

FOR THE RECORD

by Dr. Michael Biel

Entries represent information gleaned from all sorts of sources, informants, undercover agents, etc., and do not represent endorsement by ARSC but are chosen at the discretion of this columnist, who will include items of interest until his typewriter ceases to function (which has happened several times this year.) Now, on with the business at hand.

PART ONE: RECENT (AND NOT SO RECENT) PUBLICATIONS OF INTEREST

The Association For Recorded Sound Collections Bulletin No. 14, 1981.  
The Association for Recorded Sound Collections Newsletter, Nos. 1-19.

You might be wondering why I am starting this section by listing two of our very own publications which you all supposedly know about. Well, if I might use a point of special privilege as Contributing Editor of this Journal to remind all of the readers of this Journal who might not be current members that there are two other publications of ARSC besides this Journal. It has come to my attention over the years that not all libraries that subscribe to the ARSC Journal shelve the Bulletin and Newsletter along with the Journal. That is now becoming a grave error, and if any reader of this column in a library is not able to find the Newsletter and/or the Bulletin, they should ask the library staff why.

The Newsletter grew out of my suggestions at the ARSC Board meeting at the 1976 Palo Alto convention and although I have not taken an active part in its editing, I have become very proud of it. Current Editor Dick Luce is doing a fine job of keeping the membership informed of recent events and publications to a degree that is unfortunately impossible with the publication schedule of the Journal. Much of the contents of the Newsletter are similar in scope of what Paul Jackson had envisioned for the predecessors of this column, "Bits 'N' Pieces," "News Briefs," and finally "On Record." As the Newsletter has taken over those functions, this column has evolved into the hodge podge of indepth analysis, reviews, and commentary. But I can do it this way in good conscience only if the Newsletter is regarded in the same fashion as I regard it: an annex to this Journal that deserves to be kept intact with the Journal. We are now up to No. 19, Spring 1982, as of this writing, and that issue contained nine pages.

The ARSC Bulletin also serves an important function that had at one time been envisioned for the Journal itself. Starting with the issue mentioned above, No. 14, 1981, the annual Bulletin will contain

a full summary of every regular session of the ARSC Convention. Not that it will replace your own attendance at these annual get-togethers of fun, frolic, education, information, influence peddling, etc., but now every member and reader will be able to get the essence of the scholarship and exchange of ideas that is such an important part of ARSC.

I do want to praise the general level of these summaries. As a teacher, I understand the old concept of how risky it is to be represented in public by the notes taken in class by your students, rather than by your own words. But in the case of the session I chaired at the 1981 Chapel Hill convention on Edward R. Murrow, I feel that our reviewer, Les Waffien, caught the essential points of our panel and of my paper in particular. (If it was good enough for Socrates and Christ to be known only through their students' writing, then I'll let it go at that!)

Of further interest in Bulletin No. 14 is the results of the membership questionnaires from January 1980. Of the 201 people responding to whether this column was "interesting or useful," only 13 responded "no". I am pleased to find such acceptance, and as for those 13 souls out there (if they're reading this anyway), I'll keep trying to find something for you in here too. As the man in the White Owl cigar commercials says, "Someday we'll get ya!" (And this is not an invitation for Fred Williams to smoke one of his cigars.)

Bond, Simon. 101 Uses for a Dead Cat. N.Y.: Clarkson N. Potter, 1981.

Would somebody please keep Jim Walsh away from this part of my column. Thank you.

I suppose that all of you have wandered into a book store during the last year or so and have seen this book on display next to the cash register. (Come on, you must have. I think they must have passed some sort of law at the booksellers' convention that any store not displaying this book by the cash register would be (ahem) eliminated.) Well, anyway, on page 28 is a cartoon illustrating one of those 101 ways that has some bearing on the subject at hand (or should I say "paw.") It shows a man proudly listening to an old upright phonograph (electric, not an acoustical wind-up) and in place of the regular tone arm is the front leg of a cat--claw outstretched for the needle.

My cat Whiskers was not amused, but my dog Missy was delighted.

The story does not end here, however. There have been several reply books including one called Cat's Revenge II: More Uses for Dead People, by Hodge (Jeff Danziger). There is an illustration that shows a cat listening proudly to his stereo system which featured two speaker cabinets made from human heads with grill cloth covering the wide open mouths.

In a depressed economy some publishers will publish anything.

Dethlefsen, Ronald. Edison Blue Amberol Recordings, Volume II, 1915-1929. Special Section "Performers and Music on Blue Amberol Records" by Jim Walsh. Brooklyn; APM Press, 1981. 504 + VIII + 6 pp. illus.

When the Edison Company stopped preparing descriptive record slips for their Blue Amberol cylinders they continued to include some of these details in their monthly new release lists. The reproduction of nearly all of these lists in facsimile is the heart of the second volume in the continuing saga of the Edison Blue Amberol cylinder story. It is hard to envision a more handsome volume for the collector of these records. It is two and a half times the size of volume one and contains many other features in addition to the new release lists.

Jim Walsh, longtime Hobbies Magazine columnist, supplied nearly thirty pages of artist biographies. These are supplemented by numerous photos and biographical descriptions from many original Edison publications. Other reproductions include some repair information for the later Amberolas, dealer stocking information, the complete August 1918 issue of the Edison Amberola Monthly, machine catalogue sheets, and details on the decline and demise of cylinder sales. This last item is represented by copies of several "Blue Amberol Stock Cards" and the October 22, 1929 letter from W.S. Williams to R.H. Allen which set the policies of disposing of the remaining stock of records. (They burned all the records to free up 600 packing cases worth 90¢ each. This was considered a cheaper solution than trying to sell the records at 20¢ or less. Yikes.) To top everything off, 36 more record slips from 1912-1914 have been found and included, and 28 Diamond Disc sleeve notes are reproduced as a taste of how they paralleled the cylinder list descriptions between 1913 and 1921.

The small descriptive lists begin in January 1915 through December 1919. The lists become larger in January 1920 but the descriptions become shorter or absent in 1925. The last released list was May 1929 but information of the never-shipped June records is included here. There are a few missing lists and it is possible that they could be included in the third volume if they can be found. The months for which there are no lists at all are: 6/18, 9/18, 11/18, 1/19, 10/19, 6/23, 7/23, 9/23, 11/23, 12/23, 2/24, 3/24, 5/24, 6/24, and 7/24. Simple catalogue lists without record descriptions were substituted for these months: 2/15, 3/15, 7/16, 11/16 thru 6/17, 9/17, 11/17, 2/18 thru 8/18, and 9/19. Anyone with the new release bulletins for any of these months is urged to contact the author of the book immediately so that we all may benefit from the inclusion of the missing lists.

Other than the introduction and Jim Walsh's section there is little narrative prose by the author to tie all the material together. What little there is in very small print at the bottom of pages and in other similar out-of-the-way places. They become evident only when the

book is read on a page-by-page basis. The reader does not have specific locations to go to for the basic explanatory information. It is scattered into chronological places. An example is the explanation of the dating code for the release sheets starting in September 1924. It is explained on page 331 in a shaded box at the bottom of the September 1924 sheet. It is easy to miss it the first time around and annoying to try to re-locate later on. While this is a minor drawback, introductory explanatory analysis sections at the start of each new section of the book would have made using the book more educational.

While the hefty price (\$47.50) might keep this volume out of the hands of many potential purchasers, the material available here could not be duplicated for many times this cost. A third volume has been promised which hopefully will contain the necessary cross-indexing and some studio recording session data. I am waiting with baited breath to see what clever color combination will grace the cover. The glistening gold embossing on the blue cover of the first volume gave way on volume two to the orange used on the later Blue Amberol boxes.

Dorn, Sylvia O'Neill. The Insider's Guide to Antiques, Art and Collectibles. New York: Doubleday & Company/Cornerstone Library, 1974. 288 pp.

I normally look at books like this just to get a chuckle at what they might say about collecting records. But I didn't laugh as I browsed through it at our college bookstore's remainder sale. She has a three-page section on records and sheet music which is good. Except for bad juxtapositioning of a sentence about washing "soiled" records in "warm water and detergent" right after a sentence about cylinders, I agree with just about everything she says. I don't expect miracles like this in the "collectibles" press from non-specialists. She must have had good advice. For example, here is a sampling:

"Victor Red Seal classical records which had enormous circulation were very sturdy and are extant in goodly quantities, except for a few which are rare and costly."

"Collectors of vocal records are the most intense and dedicated, identifying with the artists in a personal fashion."

"The biggest snobs in record collecting are those who collect acoustical material--to 1926. Yet most of them have fine libraries of later recordings as well." (Hey guys, this was meant as a compliment, so don't get mad. M.B.)

"The Diamond Disc records, produced by Edison, dating from 1913 on, are practically unbreakable, and therefore many are still available."

"The records that have the shortest life span on the market, often become the stars of collectors' catalogues, as few of them were produced."

"The research that goes into jazz and classical discographies is a credit to collectors who produce them and a joy and asset to those who use them."

"Although early Caruso recordings, such as a 1902 G&T, may sell for more than a hundred dollars, others, plentiful because of his great popular appeal and the huge sales of his records, are not costly."

You don't expect to get this kind of good advice every day. I haven't studied the rest of this book, but if the other sections are as good as this one, I think we have hit on the ultimate basic guide to the collectibles market.

Hunyar, Csaba. "Some Recommendations On How To Process Lacquer Masters." Audionotes by Capitol, September 19, 1979. Los Angeles: Capitol Magnetic Products, 1979. 17 pp. (3030 Andrita Street, Los Angeles, California 90065)

Written by Capitol's manager of Chemical and Record Development, this paper is a detailed explanation of the problems and procedures of preparing a lacquer master disc for processing and plating. This is probably the least understood step in manufacturing phonograph records, both inside the industry and out. Most of us assume that after the record is cut, the lacquer is just sent to be plated and that-is-that until the test pressing arrives. A reading of this paper will be enough to explain why the difference between a good record and a bad pressing can be determined beyond what goes on in the cutting lathe or record press. This is must reading for any record producer or cutting engineer.

The Quarterly Journal of the Library of Congress, Volume 38, No. 3. Summer 1981.

This issue includes two articles of interest. Those of us who have visited the sound recording offices in LC have looked around on the walls to the cartoons about the record industry which were collected and donated by the founder of American Decca, Jack Kapp. Sam Brylawski has compiled an excellent article about Kapp, his cartoon collection, and the record industry, and has illustrated it with 21 of the cartoons. They are not to be missed.

There are a few factual errors in the article which mainly concern unsubstantiated claims from secondary sources about innovations supposedly introduced by Kapp's Decca. If the original cast album of

"Oklahoma" was the first "color record package, or 'album,'" why was it Decca Album number DA 359? It also was not the first album to include "promotional and program notes" because Victor, Columbia and others had included booklets or inside cover notes in some albums since the 1920's. Nor is it still "generally acknowledged as the first American 'Original Cast Recording.'" Lastly, Sam cited Read and Welch, page 333, as the authority for the statement that Decca innovated the use of lacquer discs for mastering. That page mentions that Decca's results were not that good while Columbia also started to use lacquer discs at about the same time with better results. From the ledgers, I also know that Victor used them occasionally as well.

The other article of interest is an almost archeological reconstruction of a lost scene from Gershwin's Porgy and Bess. Author Wayne D. Shirley has gone into minute detail, illustrates the article with reproductions from many Gershwin manuscripts, and even includes a Soundsheet recording of a May 15, 1980 performance of the scene done during the author's lecture on the subject at the Bruno Walter Auditorium of the New York Public Library at Lincoln Center. For those who want to add it to a Gershwin discography, it is Evatone matrix EVA 49812 XT. It is slipped into an envelope bound into the magazine so the record can be removed and replaced without having to permanently detach the record from the volume. This is important to collectors and to libraries who respectively do not want to mar the collectibility of the item or lose the record. Just don't expect a high fidelity recording!

Whittington, Jennifer. Literary Recordings: A Checklist of the Archive of Recorded Poetry and Literature in the Library of Congress. Revised, enlarged edition. Washington, D.C.: Library of Congress, 1981. 299 + vii pp.

It has been at least 6 or 7 years since the 1966 edition of this book was available, and that seems to be how long it has been since the manuscript for what will be called the "1981 edition" has been ready. As is stated in the first sentence of the preface, this listing of "the growing collection" was "revised through May 1975." This means that after waiting over 6 years for the 15-year-old edition to be updated, we are given a work that is already over six years out of date upon publication. If the old edition was available during this time, it would not have been so bad but this time delay is inexcusable. This book already needs to be updated by a great degree and the ink isn't even dry yet.

You might ask, why did it happen. It probably is through no fault of Ms. Whittington. It's just the system. LC is still overwhelmed with the enormity of their task and has not come to grips with more modern ways of doing things. If I might venture a guess, the manuscript of this book was typed out on cards then paper. It should have been done on a data terminal recording onto floppy discs or into a computer. Updates, corrections, and changes could have then been made continuously,

and the type could have been set directly from the magnetic recordings. (Come to think about it, that's the way this column should be written. How about it, ARSC?) Jim Smart's forthcoming LC Catalogue of pre-war broadcast recordings has run into some of the same stumbling blocks--I just read through the galley proofs last month that took over a year to be produced from Jim's typed manuscript. But at least it's not 6 years.

But what about the value of this catalogue? If you are interested in spoken word recordings of a poetic or literary nature then you must have a copy--even if you have a copy of the earlier editions. For one thing, it is greatly enlarged. There are 324 more listings--1178, up from 853. But there is another reason. All the numbers have been changed. Each listing has a heading number for indexing. If you refer to a recording's indexing number from the 1966, it will not correspond with the numbers in the new catalogue. Additionally, they have changed the prefixes of the tape numbers from LWO to T. The descriptions of some of the recordings have been clarified to include in more cases a statement if it is a recording of a poet reading their own work. It is amusing that the heading for the very last recording in the book, Louis Zukofsky, was changed to indicate the recording was made "at his home in Brooklyn, New York," when the old catalogue had indicated that it had been recorded "at the Polytechnic Institute of Brooklyn, Brooklyn, N.Y." Either Zukofsky lived at the Polytechnic Institute, or, more likely, the correction was made when verified by listening to the tape itself.

This was an important goal of this revised list--verification of all the information and titles against the tapes themselves. A good example of this is seen in the recordings of John Crowe Ransom. What had been listed under #605 as being made January 28, 1945 "to the Writers Club of the Library of Congress and in the Recording Laboratory" and available on tape LWO 2689 reels 7 and 8, is now given two separate headings and two corrected dates: Listing #837 for tape T 6117-42 side A is the January 29 reading to the Writers' Club, and listing #838 for tape T 6117-42 side B is for the January 30 reading in the Recording Laboratory. The order of the selections is different. A similar change was also made for the old listing #607 for tapes LWO 2689 reels 8 & 9 which had listed it as being made in the Recording Laboratory, April 12, 1948. The new listings are #839 for tape T 6117-43 made in the Coolidge Auditorium on April 12, 1948, and listing #840 for tape T 6117-43 Side B which was recorded April 16, 1948 in the Recording Laboratory. Here too, the order of the selections is changed. There are probably many more corrections of this type in the new catalogue, and as can be seen, the tape numbers have now been completely changed for these items.

Of additional interest is the deleting from the main listing an indication of the 78 R.P.M. or LP numbers that a selection may have been issued by LC. Instead a complete listing of the LP's has been included in the back. The 78 numbers have been dropped completely. While this might make sense because the 78's are no longer available, many individuals and libraries still have the 78's and an inclusion of their numbers was a convenience.

One last note. Those of you who paid 70¢ for your copy of the 1966 catalogue will be shocked to learn that the price of the new edition has risen slightly to \$8.50. In addition to having half again as many pages, they used heavier paper and larger pages. The type faces are also larger which makes it easier to read. But far more expensive.

## PART TWO: THE CENTENNIAL STRIKES AGAIN

One would think that the events and trinkets of the 1977 Centennial of Sound recording would have gone away by now, but they are still appearing. So, here is the latest (and maybe not even the last) installment of this continuing saga.

"NBC Big Event: 100 Years of Golden Hits," Sunday July 19, 1981, 9-11 P.M., E.D.T.

NBC-TV has been having enough troubles since 1976, so perhaps we should not have been surprised when they finally aired this program four years after it had been originally planned and three and a half years after it was taped. Tim Brooks, our esteemed President and also the Director of NBC's Television Network Research department, informs me that it had been scheduled several times over the years "but for some reason got scrubbed each time."

William Windom portrayed Edison with John Davidson as his assistant and guide into the "future." Their little skits from various eras from 1877 through to the present introduced the different segments of the program which each saluted an aspect of recorded music. Not all was of perfect historical accuracy and very little was represented prior to the 1940's. Practically no original recordings were played. Instead, people like Andy Williams, Henry Mancini, Johnny Cash, Gladys Knight, Ethel Merman, and Marilyn Horne performed medleys. Since the program had originally been done in 1978 rather than 1977 they had already changed the references of 100 years to "just over 100 years ago," etc. But the program had been sitting in the can for so long that Wendy Carlos was still Walter Carlos!!!

The program was done by Pierre Cossette Productions, with Cossette acting as Executive Producer, Bux Kohan and Walter C. Miller as producers, with Miller also directing. Rod Warren, Paul Pumpian, Ed Heider, and Kohan were the writers. The title had originally been "100 Years of Solid Gold."

According to Nielsen, a total of 18,440,000 households or 38 million viewers saw part of the program. It averaged between 13.2 and 15.4 million households at any one time during the two hours, which was about a 25 share. Reruns of "Alice," "The Jeffersons," and "Trapper John, M.D." had higher averages, while the latter part of ABC's movie "Voyage of the Damned" had lower averages but a very slightly higher

cumulative score for its three-hour total length. It still was a nice large group of citizens who were exposed to the "history" of sound recording--a larger group than watched the following week's NBC Big Event: Greatest Heros of the Bible.

Guatemala stamps.

On July 1, 1981 Guatemala issued a 5¢ airmail stamp titled "50 Anos del Cine Sonora" which is 50 years of sound movies. I understand that there were one or two other stamps in the set, one of which might have also addressed the phonograph. Perhaps this is celebrating Guatemala's first talking pictures, but I thought I'd bring this up to you.

Yesteryear Museum Philatelic Sales List, June 1982. Box 1890, Morristown, N.J. 07960. (50¢ mailing costs.)

In past columns I have mentioned Lee Munsick as a forerunner in spreading the word about the shortcomings of the design, issue date, and issue city of the U.S. Centennial of Sound Recording Stamp. Much of this is summarized in a new six-page illustrated sales list that details covers and other items produced for that stamp and the talking pictures stamp, the 50th anniversary of Edison's death, the centennial of light, the flag bi-centennial, and the bi-centennial of the first anniversary of July the 4th in the military capitol of the Colonies: Morristown, N.J. The belt buckles and paperweights previously mentioned are also included as is a special "Mary Had A Little Lamb" music box. The special postmarks are all illustrated.

PART THREE: YES, VIRGINIA. THEY'RE STILL MAKIN' 'EM

All of us have our favorite questions. You know, the regular questions that we researchers are asked and for which we have an answer at the ready. Well, my favorite is: "When did they stop making 78's?" And I always like to wow them with the answer: "They didn't stop. They're still making 78's!"

Perhaps that is stretching it a bit, but there have been a few 78's produced in recent years as novelty or promotional items. And at least one company still has a stock of them and sells them when an order comes in. Most of Thomas J. Valentino, Inc.'s business is with LP's but they do have stock on many of their 78 r.p.m. Major Sound Effects Records. The elder Mr. Valentino began his recording career in the late 1920's at Gennett's New York studio and continued their pioneering work in sound effects records. As one who has done many radio drama productions, I can attest to the comparative ease of using 78's rather than LP's for sound effects, but the expense is enormous. RCA Victor did their pressing since the early 1950's and no longer wants to do 10" pressings, so the remaining stock will be all that there is.

The following listing includes all of the 78's since the late 1960's that I am aware of. I doubt that is complete and publish it in the hopes that everyone will think this subject over and pass on further information on other releases. I have been lucky enough to get my copies from dealers' or distributors' stock in every case and therefore have positive information on the sleeves used. In this era of special sleeves, this information will aid the collector in knowing whether the plain sleeve the record was found in is all that can be hoped for.

Ace England NST 59 Sonny Fisher and The Rocking Boys  
A Rockin' Daddy mx. NST 59A-1; Lyn-8215-ly; Boppin' Bobs' Big 10"; MAX  
B I can't Lose mx. NST 59B-1; Lyn-8216-ly; Ted's Baby, MAX 10", raised rim and center, black and silver label 2 7/8" (raised area extends 1/2" beyond label), hand-scribed matrix info., P 1955, released for regular commercial sale in 1980, dubbed from 25 year old original, sold in thin white paper sleeve with center hole but it is printed green on the outside to look like a plain greensleeve, should still be available in 1982.

Capitol Special Commemorative Pressing February 1969; Tennessee Ernie Ford

S-1 Sixteen Tons (Recorded October, 1955) mx. EFS Side 1  
S-2 I've Got the Milk 'Em In The Morning Blues (Recorded February 1949) mx. EFS Side 2  
10", raised rim and center, black and silver label 3" (raised area extends 5/16" beyond label), hand-scribed matrix info., marked on labels "Promotional Not For Sale" and "Tennessee Ernie Ford 1949-1969 On Capitol," given with thin white paper sleeve with center hole.

Columbia CS 9613 (part of shrink-wrapped package CXS-3) Moby Grape  
WOW that's the title of the album, folks  
Side One, Cut 5 Just Like Gene Autry; A Foxtrot  
12" LP, at the end of side one-cut four there is this announcement: "Hi there. Just reminding everyone that the next band is at 78 RPM. So kindly get up and change your turntable to 78. Thank you." Following the lock groove is the final selection of the side at 78. Although the Moby Grape participated in this selection, the label copy indicated: "Featuring Lou Waxman and his Orchestra and starring Arthur Godfrey, Banjo and Ukulele." Godfrey does indeed play and also introduces the item like a big band remote announcer. Released for sale circa June 1968, this is probably the last 78 RPM recording sold on a regular commercial issue by a major American company.

Good Tone            R. Crumb and His Cheap Suit Serenaders  
A     Ducks Yas Yas  
B     The Beautiful Missouri Waltz  
      10", sleeve decorated with drawings by famous underground  
      cartoonist R. Crumb who also designed and hand-lettered  
      the labels, sold by mail in the early 1970's by The  
      Natural Trading Company, Hollywood.

Liberty Phonograph Company, Catalog No. 56197 The Nitty Gritty Dirt  
Band

Side One Mr. Bojangles By The Nitty Gritty Dirt Band mx. LB-2890-78  
Side Two Uncle Charlie Interview No. 2 & Spanish Fandango mx.  
      LB-2890-78  
      10", flat rim and center, light brown and black label,  
      a pair of connected sixteenth notes is pictured on the  
      label similar to Columbia's "Magic Notes," side two also  
      shows a small airplane and the words "A Talking Machine  
      Record," a promotional item given to D.J.'s to promote  
      Liberty Album LST-7642 by The Nitty Gritty Dirt Band  
      "Uncle Charlie & His Dog Terry," given in a thin brown  
      paper sleeve with center hole.

Lucky 7000            Joe Venuti & Friends  
A     Non-Skid Manure  
B     Onyx Club Revue

Lucky 7001            Joe Venuti & Friends  
A     Onyx Club Revue No. 2 mx. B-14445  
B     Venuti's Pagliacci No. 1, Venuti's Pagliacci No. 2 mx. B 1444,  
      TO 1278

Lucky 7002            Manny Nichols (originally on FBC 125--from original metal  
                         parts)  
A     Walking Talking Blues mx. ACA 1436  
B     Tall Skinny Mama Blues mx. ACA 1437

Lucky 7003            (originally on Fortune 802)  
A     Dog Me Blues--Henry Smith mx. 802A  
B     Rockin' Chair Boogie--Clarence Posey mx. 802B  
      These four 10" discs were pressed in 1981, all have  
      maroon and silver labels, the first two are dubs from  
      December 1933 originals (probably home recordings) while  
      the latter two are from original post-war stampers. The  
      dubbings can be played with either wide or microgroove  
      stylus and have raised rims and centers. All came in  
      thin white paper sleeves with center holes.

McConnell Records Ltd. Yank Barry

- A Introduction to The Diary of Mr. Gray mx. VM-LG-RL-VG-SV-BE-cB

10", raised rim and center, buff and brown label, contained in a box "The Diary of Mr. Gray" with two 12" LPs 2-001 Stereo and MG-1 Quadrophonic, and seven insert cards. The record company name appears only on the 12" LPs while Yank Barry's name appears only on one insert. The set appears to have been marketed in Montreal, Canada but goodness knows when (or why).

Ordinary Record R. Crumb and His Cheap Suit Serenaders

- A River Blues.

- B Wisconsin Wiggles

10", sleeve drawn by R. Crumb who also drew and lettered the labels, sold by mail in the early 1970's by the Krupp Comic Works, Milwaukee. Slogan: "A High Standard of Standardness."

Red Goose 2026 "The Cheap Suit Serenaders Party Record"

- A My Girl's Pussy--R. Crumb and his Cheap Suit Serenaders mx. BG 2026-A

- B Christopher Columbus--Leila Jane Dornacker with the Cheap Suit Serenaders mx. 2026-B

12", raised rim and center, hard cardboard sleeve similar to LPs, plain white paper inner sleeve with center hole, issued in 1978 and may still be purchased in stores which stock it along with the regular LPs by Blue Goose Records, sleeve and labels drawn by R. Crumb. Slogan: "New 78 RPM 'Hi Speed' Fidelity."

Reprise Records 0284 Randy Newman

- A The Beehive State mx. L--6442-1A

- B I Think It's Going To Rain Today mx. L--6437-1A

10", flat rim and center, white and black labels, "78 R.P.M. Speed Series," given as a special promotional record--possibly as an April Fools Day joke, given in a plain white paper sleeve with center hole. A News Release on a single 8 1/2 x 11 sheet was folded into each sleeve:

"In announcing this week the birth of its revolutionary 78 RPM SPEED SERIES, Reprise Records heralded the phonograph record breakthrough as 'the dawn of a new era in sound quality and production excellence.' . . .

"The 78 RPM SPEED SERIES has been developed by Reprise Records with an ear to heightening the quality of sound found on recordings. According to Reprise, the new series 'has been developed after intensive engineering research. We rank this breakthrough along with the development of the long-playing record album, stereophonic

sound, and the much-discussed compatible stereo recording techniques, all of which have revolutionized the recording industry.'

"The Engineering Research and Development Branch of Reprise Records stated that, 'In technical terms, the faster a record goes, the better it sounds. If our figures are correct, the REPRISE 78 RPM SPEED SERIES will sound 57.7% better than any 45 RPM record on the market.'

"Reprise Records is urging other record companies to 'join hands in this bold step into the future.'" This press release was undated, but the album these cuts come from was released in the spring of 1968. Columbia style machine stamped matrix numbers.

Stiff Recordings England Crown-1 Joe 'King' Carrasco and the Crowns  
Side Uno Bueno mx. Crown 1A  
Side Dos Tuff Enuff mx. Crown 1B  
10", raised rim and centers (both labels are 3 5/16" but side one's raised rim is only 5 7/8" while side two's is 4"), released and commercially sold in 1980 with a hard gray cardboard sleeve with slit on the top and a center hole, and including a white paper inner sleeve which also had a center hole. Labels and outer jacket printed with red and yellow print.

United Artists SP-99 original soundtracks  
A We're In The Money mx. UAST-13630  
B Lullaby Of Broadway mx. UAST-13638  
10", flat rims and center, gold and blue labels, promotional item for the album "The Golden Age Of The Hollywood Musical," given with a regular greensleeve with center hole.

#### PART FOUR: THE "I KNEW IT HAD TO COME TO THIS" DEPARTMENT

We record collectors have been grumbling about the stupidities of record companies ever since there were record companies (and record collectors, for that matter). But the recent upward spiral of record prices coupled with the downward spiral of record sales has caused one forward seeing record company to make a valiant step back into the past.

On the back cover of the August 1904 issue of The Columbia Record there was the proud announcement of "The Latest Columbia Specialty--Double Records--An Attractive Disc Record--to be Played on Both Sides--Two in One." In addition to the convenience, they cited a cost advantage: "The new discs ... will prove popular because of the price. They are ten inches in diameter and cost only \$1.50 each, fifty cents less than the same selections cost when purchased separately ..." Thus

Columbia became (we believe) the first American company to commercially introduce one of the more obvious features of the modern disc.

Continuing in this proud tradition, Columbia has now started to market test the newest of their ideas: single sided singles! Yes, that's right. We have progressed that far. First mentioned in the February 6, 1982 issue of Billboard, the concept is to offer consumers a choice of purchasing a regular 45 r.p.m. version of a hit--complete with its non-hit flip side--for regular price, or a single-sided disc with only the hit side for 99¢. The second side will be blank, not a duplicate of the hit side as many DJ copies have. Four stores in New York, Washington, Los Angeles, and San Francisco are the test outlets. The four records chosen for the May-June test are "Personally" by Karla Bonoff, "Food For Your Love" by Jimmy Hall, "Still They Ride" by Journey, and "I Just Want to Satisfy You" by the O'Jays.

We wonder what's next. Perhaps they might put in a side of blank grooves that can be used by the consumer to make their own record by using the phono cartridge as a cutter head. Now that's a novel idea. How about not putting the name of the artist on the label but instead announce it on the record itself! The possibilities are endless.

#### PART FIVE: THE "NOW, WHY DID'T I THINK OF THAT?" DEPARTMENT

Well, we all blew it this time. All of us had a chance to become world reknown right at our fingertips, but we let it slip away. It was right there in front of us in the ARSC Journal, Volume V, No. 2/3, 1973, in Jerome V. Deyo's article "The Recorded Speeches and Other Utterances of Franklin D. Roosevelt, 1920-1945."

I had just driven 1100 miles from our Florida vacation and while unpacking the car I turned on the CBS Evening News for January 13, 1982 when I spotted a pre-commercial teaser headline about some secret FDR White House tapes. I turned to my wife and said, "If they're talking about the 1940 Oval Office press conferences, I've known about those recordings for years." They were and I did. Bernard Goldberg's report (which was also repeated the following morning on "CBS Morning") indicated that American Heritage had played some of them at a press conference announcing the publication of an article about them in the February/March issue.

Professor and historian Robert J.C. Butow has now made his reputation on the strength of being the "discoverer" of these "secret" recordings. Why didn't this happen to me, you might ask. Because I thought that everybody already knew about these recordings. I was sure that I had heard some news reports back during the Watergate tapes era that it was common knowledge that FDR had done some recording secretly in the Oval Office. I had assumed that Deyo's article and listing was being used by the FDR Library as the ordinary handout to any researcher who wanted to see a listing of recordings of FDR. There was a whole paragraph of explanation about the recordings and every one of them is

listed separately--some with short explanations of subject matter. For example: "1940--Sept 27-Aug 1--Conference in President's office re Negroes in armed forces (good)" and "Sept. c. 1-8--White House - Conversation in President's office re politics and Far Eastern situation (fair)." (fair)." These recordings weren't being kept secret or hidden. Any of us could have listened to them and published them any time we wanted to.

So dummies, why didn't we???

There is a footnote to all this. I had been in the process of writing a letter to the editor of American Heritage with a copy of Deyo's article but was unable to do so at first because our library's copy of the issue was locked up in a display case commemorating FDR's 100th birthday. I wanted to see the article first to see how much exclusivity in discovery was claimed. As it is, both Butow and Arthur Schlesinger, Jr. comment that the recordings had been available to others "but were little remarked among the mass of other audiovisual materials at Hyde Park . . ." The press--apparently goaded on by the Editor of American Heritage--had made a bigger deal of these having been kept secret than did the actual researchers. So I held off.

Then came the BIG news. The ARSC Journal had been discovered by the New York Times!! This was, perhaps, an even bigger disclosure than the original discovery of the FDR recordings had been!!! Now, being rather proud of this Association and of its Journal, I tend to look upon William Safire's Op-Ed Page Essay of March 1, 1982 in a more complimentary manner than he wrote it.

"William K. Emerson, Director of the FDR Library was offended. He wrote the New York Times. 'To set the record straight, the press conferences and conversations recorded in 1940 in the White House Executive Office have been available to researchers since 1973, and public notice of this was given in all appropriate places.'

"How could we all have missed it? To set the record even straighter, I inquired about the nature of that 'public notice' and asked for a list of the agencies and news outlets notified.

"With a straight face, the keeper of FDR's flame responded by letter that notice was given 'by an announcement posted on the Openings Bulletin Board in our Search Room here, which announcement has since been disposed of...' Curious, archivists tend not to throw things away. What other public notice--The Federal Register? The New York Times?

"...and in a 1973 issue of the Journal for the Association of Recorded Sound Collections.' Fancy that, a paragraph about the F.D.R. bugging ran in the avidly read A.R.S.C. Journal, and somehow it escaped the attention of a press corps searching for precedents.

"And so the possible posting of a disposed-of bit of paper on a Hyde Park back-room bulletin board, and the

whisper in one of the world's most obscure professional journals is characterized indignantly as 'public notice... in all appropriate place.' Franklingate marches on."

Personally, I feel that Safire is upset because the ARSC Journal scooped The New York Times by over eight years. It must be hard for him to sleep now. Maybe there's something else he missed that ARSC knows about! Seriously, if any reporter worth his salt wanted to know about any Presidential recording activity, the first place he should check would be the Presidential Libraries. When Butterfield made his disclosure, Deyo was already familiar with the FDR recordings and would gladly have answered any questions. I'm still sure that I had heard something about FDR and LBJ recordings on the news at that time, but if not, then the press corps Safire speaks of just really blew it. Just as badly as you and I did.

By the way, now that we have this publicity from The New York Times, let's put it to good use like the movie and Broadway show ads do:

COMING SOON!! TO AN ARCHIVE NEAR YOU!  
It's "THE AVIDLY READ A.R.S.C. JOURNAL!"  
William Safire of The New York Times calls it:  
"ONE OF THE WORLD'S MOST . . . PROFESSIONAL JOURNALS"  
Don't Miss It!

Our editor, Mike Gray, recently had a chance to confront Safire in a Washington, D.C. elevator and later that evening at a party. "Hey, I'm the Editor of that 'avidly read ARSC Journal," Mike said. Safire had already just about forgotten about it. Oh well.

I also want to mention that Butow and the media have apparently missed the boat when it comes to identifying what kind of machine was used to record the "FDR tapes." Since the original films and the machines had been destroyed after the 1947 dubbing by the National Archives to 16" discs, they have no first-hand data on the machines. Butow mentions FDR's stenographer Henry Kannee's recollection "that the recording needle moved back and forth across 'six ribbons of motion picture film' that ran over a metal mandrel. The film was fed from reels in a compartment beneath the machine to corresponding reels above it." An illustration on "ABC News Nightline" on January 28, 1982 based on this description shows a machine that looks like the tape duplicating machine which uses a single long capstan and numerous parallel reels of tape. There seems to be no reason to think that this is the real form of this machine--the idea of using multiple reels does not allow for the concept of a continuous loop.

However, Deyo mentions "original acetate recordings produced by an experimental machine made by the General Electric Company." Butow himself mentions that the machine was built by RCA as an experiment, that it used "continuous film" and that the dubs evidence "some needle-skipping during the re-recording process." He also mentioned that some

tapes "seemed to contain portions of things I had heard on different reels."

What seems more likely from these descriptions would be a machine which embossed multiple parallel grooves onto a long continuous loop of celluloid film. There were a number of machines of this type under development in the early 1940's. Freeman Lang's studio was said to have used a machine called "Cellaphilm" in 1935, and Jay C. Fonda was working on a machine by 1940. The Fonda machine was eventually produced in 1944 and is detailed in the August 1944 Radio News. Last week I inspected a working model of the Amertype Recordgraph Corporation ARC Com-mando Model A at the National Archives. It was featured in a cover story in the October 1944 Radio-Craft and was the machine used during World War II to record, among other things, battle recordings like George Hick's D-Day broadcast. Oliver Read pictures and describes the Filmgraph machine in The Recording and Reproduction of Sound. It is possible that RCA or GE was also involved in experimentation in such a device--or perhaps someone misunderstood the Amertype Recordgraph Corporation's ARC trademark as RCA. They should have selected a Memo-vox embossed disc machine instead, but then again, the Nixon White House also selected a rather stupid choice of machine.