

FOR THE RECORD

by Dr. Michael Biel

Entries represent items that have come from many sources that have struck my fancy. Inclusion in this column does not necessarily indicate an endorsement from ARSC and perhaps not even from me.

PART ONE: EDISON

The Edison CD Sampler Edison DIDX-135

This truly limited edition record is destined to become one of the rarest collectors items in the early history of the Compact Disc. Produced by Dr. Edward Jay Pershey, Supervisory Museum Curator of the Edison National Historic Site in association with the Sony corporation of America, only 1,000 copies were pressed as the second album to be manufactured by the United State's first CD plant, the Digital Audio Disc corporation in Terre Haute, Indiana. Copies were presented to guests at a ceremony at the opening of the plant, September 21, 1984, along with a copy of the first CD album to come off their presses: Bruce Springsteen's Born in the U.S.A. Sony and CBS were the partners in the DADC venture and there had been a battle between them as to which record would be produced first. CBS, naturally, wanted Bruce. Sony, as an outward sign of the Japanese fascination with early phonographs, voted for Tom. But since Bruce's album was in the midst of its multi-million sales with the stores panting for CD copies, the guy who's butt is in the bluejeans won out.

I had heard about the disc from a press account of the opening of the plant, but the disc's unavailability soon transformed it into the category of rumor. Once assured that the disc did exist, my source held out on me in order not to spoil the surprise, for the disc was to be presented in a rather dramatic fashion. The occasion was to be the 1986 ARSC Conference tour of the Edison Site. With a flair for showmanship that few of us knew he had in him, our gracious host, none other than the aforementioned Ed Pershey, told us the story of "The Battle of Terre Haute" and showed us the disc. There was an audible gasp from the audience as he opened the jewel box because the entire label surface of the CD is a representation of an Edison Diamond Disc label in gleaming silver and black. It is

brehtaking. At that moment every one of us would have killed for one as Ed related that copyright restrictions by some of the music publishers prohibited any sale of the disc. It could be distributed only for educational purposes. So, sorry. He couldn't sell us any. But, he said as he reached behind the piano for a box, he could give us each a copy!

Only a very small handful of the seventy or so of us who were there that evening had yet purchased a CD player, so for many this disc would be, for the time being, a very attractive display item. I don't know why everyone picked on me especially, but all I heard for the rest of the evening was "I bet now, Biel, you'll have to get a CD player." Well, that just happened to be true, and I did buy one only two weeks later--taking the Edison CD to the store to try the machines out.

There are nineteen cuts on the disc, the first of which is an introduction by Ed Pershey. This, and each of the other cuts, is introduced by a narration read by an announcer in modern style--not in the style of Ed Meeker. These recordings are made directly digital, apparently from a microphone plugged directly into the digital processor. These are as fine a demonstration of the noise-free quality of digital recording as you will ever find. The silence of the background is ungodly.

Beyond the introductions to each cut are eighteen important, historic, interesting, and entertaining items encompassing most of the major forms of Edison recording. Most, but not all, are remastered directly to digital. The first two, Edison's August 12, 1927 newsreel recitation of "Mary Had a Little Lamb," and P. T. Barnum's February 1890 white wax cylinder, are from earlier analogue transfers of the originals. The former, by the way, is a bit shorter than the full original, while the latter is given in fuller length than I have heard on any commercially available record.

The transfers of the other recordings range from adequate to quite excellent. They have been largely untampered with--left unfiltered and un-mis-equalized! A good example is the Sophie Tucker 2-minute wax cylinder of "That Lovin' Rag" which is far better here than on the Edison Site's 1977 LP The Incredible Talking Machine where the same copy of the cylinder was played acoustically. On the minus side, the transfers of two cylinders are marred by groove skips where the stylus jumped ahead during playback. "The Yankee Shuffle" by the Sousa Band has three skips at 1:14, 1:39, and 1:56 in the cut, and Billy Murray's "Has

Anybody Here Seen Kelly?" has two skips right near the end at 4:35 and 4:36 in the cut. (These timings, by the way, include the opening narrations to the cuts.) These faults are inexcusable, especially since part of the purpose of this disc is to document the high quality of Edison's recording systems.

The other problem with this production is the incorrect dating of several of the selections. It is unfortunate that almost no discographical data is included--only catalogue numbers, no matrix or take numbers--because the search for this data at the site might have also led to the correct recording dates. Both the Sousa and Tucker cylinders mentioned above are cited as being from "ca. 1906" despite their lack of announcements and their high 2-minute numbers of 10272 and 10360 respectively. Rust's Complete Entertainment Discography lists Tucker's first Edison sessions being January 5 and 11, 1910. This was the first of her released cylinders, issued May 1910 according to Koenigsberg's Edison Cylinder Records, 1889-1912. Smart's Sousa Band Discography conclusively dates the recording of "The Yankee Shuffle" as August 7, 1909 and Koenigsburg gives the release date as December 1909. "Has Anybody Here Seen Kelly" on 4-minute black Amberol 416 is dated as "ca. 1908" on the CD despite the fact the song was from a Broadway show, The Jolly Bachelors, which did not open until January 6, 1910 according to Kinkle's The Complete Encyclopedia of Popular Music and Jazz 1900-1950. Theodore Roosevelt's "Social and Industrial Justice" on Blue Amberol 3709 is dated as 1919 despite the well known fact that this was a reissue of his 1912 black Amberol 1149 in recognition of his death.

Harry Humphrey could well have recorded "Lincoln's Speech at Gettysburg" in January 1913 for Blue Amberol 1651, but the copy of that cylinder used here is obviously dubbed from a Diamond Disc and would probably have been a later master. Thomas Edison telling a joke, "The Liver Story," is cited as "(undated) after 1912" because the copy used was on Blue Amberol material despite its two-minute grooving. When this recording was issued on disc in 1939 on National Vocarium TNV 100B (RCA matrix CS 037736-1) Walter H. Miller dated the recording as 1906. If we are to believe Miller, the engineer who recorded the cylinder, it seems likely that the earlier mould was used to re-press celluloid copies for preservation.

I also have reservations on the identification of another Blue Amberol cylinder with 2-minute grooving that was found at the site with a note saying "Edison, Piano, 1915." They tentatively assume that it is Thomas Edison

playing. I suggest that it is more likely to be one of his kids or his wife. Do we have evidence that Edison himself occasionally noodled on the piano? Did any of his children take lessons? And since it is grooved as a 2-minute, must we believe the date on the note?

Despite these reservations and comments, it is a fun item to have. The photograph on the cover, by the way, is a doctored of the famous Matthew Brady photo of Edison alone with the 1878 Washington tinfoil machine. Instead of having his hand on the crank of the machine he is holding up a CD!

Lab Notebook. (a.k.a. West Orange Laboratory Notebook).

Official Newsletter for the Friends of the Edison National Historic Site, Edison's Laboratory in West Orange, New Jersey.

Federal budget cuts and Gramm-Rudman have put bureaus like the U.S. Department of the Interior's National Park Service in jeopardy. The Friends of the Edison National Historic Site is a newly formed non-profit organization "dedicated to the preservation and restoration of Thomas A. Edison's laboratory and home and to the appreciation of Edison the man and his achievements." Beginning in the Spring of 1985 they began publishing a quarterly newsletter for the members.

Edited by Supervisory Museum Curator Dr. Edward J. Pershey, these eight page booklets have been reproduced from copy prepared on a dot-matrix computer printer. Much of the contents of the 10 issues published as of this writing have concerned restoration projects underway at the site, events planned for the hundredth anniversary of the Labs, recovery of documents and artifacts that have been "removed" from the site, and information about Edison's achievements. Issue #7 has a story about the recent discovery at the site of a cylinder by Tolstoi.

Annual memberships begin at a tax-deductible \$10 student/senior citizen rate and a \$15 regular membership rate and travel upwards to a \$1,000 life-time membership. The membership certificate is a replica of an 1888 stock certificate for the Edison Phonograph Works. Members also receive a replica of the 3/4-inch Edison birthday pin that used to be given to employees every February 11th. February 11th is also the membership renewal date! Charter members in 1985 also received a special gold-colored "friendship card." New members receive an "electric blue" card. There have also been occasional bonuses such as a booklet put out by Public Service Gas and Electric Co. for the Lab's

centennial, and copies of the original menu-program for the 1947 Edison Centennial dinner at the Waldorf Astoria.

But in addition to all these goodies, members of the Friends know that their money is going for a good cause. Already their money has been used to make reproduction wicker furniture for Glenmont, a videotape presentation about Edison for site visitors (co-sponsored by American Express), shelving for the vault, and provide some of the capital needed to purchase recently auctioned Edison documents. There are special events given at the site especially for members of the Friends and an annual meeting. And you even get your name in the membership list in the Notebook.

100 Years of Industrial Research: Thomas Alva Edison--West Orange Laboratory Centennial. West Orange: Edison National Historic Site/PSE&G, 1986. 6pp. illus.

Published as a guide to the events surrounding the 100th anniversary of the opening of the Edison Laboratories in West Orange, New Jersey in 1887, copies of this 8 1/2 x 11 foldout brochure should still be available at the Edison Site. It contains eight nicely reproduced historic photographs of locations and events at the site, some of which I have not seen before. Of greatest interest is the shot dated ca. 1911 (but probably a few years later) of Edison and three very young men listening to an A-250 Diamond Disc phonograph, and the photo of the machine shop of the first phonograph works cited as ca. 1888-89.

Dethlefson, Ronald, ed.; Wile, Raymond R., compiler. Edison Disc Artists and Records, 1910-1929. Brooklyn: APM Press, 1985. 177 + iv + 4 pp., 6 pp. insert., illus. Softbound. (Hardbound edition: +10 pp.)

There has been a great explosion in recent years of published material about the inner details of Edison's phonograph business, much of it due to the inquisitive research of George Frow and Ron Dethlefson. With the four books by these two gentlemen that have been previously mentioned in these pages, it seems hard to believe that there would be still more amazing material still left in the archives to be discovered. But there was, and a vast quantity of it is in this newest book.

The Edison Diamond Disc was unlike any other record, perhaps the most complicated ever devised to produce--even more so than the CD--and they are only now, one by one, slowly yielding their secrets. Like Ron's previous books, this one grew like Topsey from the idea of matching Ray

Wile's artist index to his numerical listing of Edison discs (also previously reviewed here) and a disc label dating guide. In the process, so many rare and unpublished photographs, documents, and facts turned up that it was impossible to resist expanding the book and including them. There are hundreds of illustrations--some full-page in this 8 1/2 x 11 book--and so much data that it will take you weeks to absorb. There was even an overflow that is available only in the expanded hardcover version. (Only 25 of the 75 hardcover copies produced are still available as of this writing, by the way.)

The opening section is an attempt to detail all the label variations, their order of introduction, and their significance in determining not only the date of pressing but the materials from which particular copies were made. It is a rather complicated matter due to the way the Edison company operated, and there were, unfortunately, further complications at the time of the original publication of this book that only added to the confusion. A special insert of corrections, clarifications, and additional label pictures has largely solved these problems. (Purchasers who have not received this insert with their book should contact the author)

As you all probably know, the first decade's production of Diamond Discs sported etched labels that were molded into the records themselves. Three label variants were used during the initial laboratory testing phase as well as seven or eight other varieties for the regular production runs during the next nine years. Contrary to common belief, in the early years thru June 6, 1916, most Diamond Discs were made with surfaces pressed on celluloid sheets that were then bonded to the wood flour core in a method known as the "transfer process." While the surfaces of these records are smoother and quieter, these are the discs that suffer the most from lamination separation cracks and splits due to moisture contamination of the core. This section of the book also shows how to distinguish these discs from those made with the later process that involved pressing the recording into a surface of condensite that had been brushed onto the core before the pressing process (which the Edison company called "printing," not pressing.) The original book confuses some of the later labels and divides "types" differently than I would have.

The paper labels arrived in June 1921 and are instantly more readable than the etched labels--that is, if the paper labels haven't fallen off! To spill the beans a bit I'll leak a nifty bit of info that is disclosed here as to why it took so long to devise a paper label and why they decided on

a system that assured that the labels would fall off. Edison's complicated printing process for its records assured that any paper label would become charred. They finally realized that a fresh paper label could be glued to a paper label moulded into the record even if this paper were charred! That's why the blank label is browned--but it does not explain why they couldn't use a more permanent glue! By the way, if you see the impression of a moulded label in the inner browned paper label, don't attempt to soak and rub off the paper in the hopes of finding a moulded label beneath the paper. It is only the paper that has this faint label impression.

For some strange reason the book as originally issued listed the six basic paper label types not as six different type numbers but as variants of one type: P-1, P-1A, P-1B, etc. thru P-1E. No attempt is made to number Edison LP, sample, lateral, or true variants such as the unusual label on 57023 that I discovered and showed Ray and George Frow about 5 or 6 years ago. I would classify it as a variant of the label they call P-1E. I would have called that main label P-6 and the variant on 57023 as P-6A. It's an honest difference of opinion. The Edison label system was not thoroughly systematic.

Before leaving this section I want to add that there are some nice large color pictures of the elaborate boxes in which the the first Diamond Discs were issued, and some smaller color shots of some of the more colorful Edison labels. There is also information on changes in the record sleeves over the years, a photo of an unprocessed wax master and its container, and a fascimilie reprint of a three page memo from 1925 giving a history of the paper label on Diamond Discs.

To further assist in dating the recordings there is a dating guide based on the matrix numbers. This lists many landmark matrices with recording dates, artist names, and some notes on recording location and/or issue number. At least every even-hundred numbered matrix is listed along with some important additional recordings that are either famous, special, or denote a date gap or change in recording process. Collectors can use this seven page guide by interpolating the matrix number they are dating into the list to get an approximate date span.

Then follows the original main purpose of the book: the artist index. This lists the artist's label name and the issue number for the records. Records that were recoupled with different sides at a different time are noted with boldface type. A pseudonym cross-reference list is included

afterwards along with lists of the tone test catalogue numbers, a small list of unused issue numbers, two numbers that were special for Australia, and an artist index for the lateral series. As mentioned above, this list section was meant to be used in conjunction with Ray's earlier publication of the numerical listing catalogue. (What really still remains to be done is the publishing of an Edison matrix listing that will include the dates and the unissued sides. Any chance of that, Ray?) These pages of lists are enlivened with pictures of Edison recording artists, many of them full-page.

The latter half of the book is a technical dream mostly made up of reprints of documents, memos, letters, patent drawings, catalogue pages, order blanks, and photos. And oh, what photos! I have often heard about the giant 125 foot recording horn but could not begin to envision what it really looked like until seeing the photos of it both with and without the building that covered it. It was right across the street from some nice frame houses--wonder what those people thought about what was going on across the street! I have read all the detailed descriptions of how the Diamond Discs were manufactured in this and the earlier books (and have a copy of the hand-drawn factory floor plan that still hasn't been published anywhere) but never fully had a real appreciation for what this elaborate process really entailed until I saw the picture of the pressing room on page 152. It is totally different from what I could possibly have imagined it. The presses bear no resemblance to others that have ever been used for any type of record at any time anywhere in the world. I have heard Ron describe the football-field length row of shelving that houses the complete metal master file of Edison discs in the Henry Ford Museum in Greenfield Village but words cannot possibly express what it looks like in the picture on page 173. (I have got to get up there and see it for myself! It is incredible!) I had seen most of the memos myself in the files at the Edison Site, but this will give the rest of you a taste of what it is like to leaf through the folders without getting all dusty and dirty in the process. And the photos of the interiors of the factory and the recording studios--locations that are no longer standing--are like taking a trip back in time. There is a full page picture of the Columbia Street recording lathe building at the time of its use; turn the page and there it is in 1939 standing nearly empty after ten years of disuse. Oh if only it were still standing and to be able to walk into it myself. You all know the two famous photos of the Victor studio before and after electrical recording was introduced, and you have all seen many of the pictures taken in the Gennett studio of different groups, but you have never seen these pictures

before. To help guide the reader through some of these pictures, Ron has provided two short essays on the Columbia Street studio and the disc manufacturing process.

In total the book is not a narrative. It is more like a scrapbook, but I can hardly call the material contained in it "scraps!" I have come away from it with a far greater appreciation of what the Diamond Disc really entailed. You cannot say that Edison ever took the easy way out. It is a process that even Rube Goldberg would never have considered undertaking. And when you see the final memo at the end of the book that details how the dealers can buy the close-out stocks of Diamond Discs at 5 cents (their choice of selection,) 10 cents (your choice of selection,) and laterals at 15 cents or 20 cents, you can just cry. All that work and . . . POOF. Gone.

PART TWO: EMI AND HIS MASTER'S VOICE.

Edge, Ruth and Petts, Leonard. A Guide to Collecting His Master's Voice "Nipper" Souvenirs. Hayes, Middlesex: EMI Music Archives, 1984. 311 + 6 pp. illus.

Some people collect records. Some people collect phonographs. And then there are those who collect things about records and phonographs. This book is for them, but if any record or phonograph collector passes up this fascinating book, may they forever be haunted by the ghost of Little Nipper. Send £7.75 to Ms. Edge at the EMI Music Archives (1-3 Uxbridge Road, Hayes, Middlesex UB4 OSY ENGLAND) immediately before the dollar gets any weaker and the salt in your Nipper salt and pepper shakers cakes up any further. This book is a gem.

There are over 700 pictures in this softbound volume. Just about anything that you can imagine holding the image of the HMV trademark picture is included. Advertisements, ashtrays, puzzles, posters, postcards, pins, pens, pencils, paintings, playing cards, delivery vans, delivery motorcycles, tea trays, teacups, tea sets, tea towels, needle tins, needle boxes, neckties, tieclips, clocks, shirts, signs, cinema slides, stationery, stamps, statues, streetcars, stores, factories, furniture, floor mats, phonographs, record catalogues, record albums, and even records themselves. Why there's even the torso of my good Danish friend George Brock-Nannestad encased in a lovely sweater knitted by his wife, Beth. (Why they saw fit to censor his face out of the picture, I'll never know, but they did leave in the faces of the two lovelies in the adjacent photo wearing HMV Shop clerk T-shirts!)

The explanatory text is keyed to the photos by number, which forces a bit of page turning, but is well worth the effort. As many of the items were generated by the company itself there is a good deal of definitive identification related, but there are still many items that have baffled the official archivists as much as the individual collector. While the compilers were working with the materials amassed by their company in England, this does not mean that the American material from the Victor Talking Machine Company and RCA Victor was ignored or unknown. Victor is well represented, although not too much is seen from other countries.

Perhaps most interesting--as well as most surprising--is the section detailing the production and current whereabouts of every known official copy and reproduction of the original painting. It is astounding to realize that sixteen of the twenty-four full size copies painted by the original artist, Francis Barraud, are untraced! Nobody knows where they are, although most were sent here to the United States. Start searching, friends.

Lowe, Jacques, ed.; Miller, Russell and Boar, Roger, writers. The Incredible Music Machine. [100 Glorious Years.] Researched by David Minns, Captions by Tony Locantro, Historic Research by Leonard Petts. London: Quartet/Visual Arts, 1982. 288 pp., illus.

This lavishly illustrated book is a history of the EMI company and its precessors, The Gramophone Company and (to a lesser degree) the Columbia Phonograph Co., Ltd. The subtitle on the cover of the book (but not on the title page) is "100 Glorious Years." However, considering its publication date of 1982 I am at a loss to discern what exactly is this book supposed to celebrate that started in 1882?

As long as the authors and researchers stick to the subject of HMV and EMI they do fine. There is a great wealth of information, photographs, and memorabilia from the EMI files for them to draw upon. But when they leave this scope and go outside, such as to explain Edison's invention of the phonograph, the pathway is strewn with the wreckage of factual errors. The book gets off on the wrong foot in the second sentence when describing President Hayes' reaction to the 1878 "Washington" tinfoil phonograph they state: "The metal box on the White House table was talking to him." Metal box??? Ye gads! Just look at a picture of the thing. Metal box, indeed. Then when we turn the page we are confronted with a photograph of Edison's Menlo Park

gang on the front porch of the lab building at Menlo Park printed across the full area of two pages with the caption stating that it is "Thomas Edison surrounded by his assistants on the porch of his laboratory in West Orange, N.J." West Orange? Menlo Park? To a bunch of limeys over in England, who cares? (Uh oh! I can sense Joe Pengelly fuming from all the way across the Atlantic.) Then on the following page we have "Edison took his phonograph to the offices of that august journal, Scientific American ... early in 1878. Yeah, very early in 1878--December 7, 1877 to be exact! The caption under a photograph of Edison with a spring wound Triumph model with a 36 inch horn states: "Thomas Edison with his first phonograph." Missed it by about 20 years or so and many other machines under the bridge. What is also amusing about this photo is that it is printed mirror image. The phonograph's crank is on the left side!

But the EMI family also is the source of some mistakes, such as this caption for the illustration that leads off the chapter on the Beatles: "The Beatles' first entry into the EMI visitors book. Someone there had to explain who the lads were." Sure enough there is an explanation in the column headed "of/or representing" where the name of the group is listed after their names in the "name" column. However, Yoko Ono was also there in the book and the date for this entry is June 5th 1968! Surely this was not their first entry in the EMI book since they had been recording there for almost six years by that time.

But the funniest goof in the book concerns the photo on page 45 of the great Gramophone Company pioneer, Fred Gaisberg. "The caption reads: "The multi-talented Fred Gaisberg on the cello." But we see the mustaschioed Fred using his multi-talents standing up playing a string bass that is easily a foot taller than he is! With the average cello measuring in at, let's say, four feet, this would make Fred about three feet tall! "Wilt the Stilt" he wasn't--his 1910 passport, pictured full page in color on the very next page, states that he was 5 feet 3 inches--but a midget he wasn't either! You would think in a book that gives a title page credit to the caption writer, this caption writer would be a little more careful!

These are merely minor distractions from an otherwise interesting and well illustrated book. Much of the information in the text concerning the personalities who recorded for the company seems to come from their published memoirs and those of people like Gaisberg. A brief acknowledgements page also cites a number of interviews with executives who were still around. However, it is only fair

to include a bibliography when so much material is taken second hand from so many print sources. Not only is there no bibliography, there is no index. That is a major oversight in a book that is so rich in details and drops names all over the place. In fact, the main thrust of this book is people. The dust cover and end papers illustrate a special painting by Graham Ovenden showing almost a hundred of EMI's recording artists. Throughout the book there are almost no phonographs illustrated except in ads or in the backgrounds. And, believe it or not, only one record is illustrated: the 1923 Empire Day Record with the pictures of King George V and Queen Mary on the label. (The color rendition of that record is not too correct, either. There's too much blue.) Almost all the photos are of people, with a few artifacts such as contracts (Melba's), insurance policies (Patti's), passports (Gaisberg's), letters of complaint (Melba's again), stock certificates (William Barry Owen's), some ads, and sheet music covers.

There are some interesting descriptions of the business affairs that led up to and followed the merger of Gramophone and Columbia to form EMI, the splits between EMI and American Columbia, and EMI and RCA Victor, and the purchase of Capitol. But even then the emphasis is on people, and the executives of the companies are discussed for their roles in the running of the companies.

As a research tool I would not rely too heavily on it for authoritativeness--I would rather go back to the primary source--but it is an interesting look at one of the major players in the game of the record business. And the photos are great.

Petts, Leonard. The story of "Nipper" and the "His Master's Voice" picture painted by Francis Barraud. with introduction by Frank Andrews. Second Revised Edition. Bournemouth, England: Talking Machine Review, 1983. 68 pp., 2pp. insert, + covers, illus.

This new edition is greatly enlarged and expanded over the original 44 page (plus covers) edition. Owners of the first edition will want to obtain this one because there is much important information that has been discovered in the decade between them and a great many illustrations that have been added to this new one. Unfortunately, it is also necessary to keep the first edition, too, since several photos have been changed and the four most important pictures, those taken during the excavation of the supposed burial site of Nipper, have been cropped.

For those who do not know the original book, this softbound volume details the true story of what is known of the life of Little Nipper, the Barraud family, and Francis Barraud's painting of his pet called "His Master's Voice." Published for the first time in the first edition was a photograph of how the painting was originally: with an Edison-Bell Commercial (cylinder) Phonograph in place of the Berliner disc Gramophone. There also is an actual photograph of Little Nipper in much the same pose as in the painting. Since Nipper had been dead for several years before the painting was done--and is not known to have listened to a talking machine--it seems likely that Barraud worked from this photo as a model. All the known details of the production of the painting and its early history are detailed with many quotes from the EMI files and other sources. Several of the early pretenders to the origin of the painting are discussed, but others are not included to "avoid help[ing] to perpetuate their fiction." Some of these other legends are discussed in an amusing article by Steve Allen, "The Great RCA-Victor Mystery," (Cavalier, August 1966,) which was included in one of his books, SCHMOCK-SCHMOCK, (Doubleday, 1975.)

Perhaps the story of one of the world's most famous trademarks does not strike you as being of earthshattering importance, but it is interesting. Very few of us have not been asked by someone if we knew anything about the picture--Steve Allen's article demonstrates the public interest--and this book will keep us from spreading any further misinformation. Besides, it only costs \$3.00, overseas postage paid, from the EMI Music Archives.

PART THREE: THE LIBRARY OF CONGRESS

Unquiet Library. Washington, D.C.: WETA (TV), 1985. 45 min. color videotape.

Produced in late 1985 and shown on Washington, D.C.'s educational station, WETA, this program was available for all local PBS stations starting in the summer of 1986. If your station has not shown it yet you might wish to contact them to urge them to schedule it. The Unquiet Library referred to by the program's title is the Library of Congress, specifically the Music Division and the Division of Motion Pictures, Broadcasting, and Recorded Sound. Featured in starring roles are a number of ARSC members!

As aired, the program begins with an on-screen dedication to the late Donald L. Leavitt who narrated much of the program as Head of the Music Division. I have been told that Don, who held the office of 1st Vice-President

during ARSC's formative years in the late 1960's, did have a chance to see the program a week before he passed away in November 1985. For those of you who knew Don but did not see him during the last years of his life, his appearance might be a little shocking, as his illness took its toll.

In the first part of the program, Don describes the founding of the Music Division and the development of the collections and performance programs. Historic still photographs and motion pictures complement his narration. Film of the Budapest String Quartet in the Coolidge Auditorium dissolves to new videotape of the Juilliard String Quartet in the same venue playing the same Whittall collection of Stradivari instruments.

The second section of the program provides a different kind of fiddle music, courtesy of Alan Jabbour, Director of the American Folklife Center at LC and a past 2nd Vice-President of ARSC. He and Stephen Wade describe the origins of the Archive of American Folksong and the early field recording projects of Robert Gordon Bennett, and John and Alan Lomax. During the discussion of Bennett's use of wax cylinders we see former ARSC President Bob Carneal gingerly attempt to put the reproducer of an Edison Amberola at the very beginning of a Blue Amberol cylinder of "Carry Me Back to Old Virginia." Not an easy task with a TV camera peering over your shoulder! There is excellent film of a field recording session--literally in a field(!)--using a portable disc cutter with a radial arm in the 1930s.

ARSC member Sam Brylawski next details the setting up of LC's recording laboratory. There is an early photograph of the lab with a very young Don Leavitt and an equally youthful Bob Carneal. Sam concludes this section with a very wry comment about the way the then Librarian of Congress, Archibald MacLeish, submitted the funding request for the lab to the Carnegie Commission at the outbreak of World War II in 1939. MacLeish, Sam said, "tied the recording lab into American defense, as everybody wants to do in their grant proposal!"

The activities of the American Folklife Center are described, including some shots of albums released by the AFC. The AFC listening copy of the album by Aunt Molly Jackson shows the front cover marked with the very stern looking photo of Aunt Molly saying "DO NOT REMOVE THIS RECORD." A nice touch. The re-recording activities are shown with a worker transferring a July 1944 transcription of "Mary Noble, Backstage Wife" from the NBC collection.

Interviews with several players in the Juilliard String Quartet are followed with details of the Music Division's collection of scores. Music Specialist Gillian Anderson relates how the original music scores of several silent films were used to restructure and restore prints of these films for the Museum of Modern Art. Segments of the ice flow scene of "Way Down East" are shown along with some close-ups of the original score. Restoration and preservation of these scores is discussed while footage of the work being done on the original score of Gershwin's "Rhapsody in Blue" is shown.

All in all, this is a very entertaining and informative program. Quite a toe-tapper (or a heel-tapper, if we consider the tapping style of fiddler Alan Jabbour!) The executive producer was Joyce Campbell and the producer was Jackson Frost. Off-screen narration was voiced by Steve Ember. No details were given as to the availability of the program on videocassette. The package distributed to PBS affiliates included a short program by the Juilliard String Quartet to fill out the hour.

Gurney, Gene & Apple, Nick. The Library of Congress: A Picture Story of the World's Largest Library. with special photography by Joseph Walters and Harold Wise. New Updated Revised Edition. New York: Crown Publishers, 1981. 180 + xii pp., illus.

This book is now making the rounds of the remainder tables in bookshops, and while it might not have been worth the original price of \$19.95 to many of us, it is well worth the \$5.98 my copy cost. Here is an interesting history of the origins of the library, the building of its three main buildings, and photographic tours through them--even the new Madison building.

The major part of the book discusses the various research branches of LC and other services such as the copyright office. The Music Division, the Division of Motion Pictures, Broadcasting, and Recorded Sound, The American Folklife Center, and The Performing Arts Library are all afforded ample space--at least in this book. There is a photograph of the late Don Leavitt with a Columbia keywind cylinder machine, and three photos of Bob Carneal with the recording lab in the old building, peering through a binocular microscope at a record, and looking lovingly at an Edison cylinder box. Their names are not included in the captions--nor are those of any other LC worker.

While this book is slightly outdated, nothing really changes fast at LC. Sure, there are some very large,

colorful, and expensive books about LC now out, but this one is a handy and interesting reference.

Newsom, Iris, ed. Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress.
With an Introduction by Erik Barnouw. Washington, D.C.:
Library of Congress, 1985. 384 + xii pp., illus., index,
2-12 inch LPs.

Reviewing this book brings a sense of Deja vu, for a large part of it originally appeared in the special Summer-Fall 1980 issue of The Quarterly Journal of the Library of Congress which was reviewed in this column in Vol. XIII, No. 2. See that review for additional comments because all of those articles have been included in this book.

But there is more. Five or six articles have been especially written for this book, six or seven have been reprinted from other issues of the QJLC, and many of the QJLC articles have been revised or expanded. (There are still two articles I haven't yet confirmed as being new or been able to trace to the QJLC, which is why these numbers are slightly indefinite.) Additionally, several of the articles are illustrated by recordings that are contained on the two vinyl 12-inch LPs. This accounts for the size of the book, 12 1/2 x 12 1/2, to match the size of the record album jacket. So this makes a book that does not fit on any normal bookshelf--I would prefer to place it next to my QJLCs--but is not logical to file with a record collection. Soooooo, I guess the only place that remains is the coffee table alongside the Daniel Marty book! (You remember that one, The illustrated History of the Phonograph, that I got into a battle with Joe Pengelly over, in the French and English versions.)

Well, this book is a stunner, too, but the articles here do have substance. In our field of sound recording there is Jim Smart's article about Emile Berliner and the first disc records, and Sam Brylawski's piece from the Summer 1981 QJLC detailing the Jack Kapp collection of cartoons about records and phonographs. In the TV and Radio section, Sam also has an article about the use of recordings and the Armed Forces Radio Service. Arlene Balkansky's article is again a reminder of the importance of collecting television programming the right way, and as an example of how LC's television collection can be used there is a study of the public forum programs of Theodore Granik ("American Forum," "Youth Wants to Know") by Sarah Dashiell Rouse (perhaps one of the new articles,) and a study of the music scoring for the Star Trek TV series by Fred Steiner, greatly expanded from the QJLC of Winter 1983.

Music scoring for motion pictures is the subject of several articles. Wayne Shirley discusses Victor Herbert's score for the silent "Fall of a Nation" from QJLC Winter 1983, and Ross B. Care has written a major new article on the score for Walt Disney's Bambi. Jon Newsom's article on animated film music scoring was accompanied by a soundsheet in the original QJLC, and this recording now takes up most of the first side of the LPs accompanying this book. Newsom has also contributed a new article on composer David Raksin which is the subject of the remainder of the LP sides. Raksin himself contributed a delightful new article about working with Charlie Chaplin on the music for "Modern Times." This article is a wonderful addition to Kevin Brownlow and David Gill's excellent 1983 Thames Television series "The Unknown Chaplin" which finally arrived on our shores in 1986. (The third episode of that series, by the way, begins with a film of Chaplin's acoustical recording session for Brunswick conducting Abe Lyman's Ambassador Hotel Orchestra. The program dates the session from 1923, but Rust's The Complete Entertainment Discography cites a circa July 1925 date--slightly late for acoustical but still very possible.

There are nine other articles about different aspects of the production of motion pictures and the people who made them, including an article from the January 1975 QJLC by Paul Spehr about the early films from the Edison company. Many of these films were preserved only through LC's copyright deposit paper print collection, the restoration of which is detailed in Kemp R. Niver's article which seems to be from a very early QJLC which I have not yet traced. Gosta Werner similarly describes the reconstruction of Scandinavian silent films from the copyright deposits of single frames of nitrate film from each scene.

The problem of nitrate motion picture film is the main thrust of Lawrence F. Karr's article on the film preservation efforts of LC and the American Film Institute. And finally in this section is David Shepard's masterful article "Authenticating Films," also repeated from that QJLC of Summer-Fall 1980. Shepard's article remains as an absolute must reading for archivists and researchers in any field. I cannot stress its importance too strongly. Check my previous review of this article and then make sure that "Authenticating Films" becomes required reading for you and everybody else who handles or researches early material of any type. The analytical standards Shepard proposes should be what we are all about.

Wonderful Inventions itself is a large and physically heavy book. As I have used it I realize that this itself

can be a barrier to referring easily to it for research. The original QJLCs are easier to handle and spread out on a table with other research materials. Perhaps it is a bit McLuhanesque to say this--the medium is the message, and all that--but the material seemed a bit more scholarly in its original form. You spend as much time trying not to crease or smudge the pages as you do trying to read them! For these reasons I have cross-checked the repeated articles with their originals to see what changes, if any, have been made.

Many articles remain just as they had been before. A few have had slight changes or additions of a paragraph or two to reflect a new development since original publication. Both Brylawski articles, the Smart article, and most of the others already mentioned fit these descriptions (unless I noted above that they had been expanded.) The major differences come in the illustrations. The larger page size and coated paper would ordinarily be assumed to mean that the pictures would be printed much larger in the book than they had been in the QJLC. Obviously in some cases this is true, but amazingly some illustrations were larger in the QJLC! Some of the Kapp collection cartoons were larger before--and some were smaller. But what is more important is that cropping in the new book has sometimes eliminated the original captions, autographs, or dedications. Sometimes it seems like you just can't win. One cartoon is printed almost full page in the book and includes the original header title "Nothing Like This In Nazi Germany" which was cropped off the smaller print in the original, but the dedication to Jack Kapp, the autographs, and the hand written date included at the bottom in the original article are cropped off in the book. In the article about the Scandinavian single-frame reconstructions, the sprocket holes were cropped off in the book but were left on in the article, thereby conveying a better impression of the kind of materials that were being restored. Several of the motion picture articles have had full-frame enlargements cropped in the book to make some of the pictures square or vertical! It seems obvious that the book's designer did not read David Shepard's article, because changing the framing and shape of the pictures can sometimes completely change the purpose that the illustration was to serve.

These reservations aside, this is a varied and eclectic collection. It meets its goal of showing the diversity and wealth of material housed in this division of LC. While it can't be expected that every article will be of equal interest to you, the sum total of information in this book will broaden your horizons and appreciation of the other arts in these affiliated fields.

Harris, Elizabeth. Small Guide to the National Museum of American History, Smithsonian Institution, Washington, D.C. Washington, D.C: Department of Public Programs NMAH, 1987. 58pp., illus.

Whoops, how did this get into a section on the Library of Congress? Well, I just wanted to include this somewhere because we have been waiting a heck of a long time for something like this to be published on our favorite museum in the Nation's Capital. Unfortunately it came a several weeks too late for attendees at the 1987 ARSC Conference to pick up, but it is available from the above named department and in the museum shops for \$2.00.

Only one paragraph (and no pictures) is allotted to the section on the first floor devoted to phonographs. They err slightly when they state they display "one of Thomas Edison's first phonograph of 1877, which etched the sound pattern on tinfoil." The machine they have is from 1878 and the recording is embossed, not etched--a very important distinction upon which many fortunes were made and lost. There are two pages and two pictures concerning the electricity exhibits which feature Edison, Morse, and Bell. Surprisingly they do not illustrate their discussion of the "A Nation of Nations" exhibit on the second floor with pictures of their most popular attraction, Archie Bunker's chair. That section of the exhibit, by the way, includes over a dozen old 78s, Irving Berlin's transposing piano, some sheet music, vaudeville performers' costumes, Dizzy Gillespie's bent trumpet, and recording artists Charlie McCarthy, Howdy Doody, and Kermit the Frog. There are two pages about the Musical Instruments exhibit hall, three pages on the photography exhibit which has some Edison material, and one page on the Henry R. Luce Hall of News Reporting where recordings of early radio and TV news reports are played and shown.

Use of this guide will help insure that you will see all the public exhibits that will interest you, especially if you study it before you come. Previously it was all too easy to miss knowing about the existence of an exhibit there. I missed a chance to see the classic "Music Machines American Style" exhibit there a decade ago because there were no signs stating that the dates of that temporary display had been extended! This guide, however, does not hint that there are some phenomenal storage centers in the upper floors of the building that are far more overwhelming than the public displays. If you are doing research into equipment, they probably have a sample upstairs in storage! But let this be our own little secret.

Thayer, Ernest L. The Authentic, Famous Baseball Saga by Mr. Ernest L. Thayer, "Casey At The Bat," Recited to great effect by Mr. DeWolfe Hopper. [Introduction by James Gilreath.] [Washington, D.C., The Library of Congress, 1986] 8 pp., illus., 7-inch soundsheet.

This little curiosity is being sold at the Library of Congress souvenir bookshops although it is a bit overpriced. Apparently not produced for any particular exhibit or event, it is a demonstration of the resources of LC's Rare Book and Special Collections Division, and the Motion Picture, Broadcasting, and Recorded Sound Division. The booklet is based on a 1904 pamphlet in the former division, and the soundsheet reproduces a recording in the latter division.

The recording used is DeWolfe Hopper's acoustical Victor recording from June 16, 1909. The only discographical data given is that date and the release date of September 1909. This would mean that it should be take 4 of matrix C-3537 as issued on Victor 31559 and 35290. I hope that this is true because take 1 was also released on earlier copies of 31559 with a recording date of two years earlier, July 17, 1907. Takes 5 and 6 were recorded electrically on August 25, 1926 but rejected, with take 9 from September 1, 1926 being issued on Victor 35783.

The record in this booklet is as good as you can expect from an Eva-Tone Soundsheet--there's a bit of rumble to be filtered. However, there is also a ringing resonance somewhere just below 1,000 Hz that should have been equalized out if it was on the original Victor. You might find the sound more pleasing if you check on this. The booklet itself has some amusing illustrations and an interesting graphics style. The introduction gives some enlightening information on the poem. Is there another currently available reissue of this recording? RCA Victor's Old Curiosity Shop, LCT 1112 from 1952, had an electrical version, but that LP is probably rarer than the original 78s! We need a baseball reissue LP. They certainly should not forget Robert Merrill's great recording of George Kleinsinger's "Brooklyn Baseball Cantata," RCA 78 set DC 42.

PART FOUR: THE THINGS YOU LEARN WATCHING TELEVISION!

Question: Did Al Jolson ever make a record of "A Quarter to Nine" that was released on a scroll label Red Seal Victor?

Question: Did Enrico Caruso ever record "A Dream" on a black label Okeh Electric?

Answer: Well, no, but if you watch television you might think so, for it seems that Madison Avenue and Hollywood have discovered the acoustical phonograph--or so they believe.

In the fall of 1986 and again in the spring of 1987 an oft-repeated 30-second advertisement for Citizen Watches features a very attractive young lady getting dressed for a date to the sound of Al Jolson (or the best imitation of Jolson that I have ever heard) singing "A Quarter to Nine" from Go Into Your Dance. Although the setting of the scene is strictly from the 1980s, as the lady turns to leave there is a close-up of her lifting the reproducer from the record on a rear-mount outside-horn Victor machine and the label of the record playing is clearly a scroll label Red Seal Victor. Although the label is not photographed clearly enough to identify--even with a freeze frame videocassette recorder--the title seems to be one word with about seven letters, and the disc might be 12-inch.

This ad was one of the subjects of an impromptu lunch break during the 1987 ARSC Conference in Washington, D.C. As almost a dozen of the most prominent names in popular music discography and research wolfed down compressed beef and plastic sodium shakes at a noted dining establishment named after a prolifically recorded singing cowboy, we realized that none of us could conclusively identify the source of the recording. I had compared it with the film soundtrack and Jolson's late-40s Decca and noted that although the soundtrack version bore little resemblance to the commercial, the voice on the Decca seemed uncannily close to the ad. The musical arrangement differed in instrumentation, however. There is a possibility that a performance from "The Kraft Music Hall" was the source. The master tapes exist, and as those who toured the Ampex Museum during the 1985 San Francisco ARSC Conference can tell you, the quality of those tapes is outstanding (judging from the 30 IPS full track tape we heard on a restored 1948 Ampex 200 dubbed directly off one of those original studio masters.) If someone can tell us which ad agency produced the spot we'd love to check into this further.

And incidentally, not one of the guys brought up the fact that instead of paying attention to the soundtrack, we were supposed to be staring at the scantially clad lady getting dressed!

As for Caruso on Okeh Electric, this is from the opening sequence of Rodney Dangerfield's Back to School. Young Rodney is seen in his father's tailor shop--not getting any

respect, of course--while on a nearby table sits a rear-mount external horn machine (possibly a Columbia) playing Caruso's "A Dream" from a black label Okeh Electric. This time there is no doubt that this is really Caruso. But on an Okeh Electric? Maybe Dr. Eugene Ormandy conducted?

One last question: Did Jimmy Durante record a RCA Victor Red Seal?

Answer: This time it is really yes! Just wanted to see if you were paying attention.

Nesbit, Roy. "What Did Happen to Glenn Miller?" in Aeroplane Monthly January 1987, pp.4-7, and February 1987, pp. 60-65. illus.

Last year there were several television news stories mentioning some of the data revealed in some detail in these articles in this British publication. In short, it seems likely from new evidence that Glenn Miller's plane was downed over the English Channel on December 15, 1944 by bombs being jettisoned by British Lancaster bombers returning to England with unspent incendiary and "cookie" bombs from a raid over Germany. This practice was standard procedure and Miller's small Norseman plane could well have had the misfortune to accidentally stumble through the prohibited space of the Southern Jettison Area at an altitude lower than the high flying bombers. Several flyers apparently saw it happen but the reports have been overlooked until now.

The first of the two articles details what is known of the preparations for Miller's flight along with a short history of Glenn Miller and his music. The second article gives the newly disclosed details, eyewitness accounts, and conjectures about these new details. All in all, a very plausible explanation for one of recorded music's greatest mysteries, and must reading.