the stamp by the USPS describes it as "a stylized concept of early sound recording equipment." Most of us would have rather seen a picture of the actual first 1877 machine or else the drawing of it from November 29. One critic, Lee Munsick, even went so far as to design a stamp picturing the first machine and had it made into a belt buckle and paperweight.

The other controversial aspect of the stamp was its date and place of issue: Washington, D.C., March 23, 1977. You all remember the momentous event which occurred on March 23, 1877 and the role that Washington, D.C. played in it? (If you do, let me know, because I don't.) To answer your questions as to why this place and date, it was because the Recording Industry Association of America (RIAA) picked that day for their 9th Annual Cultural Award Dinner to honor Senator Hubert H. Humphrey. (No, I can't

think of why Humphrey was honored other than that it was a very nice thing to do. The list of the prior eight winners of the ward reads like a "Who Is He" of American cultural achievement rather than a "Who's Who." The list includes two other Senators, two Representatives, three other political types or wives, and Voice of America jazz DJ Willis Conover.) No official representative of ARSC was invited to the dinner (believe me, we tried) in spite of the fact that ARSC had years earlier drafted an official resolution to the postal department recommending this very stamp. The invitees were mainly Senators, Representatives, other Washington politicians, and their families. In other words, the record industry lobby was wining and dining Congress. You didn't think that the new copyright law and other anti-piracy protection appeared out of thin air, did you? The RIAA has political pull, therefore they got the stamp ceremony.

Several more appropriate dates and places held ceremonies and stamp cancellations of their own. While not strictly considered First Day Covers, envelopes with these special cancellations are collectible even though they have no real philatelic value. To an Edisonophile and record collector these covers have more value than the March 23 cancellation because these are rarer and have more real significance to us.

August 12, 1877 was not the real date of the invention of the phonograph. It was the date Edison added to a later drawing of the phonographic principle years after the date. But August 12, 1927 was the date of the 50th Anniversary celebration attended by Edison himself, so almost as a 50th anniversary of that celebration, festivities were held at Menlo Park and Edison's home Glenmont in West Orange, New Jersey. (I will forgive Leah Burt of the Edison National Historic Site for not inviting me because she gave me a hug and apologized that she didn't have my new address. Besides, she fed me at the dinner, which is more than the RIAA did when I crashed their shindig!) Menlo Park is no longer a post office address, so the special cancellation on August 12 simply reads Edison, NJ 08817. Another more attractive cancellation was arranged for a mobile post office set up at the Lakeside Avenue entrance of the Edison National Historic Site. This one pictures an Edison Standard (or possibly a Fireside B) with a Cygnet #10 horn, Edison's signature, and the words "Edison Sta./ Aug. 12, 1977/West Orange/N.J. 07052." Properly placed, the extended line of the top of the T in the signature would cancel the bottom of the stamp, while the phonograph and words coming out of the horn would be alongside the stamp. Actually there were two different rubber stamps made up for the cancellations--one has machine printed letters while the other reproduces hand drawn letters. One petal of the right side of the bell of the horn is visible in the machine-print version, while all the right side petals are not seen in the hand-printed version.

The Edison site had several special envelopes made up for the event. One of them was a variation of the regular ArtCraft envelope printed in red instead of black with the words "100th Anniversary Celebration" instead of "Official First Day of Issue." It pictures Edison in 1877 after the day-and-night development of the solid wax cylinder. Another envelope pictured an Edison Gold Moulded cylinder box resting on its side with an Edison bronze medallion in the hole at the bottom of the cylinder box. (The two inch medal is a standard souvenir item at the Edison National Historic Site.) Some of us enterprising collectors placed a second stamp on covers with the Washington or Edison, N.J. postmarks already on them and received the West Orange postmark as a second cancellation on the cover. Needless to say, these are probably the rarest items.

Lee Munsick designed a special cancellation that was used on December 6, 1977, the anniversary of the completion of the first tinfoil machine. The cancellation reads: "Phonograph Centennial Station/Menlo Park-Edison NJ 08817/Edison's Tinfoil Recording Dec. 6, 1877." The circle surrounding the 1977 date is not a circle at all. It really is an end-on view of Blue Amberol cylinder 3756 "Let Us Not Forget" Thomas A. Edison (here numbered as the year of recording, 1919.) For the occasion, Lee designed a set of six envelopes with pictures of phonographs, cylinder boxes, Edison advertising pictures, and Edison himself. Each one was printed in a different color representing the six colors Edison cylinders had been produced in over the years: light tan, brown, black, light blue, dark blue, and royal purple. Each envelope is labeled: "Menlo Park, New Jersey/Now Edison Township/ Birth Place of The Phonograph/A Sound Invention of/Thomas Alva Edison/'Mary Had a little lamb...'/Yesteryear-Morristown, N.J." (The latter name and address was that of Lee Munsick's "Yesteryear Museum" which was still operating at that time.)

I do not have any information on any other postal ceremonies or cancellations used during 1977. It was hoped that someone would plan something for November 29 which was the date of the real drawing of the tinfoil version of the phonographic experiments. Other First Day Cover designs can be found at stamp dealers--Lee Munsick has counted and collected about two dozen so far. Fleetwood put out a design in color, while Colorama Silk Cachet issued a card with a portrait of Edison printed on a piece of silk. As mentioned earlier, I designed an envelope for ARSC which pictured the November 28, 1877 drawing of the side view of the first phonograph, the IFPI centennial logo, and our own ARSC logo with the added words "11th Annual Conference March 30-April 2, 1977/Edison National Historic Site, West Orange, New Jersey." ARSC made them available with the Washington, D.C. postmark with the following configurations: single stamps, stamps with Mr. Zip or Mail Early margins, blocks of four, blocks with Mr. Zip or Mail Early margins, and plate blocks. Single stamped

envelopes were usually cancelled by machine (horizontal cancellation lines are 1 15/16 inches long) while blocks were usually cancelled by hand (cancellation lines are 2½ inches long.) One other first day item eagerly sought by collectors is the first day cancellation that appeared on the souvenir menu and program of the RIAA dinner, especially if it is one of the dozen or so which were autographed by Hubert Humphrey right after the dinner. A small number of first day cancellations were also made on the green 8 x 10½ inch poster which was the official announcement of the stamp. Cancellations could also be made on items of non-philatelic material such as record jackets. (Of the latter, I do not know of any but they might have been done.)

Uruguay:

Captioned "Primer Fonografo por Thomas A. Edison en 1877" this stamp shows Edison's 1878 Washington, D.C. phonograph. (I have already noted that several publications also made this same mistake, so I am beginning to think that the RIAA press kit may have been the source of this error.) Also on this N\$0,50 denomination stamp is the only known philatelic appearance of the IFPI centennial logo.

Other Stamps of Interest:

There were a large number of stamps issued in 1976 in honor of the 100th anniversary of the telephone. There is a German holdover of that celebration which received a special phonograph cancellation on August 22, 1977 which included an external horn disc machine in the cancellation. The stamp was issued by Deutsche Bundespost Berlin in honor of the Internationale Funkausstellung Berlin 1977, and is captioned "100 Jahre Fernsprecher in Deutschland." It pictures a "french-style" telephone and a modern version. Columbia issued an \$8.00 stamp honoring the 150th anniversary of Beethoven's death. A first day cover of that stamp printed by Multidiseno honored the "Centenario de la Grabacino del Sonido." And in Hollywood on October 6, 1977, the United States honored Al Jolson's "The Jazz Singer" by issuing a stamp for the 50th Anniversary Year of Talking Pictures. To their credit they did picture a Vitaphone projector complete with disc playing mechanism, but "The Jazz Singer" was not the first talking picture, the film was premiered in New York, not Hollywood, and the movies had already been honored with a stamp on October 31, 1943. But then again, why should we expect appropriate commemorative stamps--we can't even expect good mail delivery!

Posters:

Three large posters of note were published in 1977 concerning the centennial of the phonograph. The first was the United States Postal Service Poster Number 369 entitled "The Talking Machine." It was displayed in most U.S. Post Offices between March 16 and April 20, 1977 as the announcement of the availability of the Sound Recording stamp. It was 24 x 36 inches and illustrated the stamp in full color 7 3/4 x

5 inches in size. Also pictured in black, blue, and white was Edison in 1906 standing by a cylinder machine in his laboratory. The poster also contained a short narrative about the phonograph. This poster was very hard to get unless you were very friendly with your local postmaster on April 21, 1977. Antique Phonograph Monthly has a small quantity of this poster for trade.

The International Federation of Producers of Phonograms and Videograms (IFPI) produced two modernistic posters based around their centennial logo. One was designed by Fontey (?) and is basically the blue sky and a golden horizon with a number of concentric sets of lips, and a phonograph horn attached to an arm and reproducer. It measures $25\frac{1}{4}$ x $34\frac{1}{2}$ inches. The other is a large blue helix design centered around the logo. The designer's name is something like Zerquiaer, and it measures $27\frac{1}{2}$ x 37. (Why do these European artists have signatures like lightning bolts?) Again, a small quantity of these posters are available from Allen Koenigsberg at Antique Phonograph Monthly.

In addition, a poster for the Library of Congress exhibition for the phonograph was sold, and a poster advertising Brooklyn College's Centennial Conference on "The Phonograph and Our Musical Life," December 7-10, 1977 was mailed to possible registrants. The IFPI noted plans that several member countries had in making posters but never reported on any that were actually published.

Miscellaneous Items:

Japan Audio Collection record sleeve:

Perhaps I am stretching it just a little, but I really do have in front of me a genuine commemorative record sleeve put out by the Japan Audio Collection, which I understand is some sort of club or organization. It is a 10" sleeve in light blue paper with blue printing picturing two external horn disc machines. The captions are in Japanese but one of them is a front-mount while the other is a rear-mount Victor. They were available at the Japan Audio Fair 77. Look, if they can make bicentennial toilet paper they can make a phonograph centennial record sleeve.

"Yesteryear Museum's Flag Bicentennial Yearbook 1977."

Despite the title, this yearbook also honored the phonograph centennial and the Lindbergh semicentennial. It includes an article by Allen Koenigsberg and many nifty advertisements. This includes an ad by the company who printed the record sleeves for Edison Diamond Discs: Andrews-Nunnery Envelope & Paper Corporation, Hicksville, New York. Although the Museum has now closed (with a spectacular three-day auction that will never be forgotten), Lee Munsick probably still has some copies of this yearbook and the previous Bicentennial Yearbook 1976 which had an article about all of the inventing and manufacturing of entertainment devices that went on in New Jersey. Write: Yesteryear, Main Street, Boonton,

N.J., 07005.

"The Sound of Fame: Syracuse University Audio Archive and Edison Re-recording Laboratory," by Frank S. Macomber. Reprinted from The Courier, Volume XIV, 1 & 2. Syracuse: Syracuse University Library Associates, 1977. 22 pp., illus.

This booklet containing this article is an excellent discussion of the archive headed by one of ARSC's founding members, Walter L. Welch. In fact, if for no other reason, you will want to obtain this for the large photo of Walter and his legendary device for synchronizing two Edison Diamond Disc machines playing identical records! However, you will also find the rest of the booklet equally interesting.

PART 3 PUBLICATIONS OF INTEREST

"Billboard International Buyer's Guide." September 29, 1979, Section Two.

"Billboard International Recording Equipment & Studio Directory." October 27, 1979, Section Two.

"Billboard International Talent Directory." September 15, 1979, Section Two.

These three guides for the 1979-1980 season are the replacements for the yearbook which Billboard used to publish in years' past. They come with the issue named at no extra cost, but are very high priced when purchased as back issues. The first of the three mentioned includes listings of record companies, record manufacturers, music publishers, wholesalers, supply manufacturers, and record distributors. Addresses, phone numbers, and executives are listed when known. The second book lists recording studios, record producers, and recording equipment manufacturers. The Talent Directory can help you find out who manages your favorite recording artist. If you do not subscribe to Billboard (who can afford to?) keep a check every so often to find out when the next year's edition of these guides will be published. They usually have large ads announcing these guides to potential advertisers with the inclusion of the issue date and the date it will appear on the stands. They are not the sort of book to curl up with on a winter's eve in front of the fire, but are handy to refer to.

Glassman, Judith. The Year in Music--1978. New York: Columbia House/A Gladstone Book, 1978. 320 pp. illus.

Profusely illustrated, this large book shows the major trends in all types of music in the United States in 1978. The latter part of the book gives biographies of many stars, and also includes lists of fan clubs, music magazines, record companies, award winners, and obituaries for November 1977 thru October 1978. While classical and jazz are not ignored, the main focus of the book is popular music and

rock. I have not seen a 1979 edition so I am not sure if Columbia House is going to continue the series. While not the most important book of the year it is something that will prove to be an interesting reference in future years--especially if the series continues.

Glemser, Kurt. Hot Wacks. Kitchener, Ontario: Galaxy Productions, 1978.

Unbelievable as it might seem, there actually is a catalogue of all known rock bootleg lp's. The 6th edition is dated Sept. 21, 1978, and a 7th edition from 1979 is already sold out. Each of these editions contains well more than 200 pages. Each record is listed by artist with each listing including song titles, source of the recording (if known), and a comment on the sound quality of the recording. Additional comments are made to explain many of the records, including mentioning alternate versions of the same recordings. Just looking through this book will give you some idea of the enormous amount of bootleg albums that have been issued. There are thousands of them. A new magazine called Hot Wacks Quarterly began publication in late 1979 to act as the supplement between issues of the book. The press run of 5,000 copies of the first issue is already sold out. Their address is: P.O. Box 2666, Station B, Kitchener, Ontario, N2H 6NS, Canada.

Jacobsen, Arnold. Compiled catalogue lists of Arnold's Archives. 1106 Eastwood, S.E., Grand Rapids, Michigan 49506.

Longtime collector and founding member of ARSC, Arnold Jacobsen has established a business selling dubs of his collection of 150,000 rare records and tapes. He has compiled lists of many different categories of recordings and artists. Sample titles of these lists include: Sports, Charles Lindbergh, Ethnic & Immigrant Songs, 7" Historical Records, Minstrel Shows, World War I Songs, World War II Songs, Railroad Songs, Disaster Songs, Cities in Song, Rose Songs, Victor Light Opera Co., Classical Piano, 999 Operatic and Classical Vocalists, etc., etc. The lists vary in their completeness of information such as record numbers, but they were meant mainly as a guide to ordering selections by title or artist. Many of the categories are already made up on tapes with a unit price per tape, or individual selections can be recorded with a price per item. While many collectors would rather wait to find the record themselves for their own collection, this service is a boon for researchers, educators, entertainers, and producers of broadcasts who have need for specific songs, recording artists, or categories of songs. Arnold can supply serious researchers with a compilation of appropriate lists (pulled and collated on an individual basis) but casual collectors are usually charged on a per-list basis. Write for details, giving an explanation of your interests. Major libraries will find a compilation of the lists a convenience to many users.

Kirvine, John. Jukebox Saturday Night. London: New English Library/Times Mirror, 1977. 160 pp. illus.

Extensively and colorfully illustrated, this oversized volume is a lively and authoritative history of coin-operated phonographs. The

earliest chapters depend greatly on Gelatt and Read & Welch and thereby repeat some of their errors, but once the disc jukebox industry gets underway, the research is with primary sources and the material is more complete. Individual companies such as Wurlitzer, Seeburg, Capehart, and Rock-ola are dealt with in separate chapters. Personalities such as David Rockola and Homer Capehart become real people. Many, many colorful machines are illustrated in large full page color pictures. Ads and catalogue sheets are reproduced. The Italian printing is good and is partially responsible for the budget price of this book. Despite the book being written by an Englishman, the major thrust is with the American industry. A must for every library and collection.

Osborne, Jerry P., ed. Our Best To You. Prescott, Arizona: Record Digest, 1979. 272 pp. illus.

This is a compilation of some of the better articles from Jerry Osborne's Record Digest magazine while it was still digest sized. After issue #37 (Vol. Two, No. 12) the bi-weekly magazine became a weekly tabloid paper called Record Digest-Music World. The quality of research (never too high to begin with) diminished, and the paper found it difficult to compete with Goldmine on the same level. In mid 1979, it was sold to someone on the East coast and has not resumed publication as of this writing.

There are a number of good items in this book--an edition of 500 numbered copies. This includes a history and record list of Cadence Records; details on the Elvis recordings which were released after his death by RCA and bootleggers; lists of dance songs, state and city songs, answer songs, and cover versions; and bios and discographies of Ral Donner, Nervous Norvus, Bobby "Boris" Pickett, Larry Verne, Frankie Lymon, Jackie De Shannon, and the Motown label group. There are other items in the book including a few that were not published in the regular issues of the magazine--to make the subscribers run out and get a copy.

Rees, Dafydd, compiler. Star-file. London: W.H.Allen, 1977. 395 pp.

Subtitled "The Ultimate Rock Reference," the front cover of this pocket-sized paperback does not indicate that this only covers 1976. The book is a series of cross indexed lists compiled from the top 100 charts from Billboard in the U.S. and Music Week in England. Chart listings for song titles and artists can be found. Very handy is a record label listing of the records included in the book from each company. It takes a few minutes to figure out how to use the charts but once learned you can find out how many weeks it remained on the chart, what number it entered at and the date, and the highest number it reached and that date. I have no indication if this series continued in later years, but if it did this series would be an affordable alternative to some very expensive chart books being sold by other publishers.

PART 4 REPRINTS OF PHONOGRAPHIC LITERATURE

There is no better way to get authoritative information than to go to the original source. Now that can be expensive because original publications about the phonograph were rather ephemeral and many have not survived in large quantities. But have no fear, it is not only still possible to get the information contained in early catalogues, instruction books, manuals, and the like, it is possible to obtain a copy of the item that might look exactly like the original. (Fortunately, most reputable publishers will include a printed notation that you are holding a reprint, not a more valuable original item.)

The enormous length of this edition of this column has once again forced postponement of my projected listing of all of the individual reprints that I have been able to unearth, but I am about to do the next best thing. I will list the names and address of the major publishers of these items to enable you to at least obtain their catalogues or lists. I would still appreciate knowing of any other publishers of this type of material who has not been listed here.

Allen Koenigsberg, Antique Phonograph Monthly, 650 Ocean Avenue, Brooklyn, New York 11226.

Allen publishes a large selection of catalogue, instruction and repair manual, and book reprints. He also is the major single source of phonographic books published by others. Many of the items listed in my sections for the phonograph centennial are (or were) available from him. Write for his listing and a sample copy of the Antique Phonograph Monthly.

Martin F. Bryan, New Amberola Graphic, 37 Caledonia Street, St. Johnsbury, Vermont 05819.

Martin publishes a couple of reprints of record catalogues along with The New Amberola Graphic. He also has special phonograph note paper and postcards, blank Edison Diamond Disc labels to replace the ones that fell off, and new Edison Tee-Shirts and Tote Bags.

Harvey Roehl, The Vestal Press, Box 97, Vestal, New York 13850.

They have the largest catalogue and selection of reprints and original books on player pianos, music machines, and phonographs. Deluxe illustrated catalogue is worth far more than the \$2.00 charged--and the money is refunded with your first order. A number of the phonograph reprints are also from other publishers.

Ernie Bayly, The Talking Machine Review International, 19 Glendale Road, Bournemouth BH6 4JA, England.

In addition to the excellent Talking Machine Review, there is a fine list of catalogue, manual, leaflet, and poster reprints published by TMR and several other publishers. Accepts payment in U.S. funds, and also stocks Oakwood Press books.

Charles G. Mandrake, P.O. Box 955, Ashtabula, Ohio 44004.
Reprints a series of about 20 phonograph catalogues and flyers.

Jerry Masden, 8115 Emerson Avenue South, Minneapolis, Minn. 55420.
Reprints several record catalogues and makes small plaster
Nipper reproductions about the same size as the Nipper salt and
pepper shakers.

Antique Phonograph Company, 117 N. Center Street, Statesville,
North Carolina, 28677.
Reprints several phonograph catalogues.

Eastern National Park and Monument Association, C/O Edison National
Historic Site, Main Street at Lakeside Avenue, West Orange, New
Jersey 07052.

Maintains an extensive selection of publications and books con-
cerning Edison and his inventions. Handles publications of
other publishers, but also provides full color reprints of many
Edison phonograph posters, and large selection of real photo-
graphic prints of historic Edison photographs. Even the regu-
lar tourist-type items like color picture postcards are good to
have. Ask for their lists of books and photographs.

Arnold Jacobsen, Arnold's Archives, 1106 Eastwood, S.E., Grand
Rapids, Michigan 49406.

Arnold has a list of early record catalogue reprints as well as
the numerous lists of recordings for sale.

Because most of these publishers are working on a very small profit
margin (it is a hobby to most of them) you would be advised to
enclose a business sized stamped self-addressed envelope with the ex-
ception of Vestal Press where a \$2.00 payment is requested. Because
of the extra special nature of one reprint project, I am including a
full review of the item below. I hope to have an annotated descrip-
tive listing of all reprint items in the next issue.

Edison Phonograph Monthly, March 1903-December 1916. Hardbound fac-
simile reprints by Wendell Moore, R.R. 1, Box 474H, Sedona, Arizona
86336. \$12.95 per year/volume. Vols. 1-5 now available.

This is the most ambitious individual reprint project yet under-
taken in the phonograph field. Wendell Moore was lucky enough to
find and purchase a nearly complete file of this Edison dealer
publication from a former dealer, M.R. McMillion of DeLand, Florida.
The few missing pages have been provided by the Edison National
Historic Site, so within a few years 500 lucky purchasers will be
able to obtain a complete set, bound in matching red bindings.

For any collector or researcher concerned with the development
of Edison's cylinder business from the early years of the Gold

Moulded cylinder through the introduction of the Blue Amberol, there is no more authoritative source than the publication which provided the Edison dealers with the information they needed to successfully sell the cylinders and phonographs. Every change of machines and marketing procedures is noted, and each issue includes the Advance List of New Records. Wendell Moore has compiled a Technical Index for each volume to make it easier to find important items. Each book is signed and numbered. The printing and binding is of the finest order. The first volume--of which an extra 500 copies were produced--includes a few "X" marks that were made in the margins by important items by Mr. McMillion, but these have been eliminated by the printer in the later volumes. This set is an important addition to the available literature on the phonograph and will hopefully inspire others to undertake similar projects.

PART 5 MISCELLANEOUS ITEMS OF INTEREST RECOVERED FROM THE JUMBLE ON MY DESK

This section will be a little shorter than I planned because the rest of this column was so long, and because the writing of those other parts has created a mess in this office like you wouldn't believe. I knew that there have to be some other things under these piles. I'll find 'em next time.

The Association for the Study of Canadian Radio & Television has published a little seven page booklet called "The Need For Preserving Canada's TV and Radio Programming." The booklet was designed for the local private broadcasting stations in Canada, urging them to save what they still have and to arrange systematic retention for the present and future. They discuss in very poignant terms what to save by describing the differences between what actually has been saved and what should have been saved. The private broadcasters' honor and pocketbook are included in the reasons as to why things should be saved (posterity's judgement of "the creative talents of the private broadcasting industry" and the possible use of past programs in current broadcasts with "a high commercial value in times when the interest in our past is high.") Also included is a non-technical primer on storing tape and film (but not discs.) It should be mentioned that the ASCRT is also interested in preserving the paper material relating to programming policy planning. The cause is noble, and the booklet is a model of how to get the word across to all creators of recordings that their material should be archived. For information, write to ASCRT, C/O Radio Drama Project, Concordia University, 1455 de Maisonneuve Blvd West, Montreal, Quebec H3G 1M8, Canada. The ASCRT is associated with the Association of Canadian Archivists, C/O 395 Wellington Street, Ottawa, Ontario K1A 0N3, Canada.

Edison National Historic Site, West Orange, New Jersey. It seems that Edison has left us a rather unexpected legacy in addition to the phonograph, incandescent light, and movies. In his early years he was known primarily as an electrician (and his purely mechanical phonograph surprised some) but in later years he retained his fame as a botanist and chemist. There is now the fear that some of the original chemicals that have been kept on display at the Edison National Historic Site as historical objects may have become dangerous just sitting around looking pretty. Thus a check is now (early 1980) being made of about 5,000 items at the site. In the meantime the chemical laboratory building is closed to the public, but the rest of the complex is still open. To paraphrase Bob Dylan, "The Chemicals, They Are A'Changing."

The International Association of Sound Archives has adopted a resolution which requests that sound archives be granted exemption from any proposed tax on blank recording tape for the purpose of copyright payments. As many of you might be aware, this tax has been proposed in a number of countries as a means of compensation to copyright holders on recordings which are felt to have lost potential sales due to home taping. While the IASA resolution backs the concept of compensation to copyright holders, they feel that it will "harm...the conservation and promotion of culture and understanding between nations." It further states: "Collection of information, as well as exchange, research and scholarship would be endangered by the further depletion of the already limited financial resources available to sound archives." Copies of the resolution, which was adopted at the IASA Annual Meeting in Salzburg, July 1979, were distributed to IASA members in early 1980 with a request that it be made known to their governments if any such tax was in the planning.

The Milwaukee Reader issue of April 30, 1979 was devoted to a description of the Historical Recorded Sound Collection at the Milwaukee Public Library written by ARSC member Konrad Kuchenbach. Starting with a portion of the collection donated by late Milwaukee Alderman Fred P. Myers and supplemented with other donations, the collection has had "hit and miss" funding most of the time (doesn't that sound familiar.) The collection now numbers over 70,000 discs--95% 78 r.p.m.--and is not yet open to the public. Hopefully Konrad's interesting article prompted some of that needed funding! There is one note to make about the article: the illustrations. After doing a nice job mentioning some of the local Milwaukee and Wisconsin-based labels represented in the collection, two rather unappropriate labels are reproduced right straight out of the Rust American Record Label Book--an English Beltona, and an Edison Diamond Disc. He should have used a Broadway, Paramount, and/or Puritan (although the latter suffered in the book from having the Wisconsin address at the rim cropped off!) To make matters worse, the caption on the Edison label called it an "Edison Bell" because the Rust book mistakenly put the picture in the wrong section of the book. (You

see, I warned you. The mistakes traceable to the numerous errors in the Rust Label book are starting already!) The publication's address is: Publications Dept., Milwaukee Public Library, 814 West Wisconsin Avenue, Milwaukee, Wisconsin 53233.

The Rutgers University Institute of Jazz Studies has completed the first phase of their "Computerized Catalogue of the Recorded Sound Collection." This part includes a complete index and description of their acoustical holdings on the Black Swan, Brunswick, Columbia, Gennett, Harmony, Okeh, Paramount Victor, and Vocalion labels, along with samples of several long-playing jazz albums. Marie Greffin gave us an explanation of their cataloguing procedures at the 1979 ARSC Convention and won high praise for the insight that has gone into devising a more than adequate set of descriptors. A preliminary compilation dated June 28, 1979 was distributed last fall and the final index, dated February 5, 1980 is now being made available free of charge on microfiche to researchers, librarians, archivists, and cataloguers. This free distribution was funded by a grant from the National Endowment for the Humanities. The project will continue with lp's of the 1962-1969 era as well as many types of non-commercial recordings of all eras. Because of the expense, however, it will be necessary to charge a subscription fee of \$10.00 for a year of quarterly releases on microfiche. Write to: The Institute of Jazz Studies, Rutgers, the State University of New Jersey, 135 Bradley Hall, Newark, New Jersey 07102.

PART 6 THE "AAAGGGHHH! I DON'T BELIEVE I ACTUALLY READ THAT" DEPARTMENT

As you may have noticed from these columns, I am a very critical character. My wife constantly complains that I ruin this or that movie or TV show by pointing out anachronisms or sloppy camerawork. While I demand perfection (and I hope that these columns meet with your expectations, too) I most decidedly demand it in research-type books and articles. There is no excuse for sloppy, incomplete, or inaccurate research. And when the publication and/or the author pretends to authority that is not to be found in the contents--I can get angry.

Every once in a while there are articles or books that are notable only because of their errors. Rather than dignify these items that have no redeeming value, I will place them in this department instead of in the review sections. To inaugurate this department I turn to one of my favorite purveyors of error-ridden articles, Kastlemusick Monthly Bulletin. This is not to say that every article is error-ridden, to the contrary, they have done some excellent things. That's part of the problem. When one of the "lulus" gets in there, it can often be taken for authoritative by the novice reader. However, I have picked an article that even a child can see right through.

In the June 1979 issue they published the first article in a series called "Pickin' Notes" by Bob Wheeler, "Country Music Historian," who is described as a collector with over 40 years experience. Well, when someone is called a Country Music Historian right next to his name under the title, I sit up and take notice. It didn't take me long to slouch down again. This article was meant to explain the history of the phonograph to collectors of country music records, in preparation to his coming series which would profile individual performers. This is in spite of being published in a journal read only by record collectors--most of whom already know about the phonograph. It soon becomes obvious that Wheeler should have stuck to talking only about the country recording artists. For example:

"In January, 1872, Thomas E. Edison invented the phonograph, sometimes called the Victrola Talking Machine, which led to today's Stereo. The first records were the round cylinder type, and were made of tin or some similar metal, and the sound, to say the least, was horrible."

Yikes! Where in the world did he get that date and middle initial? It is lucky that Edison is dead, because if he knew that his phonograph was "sometimes called the Victrola Talking Machine," he would just die! And you remember those "round cylinders" made of tin--they came before those square flat things. Oh, but wait, there's more:

"The first person ever to sing on a record was Lilly Moulton, a very popular opera star of the day. When she heard her voice reproduced, she was horrified. For many people, this would have been the end of the record industry, right then and there, but Mr. Edison was a very determined man and he went on to improve on his invention."

Perhaps this is why Edison did not like singers with vibrato! Imagine the gall of this gal to insist that the record industry be nipped in the bud. Stick around, I'll tell you more.

"Somewhere around 1900 the first fiddle tune was put on the cylinder record. An old time fiddler by the name of Fiddling Bob Haines put the old standard Arkansas Traveler on the Edison cylinder. I do not know the date of this recording, nor can I find anyone who does. I have been collecting records for 30 years, and have never found one, so if there are any around, they are very, very scarce."

This record is also a puzzle to me except for finding the source that Wheeler used for this information. Even this has some conflicts. Robert Shelton mentioned on page 27 of The Country Music Story (New York: Bobbs-Merrill, 1966):

"One of the first, if not the first, country musicians to record was Fiddling Bob Haines, who recorded "Arkansas

Traveler" on Edison cylinders in the early 1900's."

Bill C. Malone cited Shelton and added some additional information on page 30 of Country Music USA (Austin: University of Texas Press/American Folklore Society, 1968):

"Only rarely could one hear a performance by an authentic country act such as Fiddlin' Bob Haines and His Four Aces, who were probably the first country string band to record on Edison cylinders."

Neither Allen Koenigsberg or the Edison Site had information on him/ them. The only early "Arkansas Traveler" in the Edison catalogue was the standard Len Spencer comedy routine with a solo fiddle on cylinder 8202, issued October 1902. Surely some reader of this Journal can help Wheeler out or find out the source of Shelton's information.

Well, back to the Wheeler article. You might remember that we left the narrative of the phonograph's history "around 1900":

"We have about 22 years of recording that nothing much happened. There are differences of opinion as to when the flat disc was invented. One source says that it was 1922, but I have to disagree. I have some old 78 rpm records, blank on one side, with the date, February 1906, stamped on the blank side. The exact date is not too important here, because I am mainly writing about country western and string bands. If someone is interested, I will try to pin it down to a specific date."

Isn't it comforting to know that we don't have to continue to look for records made between 1900 and 1922 because "nothing much happened." I seem to recall that there was this Italian feller with a funny name like Erik Cruse-so or something, that kept on singin' and cryin' about spillin' some giblet gravy on his vest and tie. Didn't he make some of those funny one-sided records with a red sticker on 'em? Oh, and what about that funny band from dixieland that played music like animals in a barn. Well, they're not country so we don't have to pay attention to 'em,

Now we have a controversy as to when the disc was invented. Let's settle this one now. Wheeler has a problem because he can't even get his incorrect facts from his sources right. On the same page as Fiddling Bob Haines is mentioned, Shelton goofed and wrote: "The development of disk recordings in 1921 and the birth of radio in 1920 were..." No wonder Wheeler disagreed with his source--his source said 1921, not 1922. No matter, they're both wrong. It was really 1946 or 1947. That's as good a date as the ones they chose.

Later on, after telling us about some country records made in 1922 and 1923 (including some on Victor by a mis-spelled Henry Gilliland

(sic) in January 1922--when in reality they were made by Henry C. Gilliland in June 1922. Maybe the song was right and it was "June in January.") Wheeler goes on to make it seem that for no other reason the following happened after Fiddlin' John Carson's records started selling in 1923:

"Almost overnight there were hundreds of labels. Many of them lasted until the 78 rpm's were discontinued in 1958. Among the lables (sic) were such names as OKEH, Champion, Vocalion, Viva, Broadway, Herwin, Paramount, Gennet, Harmony, Challenge, and Columbia of course."

I have never seen a Gennet but I have plenty of Gennett records. The only Viva records I have are from the 1970's, but maybe he meant Diva. But remember, you read it here that hundreds of labels sprung up "almost overnight" in 1923 to record country music after they saw the success OKEH was having.

I'm close to the end, so I might as well include Wheeler's last paragraph, just for laughs.

"In the early days there were no recording contracts as we know them today. In most cases, many of the early artists would record for a different record company every few weeks, at most every few months. The only exception to this practice was Jimmie Rodgers and The Carter Family. *italics theirs* Vernon Dalhart is probably the artist with the most different labels to his credit, with The Callahan Brothers running a close second."

We won't mention that Jimmie Rodgers only recorded two sessions with members of The Carter Family, which hardly makes them a team to be referred to in the singular. Nor were they the only country artists with exclusive recording contracts. "Recording contracts as we know them today" were common long before the 1920's. It is very difficult to understand how Wheeler can include The Callahan Brothers as a "close second" to Dalhart's vast number of recording labels. The Callahan's only started recording for ARC in 1934. Their appearance on the string of ARC labels in the depression was not unusual for any ARC performer. There are many, many, many other country performers who appeared on numerous labels--far more than The Callahan Brothers.

Who should we blame this article on? As surprising as it may seem, I am not blaming the author although he was the one who made all the mistakes. His later articles have been better because he stuck to a subject he could write about with a little more experience. When you turn the page of this issue of Kastlemusick to the very next page, you will see an item in Rick Gesner's "Echo Chamber" column that proves it was the editor's fault.

"...I know that Robert Hill, the Editor of Kastlemusick Monthly Bulletin, would welcome any article that any reader would like to submit. Simply choose a subject, be it a biography of some one connected with music; the how and why of your collection; your feelings about any kind of music; a discography of one music personality or about any idea you can think of.

Remember, if YOU are interested in the subject of your article, the chances are that many others will be, also. sic. If you think that you are not an Ernest Hemmingway, and will produce a bad article, Bob Hill will edit your piece and bring it up to "snuff". Try it!"

If this is an example of Robert Hill bringing an article "up to 'snuff'" then all I can say is "'S 'nuff, already." All sorts of mistakes are constantly let through by an editor who either knows nothing at all about the history of the phonograph or records, or thinks that he is not responsible for maintaining some semblance of knowledge in his publication. He keeps on letting his authors make fools of themselves to a readership supposedly made up of people who must know something about records. In that issue he lets Rich Gesner say that RCA's Caruso picture record was from "circa 1940" when it was more like seven years earlier. Hill doesn't bother to mention to his author Gesner that there already had been a definitive study made of Vogue picture records by Tim Brooks in another publication and that Gesner is sounding silly by saying that he has written to "Sav-Way Industries" for information about Vogue. In September 1978 he let Hy Daley write an entire article repeatedly calling shellac records "acetate" and then also describe different discs that were "metal covered with either black or red plastic." Daley had no conception of the difference between pressings and instantaneous recordings and his editor was not about to tell him.

I am glad to report that I have not noticed factual errors of this type in this Journal. The difference is that we constantly remember that many of our readers are world-renowned experts in this field. I would hope that if our Editor spots something in an article or in this column that doesn't ring true he will call a number of experts in our membership and the author and correct the factual error before it hits the newsstands. We all make mistakes, and we hope that our readers will tell us about them so that they can be corrected in print.

PART 7 THE "I KNEW IT HAD TO COME TO THIS" DEPARTMENT

I'm only in my early thirties and yet I, too, have to heave a sigh for the nostalgia of the "good old days." In my mail of the last two days have come two notices that the world as I remembered it has started to end: Nostalgia Book Club has gone to a computer, and Marboro's "Dollar Table" is no more.

Let me explain. For over a decade, the Nostalgia Book Club has proudly advertised and proclaimed that they were bringing back the good old days by using people instead of impersonal computers to run the club. Now all of that is changed. They have moved their headquarters (formerly "Only 45 minutes from Broadway" in New Rochelle) to Des Moines, Iowa, which apparently, according to their letter, is a thriving center of computer expertise--as well as being near the geographic center of the country. I know dozens of members of the club who loved the concept of avoiding the @#\$\$ç&*ç%#@!&* computer, but the club found two "typical comments" to quote--one of whom complained that they had trouble reading the handwritten bills. (Nobody bothered to mention that only Past Due bills were hand written!) Oh well. But let me assure all of our loyal ARSC members that when they send a letter to ARSC's address it will be read and answered by a real human being (if he has the time!)

As for Marboro, a trip to New York City for record and book collectors was not complete if you did not stop in to one of the 6 or 7 Marboro Book Stores and browse over the tables of remaindered out-of-print and bargain books. Hundreds of books in my collection--including many prized items about music, performers, and records--came from those stores. I have long had a slogan concerning overpriced books that I wanted to buy but couldn't afford: "I'll wait till it shows up on Marboro's Dollar Table." And by golly, many of them did! But in recent years the competition had gotten too much. Barnes and Noble, Classic, and others were getting the cream of the dumps and a good deal of my money. There are a couple of books reviewed in this very column that came from B&N--a bookstore galore where they provided shopping carts. And believe me, you needed them! But still it was comforting to know that Marboro's on Broadway at 45th Street was open till after 11 p.m. seven days a week to cap off any New York City excursion. But alas, the latest mail-order bulletin has announced that they have closed all their store doors and have retreated from the jungle of midtown Manhattan to the wilds of "beautiful downtown Moonachie," New Jersey as a 100% mail order business. And not one book is priced at \$1.00. One lone book in 24 tabloid pages is \$1.49, all the rest are at least \$1.98. Ah, me.

But all is not lost. If any of you ever get around to visiting me down here in the wilds of Morehead, Kentucky I will take you down to Main Street where you can sit down at the soda fountain in Bishop Drugs and get an honest-to-goodness nickel glass of Coca-Cola. And it's served in a real glass, too. Only 5ç. One nickel. And you can sit there and watch the traffic light change.