

The Lindström Project.: Contributions to the History of the Record Industry/ Beiträge zur Geschichte der Schallplattenindustrie. Volumes 1 & 2. Ed. By Pekka Gronow and Christiane Hofer. Wien: Gesellschaft für Historische Tonträger, 2009. (Vol. 1) 88pp + 82 leaves (softcover); 2010. (Vol. 2) 148pp (softcover). Appendices, Bibliographies, Charts, Discographies, End Notes, Illustrations (black & white; colored). ISBN: Vol. 1: 978-3-9500502-8-8; Vol. 2: 978-3-9500502-1-9.

The Lindström Project is an ongoing international research project, tracing the history of the Carl Lindström GMBH Company, from its beginnings in Berlin, in 1904, as a manufacturer of phonographs and mechanical parts, to its expansion and reorganization in 1910, when now known as Carl Lindström GH, the Company began to produce its own recordings, and acquire numerous other labels. Eventually, Lindström built a network of successful sister companies and agencies all over the world, becoming a major competitor to the Gramophone Company.

Carl Elof Lindström was born in Södertälje, Sweden, 26 June 1869. In 1892, he relocated to Stettin, then under German rule [later Polish rule]. An inventor, and excellent mechanic, he moved to Berlin in the late 1890s, where he found work repairing graphophones. In 1899, he began registering his own patents for phonographs, and eventually, in partnership with experienced marketing colleagues such as Max Straus and Heinrich Zuntz, opened his own phonograph factory, and mechanics workshop.

Around 1910, the Lindström Co. began making its own records, under the label name, Parlophon. Eventually, Lindström acquired shares of companies such as Beka, Fonotipia, and Odeon . During the world economic crisis of the late 1920s and 1930s, the Lindström Co. was taken over by Columbia Graphophone Co. In 1931, the Columbia and Gramophone Companies were merged to form EMI Ltd. On 29 December 1932, Carl Lindström died in Berlin. Though Lindström was now a part of EMI, it still retained its own separate agencies and was able to market its products, until its cessation in 1972.

Volume 1 consists of papers delivered at the first working meetings of this project, which were held in Immenstadt and Budapest, in 2008. This volume maps the early history of the company, its rapid international growth and expansion, its acquisitions of various record companies, its artists and repertoire, its eventual mergers with other companies, its cessation in 1972, when EMI, of whom Lindström had been a part, ceased all Lindström operations, replacing them with EMI branches. Details of the company's operations in Czechoslovakia, Scandinavia, and Serbia are listed. There is an interesting Appendix for 1938, containing the names of Lindström agents stationed all over the world, in countries such as Albania, Bulgaria, Burma, Congo, Cyprus, Dutch East Indies, Egypt, India, Lithuania, Nigeria, Siam, Turkey, and Venezuela. The volume closes with a large discography listing the numerical matrix series used by Lindström and all its associated companies, including label names, record sizes, recording systems (electrical), countries of marketing, dates, recording locations, and notes.

The contributors to Volume 1, a mixture of internationally renowned collectors, discographers, historians, mechanical engineers, music writers, musicologists, record industry executives, scientists, sound engineers are: Björn Englund (Sweden), Gabriel Gössel (Czech Republic), Pekka Gronow (Finland), Herfrid Kier (Austria), Rainer E. Lötze (Germany), Milan Milovanovich (Serbia), Stephan Puille (Germany), Michael Seil (Germany), and Vidar Vanberg (Norway).

Volume 2 includes papers presented at the 2009 conference, and other later contributions, detailing the activities of the Lindström Company in Bosnia, Britain, Denmark, India, Indonesia (formerly the Dutch East Indies), and Portugal. It also includes histories of Edmund Czempin, an early business associate of Carl Lindström; the Favorite Company which was merged with Lindström in 1913; essays on Richard Tauber and others. The international contributors to this Volume are: Susana Belchior (Portugal), Shuresh Chandvankar (India), Englund, Gronow, Morten Hein (Denmark), Christiane Hofer (Austria), Kier, Christian Liebl (Austria), Leonor Losa (Portugal), Lötz, Risto Pekka Pennanen (Finland), Frank Phillips (England), Puille, Hugo Strötbaum (Netherlands), Alfred D. Ticoalu (United States), Ernst Weber (Austria), and Susanne Ziegler (Germany).

The current two volumes of the *Lindström Project*, provide a fascinating look into the history and development of this early German/Swedish phonograph and record company, detailing its widespread growth and popularity, in countries such as Britain, Czechoslovakia, India, Indonesia, Portugal, Scandinavia, and Serbia. There are wonderful illustrations of associated labels such as Beka, Corona, Dacapo, Electrola, Eppo, Favorite, Gloria, Lyrophon, Odeon, Parlophon, Scala, Union, and Yokimtjan. Also included are pictures of various Lindström factories, recording studios, catalogs, administrators, and technical staff.

In Vol. 2, there is an interesting discussion of two important artists who recorded with Lindström – Richard Tauber and Franz Lehár – detailing the very close artistic collaboration of the two men. This essay also describes the growing anti-Semitism in Germany, and how Tauber was forced to leave in the 1930s, eventually becoming an English citizen in 1940. The same volume also describes the working relationship of Leo Slezak with Odeon Records, illustrated by a copy of his 1912 recording contract with Odeon. There are extensive details of Lindström's recording activities in countries such as Bosnia-Herzegovina, Denmark, India, Indonesia, and Portugal, accompanied by discussions of local popular recording artists, label series numbers, label illustrations, etc. The volume closes with a nicely illustrated essay on Odeon needles and tins (packaging boxes), and a chapter on the history of Favorite, the independent German record company that began operations in 1904 and merged with Lindström in 1913. In the following Appendix, there is an outline of Favorite's complex numbering systems, accompanied by pictures of Favorite's factories and staff.

The only quibbles I have with the otherwise excellent documentation in the Lindström Project, are some discrepancies in dates, possibly because of the amount of contributors working from different resources. A note for non-German readers: Volume 2 has some sections which are only in German. Volume 1 is entirely in English. By examining in great detail the history of one of its earliest, most important companies, Carl Lindström AG, and the reasons for its international popularity and success, the Lindström Project brings important light and scholarship to the study of the German recording industry, its evolution, and rapid development of spheres of interest, in the global market.

There have been excellent books written about Carl Lindström AG, and some of the early labels, such as: *50 Jahre Carl Lindström G.m.b.H., 1904-1954*; Björn Englund's *Parlophon*; Horst Wohl's *Odeon: die Geschichte einer Schallplatten-Firma*; Björn Englund's *Odeon: elektriska inspelningar*; Tom Valle's *Norske Diskografer*; Michael Kinnear's *The Gramophone Company's Indian Recordings, 1908-1910*, to name only a

few. The *Lindström Project: Volumes 1 & 2*, though, brings other dimensions to this area of study, particularly because it is so global in scope. Thanks to the fine contributions from its international researchers, we are given first hand access to many of Lindström's recording activities all throughout Europe, Asia, and South America. Numerous interesting essays on artists, repertoire, recording sessions, record company executives, daily business operations of international branches, matrix series numbers of related, but unique labels – all set against the backgrounds of two World Wars, the Nazi menace, and the world economic crisis – provide fascinating reading, truly giving an acute sense of the amazing popularity, diversity and rapid spread of the global recording industry, in the early part of the 20th century. *Reviewed by Sara Velez*

Cracked Media: The Sound of Malfunction. By Caleb Kelly. Cambridge, MA: The MIT Press, 2009. x + 388pp (hardcover). Illustrations, Bibliography, Index. ISBN 978-0-262-01314-7. Price: \$24.95

Noise was proposed as a source for aesthetic contemplation as early as Russolo's 1913 *Art of Noises*; the idea has fascinated composers, sound artists, critics, and scholars ever since. Technologies for sound recording and reproduction, including the tape recorder and the phonograph, furnished the means to realize the most far-reaching early explorations of the concept. A particular subset of these experiments involved adapting these technologies to purposes other than those for which they were originally intended; John Cage's *Cartridge Music* (1960) involves inserting everyday objects into phonograph cartridges and using amplification to make audible the sounds of these objects – feathers or pipe cleaners, for instance. Caleb Kelly's *Cracked Media* documents a number of artists who alter various media in a variety of ways, both permanent and impermanent, in order to subvert their functionality in the pursuit of sounds for music ranging from avant-garde art to quirky pop.

The book, which appears to be a more or less unrevised publication of Kelly's doctoral thesis from the University of Canberra, is divided into four chapters. An introduction sketches some of the historical background and offers some literature review; chapter 1 recounts critiques of recordings and various definitions of noise, then offers examples of cracked media as a foil to both; chapters 2 and 3, the strongest in the monograph, supply portraits of many artists who have used phonographs, records, CD players, and CDs in new ways; chapter 4 contextualizes these projects through Michel de Certeau's theorizing of the everyday and Paul DeMarinis's and Kim Cascone's notion of technological shadows: additional visual or sonic artifacts that, while not created by technology, are brought into sharp relief as a result of technology and become apparent to a perceiving subject.

Kelly, who notes in his introduction an unabashed love for the artists he studies, is an able guide to a number of figures who deserve sustained musicological study, including Christian Marclay and Yasunao Tone. Marclay is one of the earliest artists to use the turntable as a musical instrument; his superb ear for sonic design (best known, perhaps, through his work with John Zorn) is complemented by a visual artist's respect for the materiality of his medium. Tone, a key figure in Japan's Group Ongaku and a member of the Fluxus community, pioneered the so-called glitch music produced through the alteration of CDs in such a way that the information encoded on them could not be properly read. (The 1997 *Solo for Wounded CD* is a singular example of his work.) Kelly

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