

FOR THE RECORD

by Dr. Michael Biel

FOR THE BOOKSHELF

Tobler, John and Grundy, Stuart. The Record Producers.
New York: St. Martins Press, 1982. 248 pp. illus.

There is an old cliché that every new generation believes that they have been the ones to invent all of the great things of the world. Usually this axiom is used in relation to the subject of sex, but in this case I will refer to the function of the record producer. Bear with me as we read through some of the thoughts that are expressed by the authors in the beginning of the introduction:

As far as we are aware, this is the first genuine attempt to document the careers of ... the record producers. They are, like pop music, a comparatively recent phenomenon and their development is the result of a number of disparate factors.

It comes as a shock even now to be reminded that Thomas Edison demonstrated that it was possible to record waves as long ago as 1877. His primitive invention, the Phonogram [sic], eventually developing into the gramophone, acquired only little sophistication in the process. The most remarkable aspect of the first seventy years of recorded sound is that technically it remained so primitive in the areas of both professional recording and domestic replay equipment...

It was undoubtedly the introduction of magnetic tape in 1947 that provided the greatest incentive for innovation...

Prior to the late 1940's, all records had been recorded on the direct to disk system... There was no editing, and volume and dynamic range were strictly limited by the tolerances of this somewhat archaic system. Under these circumstances, the studio engineers assumed the proportions of shaman; the producer (if one could call him that) was a mere cipher ... Little wonder that creativity played a minor part in the process. The 'creative' process revolved around the artist, musical arranger and A & R man... He was the catalyst: the man with the responsibility for ... insuring that all came together in the studio at the right time, that the performance was captured as faithfully as possible within the limits of the available recording equipment. He was the forerunner of today's producer.

While I can agree with a lot of what is said here, and fully agree with the statements they also made about the new methods often resulting in expensive over-production, there is a lot of naivete shown by these two young English pop radio interviewers. I doubt they have done much reading on the subject. This book is the printed record of the large series of excellent interviews they did with modern British and American

record producers for BBC radio. They credit the elder statesmen of this group, Tom Dowd and George Martin, for explaining how things were back in the olden days. While this seems to be the first book covering the stories of a group of record producers, this certainly is not the first book to cover the subject. I feel that if these authors had done a little reading of such classics as Gaisberg's The Music Goes Round, Joe Batten's Book, and Charles O'Connell's The Other Side of the Record, he would have realized that the major difference between then and now is that the record producer worked his magic in real-time while the recording artists were all together in the studio, rather than several weeks later during mix-down sessions. And what in blazes is wrong with having "The 'creative' process revolve around the artist (and) musical arranger." Isn't that the way it is supposed to be? Lord save us from record producers who aren't happy till they have mis-equalized every track and strive to create a sound that never existed in life even if that is not the intention of the musician. Monkey business with sound has its place, but not on every record.

Once we get beyond the introduction, the book is great. I immediately turned to read the chapter on my hero, George Martin. Now, I want to assure you that I do not idolize him because of his records with the Beatles--although I like those too. I became a fan of his prior to the Beatles, when he made all those great records of Peter Sellers, Bernard Cribbins, Michael Bentine, Spike Milligan, "Beyond the Fringe", Michael Flanders & Donald Swann, "That Was the Week That Was," The Temperence Seven, Peter Ustinov, and all those other great Parlophone comedy records. "Balham, Gateway to the South" by Peter Sellers with Ron Goodwin's Orchestra is one of the funniest and best produced records ever made. I curse the Beatles for taking George Martin away from all that!

I was pleased to find that all of Martin's early work was discussed almost as fully as the more famous recordings that followed. As I stated the book was written from the radio interviews, but fortunately the authors resisted the temptation to retain the question-and-answer format that we all too frequently find in the rock press in an often insipidly unedited manner. The chapters are intelligently organized with a great deal of narrative prose with well integrated lengthy sections of well-edited direct quotes. While the book is non-technical, the techniques of the recording studio are well explained. The business and commercial aspects of the business are always present. The chapters are devoted to only one producer each, and the chapters are gratifyingly long--usually well over 20 large pages--which allows for a great deal of depth and detail.

Six American producers and seven British (including two teams) are covered. Their names are not immediately identifiable to the majority of rock fans so the names of the artists they produced are featured on the book's front cover. The producers' own names do appear on the back cover, but under each is a selected list of their artists. The table of contents is composed of the identical list. But since the readers of this

Journal are expected to be more "with it" than the majority, I'll list the producers' names alone. The Americans are: Leiber and Stoller, Tom Dowd, Phil Spector, Richard Perry, Bill Szyczyk, and Todd Rundgren. Besides George Martin, the British are: Mickie Most, Glyn Johns, Tony Visconti, Chinn and Chapman, Ray Thomas Baker and Chris Thomas.

The weakest parts of the book (besides my aforementioned thoughts on the introduction) are the "discography" sections. I call them "discographies" only because they do. They actually are selective lists of the album titles done by each producer. They are located at the end of each chapter, and arranged by artist name in chronological order based on the release date of the producer's first album with that artist. Actually, that arrangement serves to chronicle the producer's career without resorting to lumping all the records by different artists together. The drawback is that the listings only include the year of issue (occasionally incorrect) and the title of the album. No record company names or numbers appear at all. Singles are ignored, which is inexcusably dumb. This could have been the most valuable aspect of the book--because how else can a producer's discography be compiled when his name does not always appear on the record. True, with this basic information the album numbers could be researched, but the list is selective for these albums, and doesn't include the more elusive category of singles. We know we are off to a bad start when the first one included this heading: "(Note: due to the fact that substantial portion of Leiber and Stoller's work was made more than fifteen years ago, the selections below are intended to reflect what, to our knowledge, is or recently has been, available in current catalogues.)" Then the first four listings include only an album each of golden-oldies/greatest-hits type reissues: The Coasters "20 Great Originals" issued 1978, "The Drifters' Story/ 20 All Time Hits" issued 1974, Elvis Presley "Sings Leiber and Stoller" issued 1980, and Stealer's Wheel "Best of/Stuck In The Middle With You" issued 1978. The other discographies are much better, but still not what they should be.

Despite the shortcomings of the "discographies" and the lack of completely accurate historical perspective in the introduction, this book is very highly recommended. Just as I would advise any collector to read Charles O'Connell's The Other Side of the Record before playing any Victor Red Seal from O'Connell's era, this book is a must for all who need to understand what is really behind the sound of rock recordings.

Marty, Daniel. The Illustrated History of Phonographs.
New York: Vilo, 1981. 193pp. illus.

At first glance this might seem a little like deja vu because apparently I have reviewed this book already. It looks just about the same. It is big, and heavy, and is chock full of wonderful photographs, and would look wonderful on any coffee table. But there is a difference. The book I reviewed in Vol. XIII, No. 3 was the original edition in French. And that review--which you might remember was glowing and

favorable--has sparked a great deal of controversy over in Europe. I am afraid that this one will too. This is because I am going to stand by many--but not all--of the things I said before.

Never one to shy away from controversy, I am going to give you a full disclosure of all of the details. I first became aware of the furor I had caused when I received a letter written in the elegant Edisonian hand of my good friend from England, Joe Pengelly. He wrote:

They all said it couldn't happen! Even Washington (the city) said wait till Mike Biel gets to work on this! Now, though, I've seen your crib of Marty's "Illustrated History of Talking Machines" and obviously Mike Biel has gone soft. What has happened to that biting critical intellect of which writers on things recorded, the world over, stood in fear & trembling? Why has M.B. assumed the mantle of Benedict Arnold in acquiescing to M. Marty's claim that Cros & not Edison invented sound recording? Can we now expect M.B. to endorse the claim of Jules Verne to have invented space travel because he enunciated some general principles that he never proved? Can the Legion d' honneur be now long in coming to M.B.?

These are the questions to which the world awaits answers.

Well, there you are Mike, I never thought it would take an Englishman to defend an American against a Frenchman!

Well, I had not been quite so aware before of the extent of my international reputation as "Biel the Impaler." This had not been the first time I had written a good review of a book! But before I get further into the fracas I must restate something I had thought was made clear in the first review. I do not speak French. I had commented on it in this manner: "But for us peasants without the continental flair for languages, an English language edition is said to be forthcoming." Perhaps I was not clear enough the first time, but this was meant to say that I am one of "us peasants" who do not know French. Not a word. Well, maybe a few. I know that "La Boheme" means "The Bohemians." (I got that one out of the Victor Book of the Opera.) And I get the meaning of "fermez la bouche" and "la plume de ma tante." But otherwise, I do not "parlez vous" the "Francais." This will explain why I appear to have missed some of the textual mistakes in the book. I was waiting for the English edition to do my nitpicking. Instead, I discussed the pictures and the general topics. And these I still stand by. The pictures and the printing in the new English language edition are just as stunning. The former had been printed in Switzerland and the latter in Italy, but the differences are infinitesimal. Perhaps the blacks in the color printing are just a shade darker in the French language edition, but most eyes would consider them identical. So that aspect remains the same. The book is still stunning.

Well, what of the textual errors. Let's start right at the title. As you might remember, the original French title was "Histoire illustree du Phonographe," and the original letter I received from the publisher stated: ". . . the book consists of, as its title suggests an ILLUSTRATED

HISTORY OF PHONOGRAPHS." The title of the English translation is now The Illustrated History of Phonographs. There is a subtle difference. I had considered the book to be AN illustrated history of phonographs, not THE illustrated history of phonographs. The book has a point of view and is not definitive. The choice of the definite article was an error. I bet the book would have received less flack if the word "an" was used instead of "the."

One aspect of the point of view of the book can be spotted above the photographic credits page: "All the machines and all the documents reproduced in the book belong to the author's collection." I couldn't understand that in the French. Although Marty has a collection of over 300 machines there is no way any single collection could be encyclopedic enough to totally support and represent the definitive history of the phonograph. I had noted significant omissions in my original review: there are no tinfoil machines of Edison design, nor hardly any internal horn machines. And I was correct in my assumption that the English language edition would not alter this perspective. It must be understood that an individual's collection would be determined by four basic factors: 1) his pocketbook, 2) the luck-of-the-find, 3) the collector's interests, and 4) his storage space. So what we have here is a catalogue of the collection of a wealthy French collector who either is not interested in later internal horn machines or does not want to waste his space with these large consoles. Had I known that Marty limited his book to only his own personal collection, I would have noted that as a shortcoming that could have broadened the scope of the book.

Joe Pengelly takes me to task about my championing of Charles Cros. Joe also complained about John Borwick's similar statement in his review in The Gramophone, March 1982:

The author recounts the early history of talking machines in such a way as to correct something of the transatlantic balance of the two best-known documentary histories, ... (Gelatt and Read & Welch). Thus the opening sections on early scientists and recording pioneers give almost as much space to Charles Cros as to Thomas Edison, even giving us the text of the famous document which Cros lodged with the Academy of Sciences in April 1877.

Joe replied in a letter in the May 1982 issue:

Of greater importance ... is Mr. Marty's account of the invention of recorded sound. That interpretation is certainly one to rejoice the heart of Le Roi Soleil but one hardly related to fact. It must come as a surprise to all but Francophiles to read that Charles Cros apparently invented the phonograph on December 3rd, 1877, and that it was he "who brought it about." Even allowing for the French philosophical concept as to what constitutes 'invention', it is surely illogical to credit a man with inventing something that never worked.

There are two parts of this situation. First of all, I do not think that this book--even though it is written by a Frenchman--gives Cros any more credit than is due. Starting with the dust jacket end-flap there is a full understanding of the events: "The principle of the phonograph was described clearly, if only in theory, by Charles Cros in 1877, and was realized practically in that same year, but on the other side of the Atlantic, by Thomas Edison."

In the book itself, this attitude continues. After giving justified credit to Thomas Young and Leon Scott de Martinville (which I also did in my Ph.D. dissertation) the chapter on Cros states the facts just as they were. He had an idea; he wrote the idea down on April 16; he dated the sealed envelope on April 18; the deposit was accepted on April 30; he hunted unsuccessfully for someone who could build a working model; a friend (Abbe Lenoir, a.k.a. LeBlanc) wrote an article about the idea in the October issue of La Semaine du Clerge; Cros asked for the deposited letter to be read publicly on December 3; and after witnessing a Paris demonstration of an Edison tinfoil machine he wrote an acknowledgment article on March 11, 1878. As is stated clearly in the book, Cros acknowledged the success of Edison's machine, suggested the use of a gas-jet instead of a needle (later tried by the Volta group) and described lateral recording. Nowhere does Marty claim December 3, 1877 as a date for Cros having invented the phonograph. The only place that date is mentioned in the text is in relation to Cros writing to the Academie des Sciences to have his paper read. What might have upset Joe Pengelly is the picture of a First Day Cover of the French stamp picturing Cros which was issued on December 3, 1977. The caption of the picture reads: "Postage stamp commemorating the centenary of the invention of the phonograph. That could mean centenary year. Nowhere on the stamp or postmark is any indication of the phonograph's invention. And, although it might be felt that April 16 might have been a more appropriate date, it certainly makes more sense than our own U.S. Postal Service's date and place of March 23, 1977 in Washington, D.C. to issue the American stamp commemorating the 100th Anniversary of Recorded Sound. If Joe has an argument about someone setting December 3 and Paris as the date and place of the invention of the phonograph, then take it up with the French postal authorities, not Daniel Marty!

I mentioned that there was another aspect of the Cros situation. Apparently most of the other reviewers who brought this matter up have not had an advantage that I have. They know about Cros' ideas only from the April 16 deposited letter. That paper has been published before and is also contained in its entirety in the Marty book. Through the efforts of Ray Wile, I have copies of several other documents which were used as exhibits in a later American court case. These consist of an article by Victor Meunier, "Sound Put Into Bottles By Mr. Charles Cros" from Le Rappel, December 11, 1877; "Copy of the Patent of Invention for 15 years taken out the 1st of May, 1878, for 'New Methods in Phonography,' by Charles Cros, and which was delivered to him the 27th of July, 1878, under No. 124,213" and "Copy of the Certificate of Addition, taken Aug. 3, 1878, attached to the patent for invention for fifteen years No. 124,213 taken May 1, 1878, by Mr. Charles Cros, Engineer."

After reading through these other items about Cros it becomes apparent that the gentleman truly had something there. It was not just a vague idea--he knew exactly what he was doing. While all can agree that Cros never had a chance to build a working model in 1877, it seems likely that had he done so it would have worked. As to the events after the opening of his paper, there can be an argument made that Cros did finally get a working device made. The Le Rappel article twice mentions a Mr. Braguet, Jr. who was approached to make a working model. And the wording of part of the French patent makes it appear that some of the directions and advice that are given are made from personal, practical experience. At least the English translation appears such.

In Cros' 1878 writings he gives several variations to his original idea and shows specifically where he differed from Edison. In fact, the patent lists claims where Edison was primary and others that Cros (and apparently the French patent office) felt that Edison could not claim because Cros made prior disclosure. Remember, the U.S. patent office disallowed claims that had been disclosed in an earlier 1878 British patent application by Edison. In all probability, the U.S. Patent Office today would disallow just about all of Edison's claims by charging them as being "obvious" and citing Scott's Phonograph and Cros' paper. (Believe it or not, they did it to the "Weed Eater" a few years ago. They said it was an "obvious" use of fishing line!)

If the English contingent wishes to continue this dispute, might I suggest that they continue it with Ray Wile (sorry, Ray) who recently rewrote his 1977 Royal Scottish Museum paper on the subject of Edison's invention process and published it in the ARSC Journal Vol. XIV, No. 2.

Cros is the focal point of only one aspect of criticism that has been leveled at the Martyr book--remember, that is the reason we are all here. There are other factual statements and captions which are disputed by the expert machine collectors and I bow to their specific expertise. In my original review I wondered aloud "whether a G&T-branded Exhibition reproducer belongs on a 'Trademark' model Gramophone." Christopher Proudfoot answered the question in his review in The Hillandale News, No. 124, February 1983 by identifying the machine as a "New Style No. 3 of 1904." That might be so, but since there were so many little changes made in the Trademark machine during the years of its manufacture, there may be others of an earlier vintage that might also be disqualified because they do not have exactly the same equipment as the one in the original painting. Is an all-brass horn necessary? How about the side brake? While the original painting showed these features most of the Victor uses of the painting did not! Look at the decal under your Victrola lids and you will see a black and brass horn, no side brake, and a fancy carved baseboard. And what about the owners of a Canadian Berliner Type A? Does its fancy side decoration disqualify it? I'll agree with the purist--the machine should be exactly what was on the original painting--but give some leeway for the variations caused by different batches of machines made in the same era.

There are a few other errors of fact, but my basic contention is that they do not essentially detract from the overall scope and purpose of the book. One, for example, I should have caught in the original French edition. It concerns the chart of speeds at the end of the book. What we call brown wax (and he calls "yellow wax" cylinders) ran higher than 80 rpm. 125 and 144 seem to be the speeds cited most--but any speed can be encountered! He lists dictation cylinders at 80 rpm, but my Ediphone runs at 90, as do many language instruction cylinders (which he does not list.) He did get the speed for "black moulded" and "amberols" correct at 160. He errs when he cites lateral discs at "78 rpm (earlier examples from 70 to 78 rpm.)" What ever happened to 80? And don't forget that the earliest discs, those 5" toy Berliners, ran at 90 and above. He lists a range of 80 to 120 rpm for Pathe sapphire discs which Joe Pengelly states is not correct even for those made in the author's home country. No other disc listings are given, so presumably the Edison Diamond vertical type grooved discs are being overlooked. This is also evident from the descriptions of lateral and vertical recording on the same page. He seems not to know that not all vertical recordings are of the sapphire-ball type.

I admit to having some confusion with the descriptions of the three sizes of cylinders which resulted from "Jesse H. Lippincott's incursion into office machinery..." (I hope he wasn't seriously hurt!) Marty states that thereafter "Graphophone and Edison cylinders . . . could be played interchangeably on both companies' machines. There were only three sizes of cylinder:

"'G', for 'Grand', 'Home Grand' and 'Columbia Grand'

"'C', for 'Universal Graphophone'

"'P', for all other cylinder Graphophones

"It was in the last-named size that 'indestructible' cylinders were made." I can understand the Grand (more about that name in a moment) and assume that P meant the standard size cylinder, but what size is the C? Is it the 6" long dictating machine size that later was used by Columbia as the 20th Century BC? There is no way of telling from this book--because it could have been the "intermediate" or "salon" mid-size promoted by Pathe. Well, a check through a reprint of an 1897 Graphophone catalogue solved that one: the 6 inch size is correct.

But here comes what seems to be the biggest problem with this edition of the book: the translation. It was done by Douglas Tubbs who apparently has absolutely no knowledge of the subject of the book. While this might be an advantage in allowing the ideas of the original author to stand without being altered by a translator who would have a tendency to want to become a co-author, in this instance it has resulted in some disastrous mistranslations of phonograph nomenclature. As a prime example, Tibbs allows the "Concert" model phonographs to retain their proper name because Marty did not translate that word into French in the original edition, but when mentioning the concert size cylinder he retains the French word Marty used: "Stentor." He even capitalizes the word in places where Marty had originally used it to mean "loud" and spelled it with a small s. Thus the reader never really finds out that they had always been called "Concert" cylinders, never "Stentor" cylinders.

Another important translation problem concerns the word "diaphragm." The French apparently used it to refer to the entire mechanism that we Americans called the "reproducer" and the British called the "sound box." What we of the English speaking countries would call the "diaphragm" the French called the "membrane." Marty used the word "diaphragm" in the French edition to mean both. Perhaps the French collectors can understand this dual meaning but it does not match what the manufacturers themselves called these devices. Tibbs occasionally used "sound box" but there are so many places where "diaphragm" is used to mean "reproducer" in one sentence and "diaphragm" in the next that it sometimes is difficult to understand which is meant. Horns are occasionally called "trumpet" which is a word that was never really used in the phonograph business. The French caption "Plaque d'identification du Victor III, ci-contre a gauche," became "Victor III identifying label," because Tibbs apparently did not realize that what was pictured was a metal "plate" and not a paper "label." The "Salon" or "Intermediate" sized cylinders became known in the book as "inter" cylinders because Marty had used the French word "inters." "Needle" was occasionally used to designate a cylinder phonograph's stylus. "Cygnet" horns became "swan-neck" because in the French text Marty had called them "col de cygne." A "horn crane" became a (gulp) "gibbet" which apparently is an Olde English word for gallows. The French edition called it a "potence."

In a translation problem of another sort, measurements which had been made in inexact, rounded-off centimeters were converted into fractionalized inches as if the metric measurements had been exact. Thus the dimensions of a 7" Victor record and Zonophone turntable were transformed into 6 3/4 and 6.6 inches respectively from their metric representation of 15 cm. Most other linear measurements in the book exhibit a similar problem. A Graphophone which was roughly measured as 26.5 x 19 x 24 cm was converted to 10.4 x 7.4 x 9.4 inches. This latter example is the result of blindly using conversion tables which assume that the user means 19.0 cm when it merely states 19 cm. The former two cases are the result of a double conversion and re-conversion with a similar disregard for exactness in one of the measurements. 7 inches is really closer to 17.7 cm. The Berliner and pre-dog Victor I just pulled out and measured each 7 1/8 inches or 17.9 cm. Metric conversions won't work unless measured to mm specifications.

A similar double "conversion" happened when a lengthy quote from Edison was used. Edison's story about a voice-powered ratchet-wheel sawman toy was translated into French for the original edition and then re-translated back into English by Tubbs. The same happens for the quotations from the Batchelor diary. This is inexcusable. There is no earthly reason why the original exact words of Edison and Batchelor should not have been used in the English language edition. While no great harm was done--at least in the case of the Edison quote--it is the principle of the thing. In the Batchelor diary quotes there is a misunderstanding that results partially from the translations and partially from Marty's mistaken use of Kruesi's name in both quotes in the French edition. According to Walter Welch's monograph on Batchelor, the quotes

read: "Kruesi made Phonograph today." on Dec. 4, and "Finished the Phonograph." on Dec. 6. Walter felt that this wording implies that Batchelor may have himself done the finishing touches. In the Tubbs translation they read: "Kruesi building the phonograph today" and "Kruesi finishing the phonograph." Marty's French edition has them as "Kruesi construit le phonographe aujourd'hui" and "Kruesi termine le phonographe." So the blame lies with both of them. It should be noted that the aforementioned articles by Ray Wile do not include Kruesi's name in either of the quotes. He has them: "made phonograph today." and "Finished the Phonograph--Made model for P [atent] O [ffice]." (Note the capitalization of the first word.) I don't have the notebook in front of me, so you decide for yourselves.

Well, what do all of these several pages of comments boil down to? To make a long story short, I still like the book despite the errors. Most of them do not distract from the purpose and beauty of the book. The nomenclature should have been checked by an English-speaking expert first. The revisions would have been easy. This includes a little understanding over the moving mandrel Edison machines--an extra word would explain that these were the only external horn machines with moving mandrels. And so what if The Record Collector had published a 1904 Bettini disc catalogue, the book states that Bettini changed to discs "In about 1905 . . ." not in exactly 1905. For a fuller explanation of the areas covered by the book I suggest you refer back to my original review of the French edition. The text follows the original version exactly, and the pictorial changes have been extremely minimal. Seven small catalogue drawings were replaced with American ones and two were added--all with credit lines to Antique Phonograph Monthly. The original French captions were removed from three other small catalogue drawings. You would hardly notice the difference. Now that you realize the small problems and areas of controversy, there is no further reason to hesitate spending \$56.50 for this book--consider the \$3.50 difference from the import price of the French edition at \$60. a discount for errors!

Now if only we could find a publisher for an English language edition of Leonard de Vries' wonderful 1977 Dutch book Dank U, meneer Edison! Again, I can't vouch for the correctness of the text, but the wealth of illustrations (almost all important reprints) is overwhelming. Why can't we Americans do as well?

Baumbach, Robert W. Look for the Dog: An Illustrated Guide to Victor Talking Machines 1901-1929. Woodland Hills, Calif: Stationery X-Press, 1981. 326 + x pp. illus.

For the first time the complete output of a major manufacturer of disc phonographs has been documented in book form. It follows in the footsteps of the masterful book on the Edison cylinder machines by Froh and Sefl, and the work on Columbia's spring-wound cylinder machines by Hazelcorn. Suffering only very slightly in comparison with Froh & Sefl, Baumbach's book on Victor is a masterly first effort and will prove

quite valuable not only to collectors of Victor machines but to everyone who is interested in the important other-half of the business of the major American producer of records.

The main philosophical basis of the book is to show each Victor and Victrola model as it originally appeared, describe it in relationship with the company's entire line, and explain how it was greeted by the changing state of the phonograph buying public. Every illustration used is reproduced from the original Victor catalogues and literature, as Baumbach puts it: "All illustrations . . . are original factory authorized pictures, and show the Victors as they appeared new."

The main part of the book is a model by model description of each machine, most of which fit on one page with the catalogue picture or directly opposite it. This presents a layout far superior to either of the aforementioned cylinder machine books. The evolutions and changes each model underwent during the years is told in basic terms--the author makes it clear in the introductory "User's Guide" that additional variations might be encountered due to the interchangability of some parts and special order customizing. This is especially true when the section on the fancy period-style cabinets is viewed.

The models are divided into four sections, each of which is preceded by a clearly written analysis of the entire category: external horns, Victrolas, period furniture Victrolas, and the Orthophonic era. As an extra bonus there is a full description of the manufacturing process for Victrolas. Following the main body of the book, there are three other sections. One describes accessories available to Victor owners, another illustrates a dozen interesting and unusual patents granted to Victor engineers, while the last reprints segments of Victor repair manuals. The book is indexed, and there also is a series of lists summarizing all the model numbers. These make reference to specific machines easier while also enabling the user to spot the main differences between models without flipping pages. Of further interest is a chart showing the yearly sales figures for 9 different machine categories--an exquisite summary of the changing fate and fortune of the company. (Somehow they sold four outside horn machines in 1928 and three old-fashioned upright Victrolas in each of 1928 and 1929!) There is also a short bibliography.

The book serves its purpose well. I did not spot any important factual errors--but machine collectors might have a bit more experience with a specific model and be able to find some inaccuracy or omission. The overall corporate story seems correct, and the insights into the changes and troubles of Victor are astute. I immediately turned to places where my specific researches might be able to trip him up, but instead I found more data to ponder over! The Model I Loudspeaker with the Lumiere diaphragms was in there--and Baumbach even knew about the first experimental version of it from 1922. (It seems that Bill Moran had told Baumbach about it, after noting it in the Albertis Hewitt notebook, that Moran had gotten from Ted Fagen, who had gotten it from Edgar Hutto, after I had told Fagen about it! This is a regular researchers' grapevine!) Next came the elusive Victor VV-R-80 radio from the early 1920's

that I am researching under an ARSC grant. He knew about that, too, although only from a mention in Ed Hutto's AES Journal article in the centennial issue. If he could get this type of information -- especially without being able to get in touch with Ed Hutto directly -- then I know the research that went into this book was exhaustive.

The philosophy of picturing the machines through only the original catalogue illustrations is a commendable device, but is at the heart of the slight shortcomings of the book. There could have been a little more attention given to the details of some of the changes the machines underwent and the differences among them. This would include listing and explaining the "type" letter designations for each model, what they mean, and when the changes took place. Some of this could have been provided by close-up comparison photographs of existing machines. It would have been nice to see pictures of external horn machines in both of their available configurations--front mount and rear mount--in the cases where Victor made that choice available. An attempt was made to show the difference between the rigid tone arm of 1902 and the tapering tone arm that soon replaced it, but the catalogue picture of the former was not nearly detailed enough. Had I not had the chance to closely inspect one of those rare machines a few years ago at Howard Hazelcorn's house, I would not be able to understand it from the picture and the prose description. The names of the reproducers are mentioned in passing but other than the servicing guide sections on the Exhibition, Orthophonic, and electrical reproducers, there are no explanations, details or pictures of any of them. Let's line them all up and show them, complete with the boxes they came in. I would like to see illustrated details on how the Victrola motorboard configurations changed over the years--the brakes, the speed controls, the speed indicators--and when the changes were instituted. Some of that can come from the instruction manuals. And lastly, none of the accessories manufactured by Victor, or the other items they made like needle tins, albums, books and fibre needle sharpeners are illustrated. It is in areas like these that the Froh & Sefl book exceeds Baumbach's.

The book is available thru Vestal Press or the author at 14332 Mulholland Drive, Los Angeles, California 90024 for \$19.95 plus \$1.50 postage and handling. This might seem expensive (\$5 more than Froh & Sefl) but the book is hardbound with a striking gold embossed cover with Little Nipper on both the front and spine. The paper used is an interesting cream colored stock. It is not a guide to stick in your pocket on your junking expeditions! While Baumbach is gathering together suggestions and data for an enlarged second edition, it probably will not be soon in coming. This is a book that is needed and will be useful to you now. I am including information about facsimile reprints of Victor machine catalogues and manuals in this column. They would make fine companion pieces to this book.

FACSIMILE REPRINTS OF VICTOR PHONOGRAPH LITERATURE

When Robert Baumbach compiled the short bibliography in this book he decided to list only original sources and not to include reprints of Victor catalogues, service manuals, and instruction books that have been printed over the years past. He felt that there was no material in these that had not been available to him in the original sources he listed. That may be so, but original items like that are scarce and expensive. These are relatively affordable and should all (except the last two books listed) still be available. (Major libraries might be able to supply copies of those two.)

This listing will consist of facsimile reprints of booklets concerning Victor Talking Machine Co. machines. It will not include record catalogues. [That category will be covered when we get an opportunity to (finally) review the long awaited first volume of the complete Victor recording file by Moran and Fagan.] I have divided these materials into three categories. The first is for catalogues released to the general public that list, describe, and picture the various machines, etc. that were offered for sale. The second category is instruction booklets which were included with the machines when a person finally broke down and actually purchased a machine that he had (presumably) seen in one of those aforementioned catalogues. Last is the dealer service publications that Victor made available to its dealers to help them repair the machines that their customers had bought (presumably from the catalogues) when the problem went beyond what could be mentioned in the instruction booklet. This last category of items was not available to the public and thus are the scarcest--and the most useful!

I hope to have a similar list for Edison materials in the next column when I review the new book about Edison Disc machines by George L. Frow. I have been wanting to do lists like this for as long as I have been doing this column. One of the purposes of "For the Record" is to make a permanent notation of items which might otherwise escape notice in the future. These small reprints, rarely catalogued by libraries and usually printed by individuals or small businesspersons as a hobby, are just that type of ephemera. Address and some details of these publishers were given in an earlier column in 1979, Vol. XI, No. 2-3, pages 253-254. Two addresses have changed, and there is a new addition. I will list the publishers of the Victor material here and key them to the notations which appear after the titles.

AMR: AMR Co., P.O. Box 3134, Seattle, Wash. 98114
APM: Antique Phonograph Monthly Press, Allen Koenigsburg,
502 East 17th St., Brooklyn, New York 11226.
EPM: EPM Publications, Wendell Moore, 3085 W. Hwy. 89A,
Sedonia, Arizona 86336 (Edison Phonograph Monthly)
FA: FA Publishers (Frank Adams) See: AMR
Mandrake: Charles G. Mandrake, P.O. Box 955, Ashtabula,
Ohio 44004
Vestal: The Vestal Press, Box 97, Vestal, N.Y. 13850

(Supreme and Rider are not listed--these books are long O.P.)

I would greatly appreciate being told about any additional materials in these categories not listed below, and of any publishers not listed above or in my previous listing.

Machine Catalogues

(National Gram-O-Phone catalog, 1898.) Mandrake reprint #14. 16 pp,
3 1/2" x 6".

Not seen but said to illustrate machines and accessories.

"Improved Gram-O-Phone // Perfected Guaranteed // Consolidated Talking Machine Co., // Eldridge R. Johnson, // Exclusive Manufacturer // Philadelphia, U.S.A." (1900.) APM reprint #11, 40 pp. + covers. illus. 4" x 6".

Includes illustrations of machines, accessories, a disk, and the HMV trademark (for the first time in a catalog.) Also includes 19 pages of listings of 7" discs. Spice-colored and red cover, coated paper.

"Victor Disk Talking Machine // Manufactured // Exclusively by Eldridge R. Johnson // Philadelphia, U.S.A." (1901.) APM Reprint # 17, 20 pp. + covers. Illus. 3 1/2" x 6"

Includes illustrations of machines, accessories, two disks, and John Philip Sousa. Green-colored and black covers, coated paper.

"Price List Of // Berliner Gram-O-Phones // and Sundries // Manufactured by E. Berliner // 2315-2319 St. Catherine Street, // Montreal, Canada." (1902) APM Reprint #12. 32 pp. + covers, illus. 3 1/2" x 6".

Includes illustrations of Canadian versions of the Victor machines, accessories, two Berliner records, and a group of girls listening to a Gram-o-phone. Blue-green on white covers, coated paper.

(1902 Victor Talking Machine.) Mandrake reprint #7. 32 pp., illus. 3 1/2" x 6".

Not seen, but described as illustrating machines, records, and accessories.

(1903 Victor Talking Machine.) Mandrake reprint #8. 32 pp. illus. 3 1/2" x 6"

Not seen, but described as illustrating machines, accessories, and the Victor Philadelphia facilities.

"The Victor." (1909) APM Reprint #13. 32pp. + covers, illus. 3 1/2"x6"

Includes illustrations of machines, accessories, four records, ten recording artists, and a full color HMV picture on the cover. The back cover has "A Statement from Caruso" dated April 17, 1903, with his picture and signature. Full color front cover with green background and red letters.

"The Victor." (1910-11) Vestal Press Reprint A-154. 32 pp. + cover.
7 1/4" x 5"

Includes illustrations of machines, accessories, four records, the Victor factory, and six recording artists. The cover has black lettering on yellow paper. The title page has the HMV trademark printed in orange. Coated paper inside.

(Canadian Berliner catalogue 1912.) Mandrake reprint #11. 32 pp.,
illus. 5" x 7"

Not seen but described as illustrating machines and accessories. Said to be printed in two colors.

"The New Orthophonic Victrolas, Electrolas, and Radiola Combinations."
Vestal Press Reprint # A-162. 24 pp. + covers. illus 6 7/8x9 3/8"

Illustrates the large Orthophonic machines with their doors shut, but also includes some cut-away illustrations. Cover printed black on buff paper, coated paper inside.

Pages from catalogues have been published in numerous periodicals, most notably The Talking Machine Review and The Hillendale News. Mandrake reprint #6 for the Amusement Supply Co. in 1905 is said to illustrate some complete entertainment outfits with Victor machines, among others.

Instruction Booklets

"Berliner Gramophone: Directions For Assembling and Operating the Seven-inch Hand Gramophone." June 1, 1896. APM Reprint #10 (not marked.)
8 pp., illus. 4 3/8"x 5 5/8".

Includes one line drawing of the machine. Printed black on plain paper. Is sold with a separate small reprint of an ad for the machine from an 1896 issue of The Ladies Home Journal, 2 7/8" x 5 1/4", also not marked as a reprint or identified as to source of the ad.

"Instructions For the unpacking, assembling, operation and care of Victrola XI Type G." Part 4060 6-22-16 eta. AMR Reprint, 1980.
20 pp., illus. 5" x 6 3/4"

Shows floor model version of the machine with a motor board with a cam-type speed regulator on the right-front, and an Exhibition sound box. Printed all-black on plain white paper. Note: my original had red printing on the front cover for the pointing hand and the words: "This Instruction Book must not be removed before instrument reaches user." and "Important Instructions."

"Instructions for the Unpacking, Assembling, Operation and Care of Victrola XIV." [Part] 5476 3-18-20 hta. AMR Reprint, 1980. 20 pp.
illus. 5" x 6 3/4"

Machine shown has Victrola No. 2 reproducer, and screw-type speed regulator with a speed indicator mechanism. Printed black on plain white paper.

"Instructions for the Setting Up, Operation and Care of Victrola 210. Part 8518 4-21-23 ta. FA reprint. 16 pp., illus. 4 1/8" x 5 1/2"
Machine shown has Victrola No. 2 reproducer, and screw-type speed regulator with a speed indicator mechanism. Reduced in size from the 5" x 6 3/4" original. Reprint has heavier weight buff yellow cover unlike the original which has normal coated paper for all the pages. Inside pages of reprint are coated.

"Instructions for the Setting-up, Operation & Care of The Orthophonic Victrola, Spring Motor Type." Part 16412 2-22-26 txa. Vestal Press Reprint # A-188. 16 pp., illus. 5" x 7"
This is a generalized booklet that would be usable for a variety of models. No full cabinet is shown, and mechanisms with the re-entrant horn and the straight horn are each shown. Printed black on coated paper.

"Instructions for the Setting-up, Operation & Care of the Orthophonic Victrola, Electric Motor Type." Part 17324 7-22-26. Vestal Press Reprint # 16 pp., illus., 5" x 7".
This is also generalized for a variety of models, and no full cabinets are shown. The smaller straight horn is not illustrated. The electric motor is of the induction disk type. Printed black on coated paper.

"Automatic Orthophonic Victrola No. 10-50." Part 19019 jtq. F.A. reprint. 16 pp. + cover, illus. 5 3/8" x 7 7/8"
After reading this booklet you wonder if it could possibly be worth the trouble to play records automatically! The machine is illustrated with the doors open. The cover is a heavy olive textured paper with black printing. Inside pages are coated.

"Automatic Electrola Radiola Number Nine-Fifty Five." [Part] 20214. F.A. reprint. 24 pp. + cover, illus. 5 3/8" x 7 7/8"
The automatic changer instructions are slightly different with some additional drawings to explain how it does it (but still no answer to why it does it!) Detailed instructions to operate the RCA Radiola are included. The cover is heavy olive colored textured paper with black printing. Inside pages are coated.

Repair Parts Lists and Manuals

"Chart of Main Springs, Winding Keys and Winding Shafts." EPM Reprint. 1 p. 8" x 12".
Lists the stock numbers, sizes and list prices of these categories of parts for the Victor Jr. thru Victor XXV, and Victrola IV thru Victrola XVIII. All variant types of each model are listed with their "Type" letter designation.

"Victor Repair Manual." APM Facsimile No. 23, 1975.
64 pp. + covers, illus. 8 3/8" x 5 3/8"

This is not actually a reprint, but a compilation which reprints 14 items which had originally been issued separately. Twelve of the items are four page items called "Catalog of Repair Parts" for specific machines. Each has a cover page, a page illustrating many of the separate parts with their identifying part number, a page called "Price List of Parts" which breaks them down into groups of machine sections, and the "Numerical Price List of Repair Parts" which lists them all together in numerical order. This chart shows what catalogs are included in this book:

<u>MODEL</u>	<u>TYPE</u>	<u>COVER DATE</u>	<u>PART NO.</u>	<u>PRINTING DATE</u>
Victor O	EM	Jan. 1, 1911	2438	3-2-11 rta (135_)
Victor O	CM	Jan. 1, 1911	2385	1-24-11 rta(1334)
Victor I	D	Nov. 1, 1913	2075	8-15-13 rta
Victor I	F	Jan. 1, 1915	6164	
Victor II	BM	Oct. 1, 1911	2633	7-21-11 rta(1435)
Victor III	AM	Oct. 1, 1911		7-28-11 rta(1443)
Victor IV	M	Oct. 1, 1911		7-28-11 rta(1444)
Victor V	AM	Oct. 1, 1911	2693	9- 8-11 rta(1473)
Victor VI	M	Oct. 1, 1911	2689	8-28-11 rta(1472)
Victrola VI	B	July 1, 1913	2070	8-15-13 rta
Victor XXV	M	Aug. 1, 1913	2069	8-15-13 rta
Victrola X	J	Nov. 1, 1914	6160	

The other two items are "Instructions For Repairing the Victor Exhibition Sound Box" with cover date Nov. 1, 1913 and part number/printing date of 2110, 9-17-13 rta; and "Instructions for The Care of Victor Spring Motors" cover dated June 1, 1917 with part number 6414. The copy for each of these two items is also found in Baumbach in an edited form without any of the illustrations except one. While Baumbach includes more different repair manuals for later machines, you probably would prefer using this APM facsimile version for these two items.

Rider, John F. Automatic Record Changers and Recorders.
New York: John F. Rider Publisher, 1941. 732 + 10 pp., illus.

Although not usually considered when thinking about facsimile reprints, this extraordinarily valuable book reprints the body of factory repair manuals in facsimile with cut-and-paste alterations to save space and eliminate duplicate materials between models. This book has a much more complete version of the repair manuals for the Automatic Victrolas and Electrolas 10-50, 10-51, 10-70, and 9-55; and the New Type Automatic Victrolas and Electrola 10-35 above serial number 8126, 10-69 above 5001, 9-54 above 6401, and 9-56 above 1701 than appears in Baumbach's book. These machines are so complicated that this book (or an original manual) is absolutely necessary before attempting work. The material in Look for the Dog will help, but it is not complete. There are, however, a few sections in it that do not appear in either Rider or the APM book. These deal with the electrical reproducers, speakers, and the acoustical Orthophonic sound box. Manuals for many later pre-war RCA Victor changers are also included in Rider.

Beitman, Morris N. Most-Often-Needed Service Notes on Record Players, Automatic Changers, Wireless Units and Home Recorders.
Chicago: Supreme Publications, 1945. 128 pp + covers, illus.

Does not go back to the Victor Talking Machine Company era, but does reprint later RCA Victor changer manuals. So you do not have to seek it out if you are only interested in VTMC machines. I believe that this volume somehow escaped getting reprinted back in the 1970's so it is probably not available from Beitman's son.