

Gershwin's death. Lynn Lane, widow of composer Burton Lane, spoke to me about her and her husband's close friendship with Arlen and his wife Anya and about Anya's final years. Mary Ellin Barrett, eldest daughter of Irving Berlin, talked to me about Arlen's piano playing (she was also lucky enough to hear Gershwin at the keyboard) and the late night phone calls between Arlen and her father. Michael Feinstein gave me outtakes from a 1964 Walter Cronkite interview of Arlen in which Harold becomes emotional as he speaks of his friendship with Jerome Kern. Cantor Harold Learner, a successor to Arlen's father, told me that that Cantor Arluck would sing "Over the Rainbow" in Hebrew during Yom Kippur services. In short, there really is a lot of previously untapped information out there. It was important, too, to write about the Jablonski-Arlen friendship – something Jablonski, a modest man, could not comfortably do. I'm sure that future biographers will find a worthy subject in Harold Arlen and discover new documents and facts about him.

And indeed, Rimler provides countless pieces of information not previously known. For example, Arlen had many years when film work was lean, and Broadway was not proving to be an easy undertaking. It is also interesting that Arlen, when collaborating with a lyricist, always wrote the music first. About collaborating with the many lyricists he worked with, Rimler writes, "He needed a close collaboration, one that created what he always called a marriage of words and music. To him, a song was deficient if you could think of the melody without the words or vice versa." Finally, that Judy Garland, with whom he first worked on *The Wizard of Oz* in 1938, was responsible for finding him work in 1962 on the films *Gay Purr-ee* and *I Could Go on Singing*, is new and fascinating information.

Although Rimler's biography, with its precise, flowing writing, is eminently accessible with chapter headings that are succinct and to the point, it does have shortcomings and inaccuracies. For one, in his chapter on the 1954 *A Star Is Born*, Rimler fails to mention the three songs Harold Arlen and Ira Gershwin wrote that went unused, namely "I'm Off the Downbeat," "Green Light Ahead," and "Dancing Partner." He also incorrectly states that *I Could Go on Singing* was released in 1965 when it was released in 1963. These minor faults aside, despite his quoting such authors as Will Friedwald, Henry Pleasants, Philip Furia, Edward Jablonski, and Alec Wilder, Rimler's work remains refreshingly un-academic and is a real pleasure to read. If anything, it is too short, but brevity is a positive that is often difficult to achieve. Rimler's biography can now stand proudly besides Jablonski's two works as the absolute references in all things Harold Arlen. *Reviewed by Lawrence Schulman*

General

The Lindström Project: Contributions to the History of the Record Industry/Beitrag zur Geschichte der Schallplattenindustrie. Volumes 3, 4, 5 and 6. Edited by Pekka Gronow and Christiane Hofer, with (Vol. 6) Frank Wonneberg. Wien: Gesellschaft für Historische Tonträger, 2011 (Vol. 3) 212pp. (softcover); 2012 (Vol. 4) 148pp. (softcover); 2013 (Vol. 5) 164pp. (softcover); 2015 (Vol. 6) 144pp. (softcover). Appendices, Bibliographies, Charts, Discographies, End Notes, Illustrations (black and white; color) ISBN: Vol. 3: 978-3-9500502-2-6; Vol. 4: 978-3-9500502-0-2; Vol. 5: 978-3-9500502-3-3; Vol. 6: 978-3-9502906-1-5.

Our Trip Around The World: Beka Recording Expeditions into Asia. *Ethnologisches Museum (Staatliche Museen zu Berlin)/Fritz Thyssen Stiftung für Wissenschaftsförderung, 2014. 1 CD.*

Named after early recording magnate Carl Lindström (1869–1932), the *Lindström Project* has been a prolific series about European discography since its first volume in 2009. Carl Lindström began his involvement in the recording industry on the player manufacturing end, but by 1910 he had founded Parlophone and acquired additional labels including Odeon, Fonotipia, Beka, and Favorite, maintaining agencies for their imprints in countries in every inhabited continent. That Golden Age ended with World War I and the subsequent loosening of colonial empires, especially those controlled by Germany. From his Berlin offices, Lindström guided his labels into a Silver Age that culminated with mergers with Columbia Graphophone and EMI, and that ended with Lindström's 1932 death. A kind of Bronze Age may be said to have taken place through the 1950s, although to be crass, I can guess that most teenaged purchasers of the Beatles' British albums in the 1960s mistook the stylized "L" in the Parlophone logo for the British pound symbol instead of for Lindström. At the height of its sales activity, the Lindström A.G. stood with RCA Victor and EMI as the most extensive recording firms in the world, yet in today's historical research it has lagged as a distant third. The Lindström Project was initiated by the Gesellschaft für Historische Tonträger to increase awareness and documentation among record collectors. Most of the articles in the six volumes published to date present topics from the times of Lindström's Gold and Silver Ages, although the editors are fearless in what they present from the Bronze Age, as will be noted for volume 5.

Volume 3 continued the task begun in volumes 1 and 2 (reviewed by Sara Velez in the *ARSC Journal* 42 no. 1 [Spring 2011]: 96–98) of outlining with broad strokes the extent of the Lindström recording empire. Studies in volume 3 of Lindström A.G. activities in India, China, Argentina, Portugal, Malta, and Persia enlarge the scope of the previous volumes' studies of activity in Germany, Austria-Hungary, the Nordic and Scandinavian countries, and the Dutch East Indies. There are research lacunae among sales territories that remain to be filled, including France, Italy, Russia, Poland, most of South America, and much of Asia and Africa, as the journal editors Pekka Gronow and Christiane Hofer acknowledge in volume 4. Despite such gaps, the first three volumes function as a reference base for subsequent Lindström Project publications, conveying a comprehensive picture of Carl Lindström's life and worldwide holdings. Any newcomers to this series should acquire at least the first three volumes. Should these issues sell out, I hope the Gesellschaft will consider offering them for free as PDFs because of their foundational role in the series.

Volume 4 marks a transition for the journal from contextual presentations of international record trade to case studies of artists and recording trips. A few studies of national activity are given, namely for Slovenia, Hungary, Scandinavian countries, and Sri Lanka, all in keeping the articles in the previous volumes. The other articles pep up the printed proceedings with personalities and deeds. Vintage advertisements are presented, such as the facsimile of a 1930 Odeon phonograph catalog offered by Rainer Lotz, and a 1908 Lindström advertising record described by Rainer Kuenzler. Stephan Puille and Herfrid Kier, in two successive articles, review the life of Emile Berliner; in his contribution, Kier embeds a study of Francis Barraud's painting "His Master's Voice" featuring the dog Nipper (1884/85–1895) that includes a passage about an attempt

in 1950 to find the iconic canine's buried remains. A lengthy narrative of Lindström's Odeon and Beka firms' recording trip to Bali in 1928 is relayed by Edward Herbst; this appears in coordination with the first of World Arbiter's six volumes appearing to date of the 1928 Bali recordings (*Gamelan Gong Kebyar*, World Arbiter 2011, released in 2010). After having read three volumes of geographic sweep, I found Herbst's study in this fourth volume to be a welcome presentation about one place and time.

In their editorial introduction to volume 5, Gronow and Hofer state that while the journal will retain the Lindström Project logo, it will be known henceforth as *Contributions to the History of the Record Industry*. Their rationale for this new emphasis in title is their reconception of the journal as a European version of the *ARSC Journal*. But I think it is also permissible to think of it as a global version of Pete Whelan's *78 Quarterly* (1967–2005) and Paul Swinton's *Frog Blues and Jazz Annual* (2012–present), as each issue has been chock-full of reproductions of record labels and advertising artwork. The cover of volume 5 is a tad disconcerting, as it shows a label of a 1934 Austrian pro-fascist speech recording that is included in Michaela Scharf's article "Österreich hört seine Führer! (1934)." Civilized recorded voices are the subjects of other articles, such as those of Hungarian politician Lajos Kossuth (1802–1894), and singers Peter Schram, Richard Erdos, and Hedy Iracema-Brugelmann. Other highlights of this issue are Susana Belchior's account of the Gramophone Company's 1900 recording trip to Portugal, and Hugo Strötbaum's glossary of Turkish and Greek words used on 78 rpm record labels.

In terms of printed production, volume 6 is of a higher quality for its thicker paper, sharper reproduction of artwork and photographs, glued signature binding instead of endcut, and appropriate typography for the content. The main topic of this impressive-looking issue is the Beka firm's 1905–1906 recording expedition to Turkey, India, Egypt, China, and Japan, returning to Berlin by way of North America. This global odyssey was the focus of a conference held in April 2014 jointly by the Gesellschaft für Historische Tonträger and the Berlin Ethnological Museum. Along with the proceedings gathered in this issue, a companion CD of representative Beka recordings from the 1905–1906 trip was issued by the Ethnological Museum with the title *Our Trip Around the World*. The core text is Beka co-founder Heinrich Bumb's collected 1906 serial "Unsere Reise um die Welt" published in *Die Phonographische Zeitschrift*, reprinted here in its original German, followed by John Want's English summary that had first appeared in *Talking Machine Review* no. 41 (1976). Although in volume 3 Pekka Gronow had co-authored with Rainer Lotz, Hugo Strötbaum, and Christian Zwarg a "short history of Beka," here Gronow gives an updated account of the firm's history, focusing especially on its activity through 1906 by its original owners Bumb and Carl König, whose initials B. and K. were the basis of the Beka name (Lindström acquired the label in 1910). The remaining contributions by Lotz, Strötbaum, Suresh Chandvankar, Philip Yampolsky, Du Jun Min, Andreas Steen, James Mitchell, Sunny Mathew, and Ricarda Kopal shows the subsequent recording histories in each of the countries that Bumb had visited in 1905–1906. Bumb had returned to Berlin with about 1,500 masters. Yet relatively few of them are known today, fewer yet reissued on CD, and their recovery may still be continuing. Furthermore, as the contributors admit, research about these recordings is only just beginning, with questions only recently begun to be considered about the true identities of the recording artists (many had recorded for Beka with their generic stage names), the origins and functions of their repertoires, and Bumb's intended markets for these recordings.

The recent issues of the Lindström Project have made very exciting a series whose first numbers may seem rather dry to most readers. I don't know if the editors can surpass the Beka Expedition issue, but I hope they try. English-language readers should not be put off by the lack of translation of the few articles in German; however, for future issues, the editors may want to consider preparing English abstracts of the German articles and vice versa. Inquiries for current and back issues, and for other publications related to the Lindström Project, should be made to the editorial email address <office@phonomuseum.at> or through the website of the Gesellschaft für Historische Tonträger <<http://www.phonomuseum.at>>. *Reviewed by Ed Komara*

iTake-Over: The Recording Industry in the Digital Era. By David Arditi. NY: Rowman & Littlefield, 2015. 165pp (hardcover). *Figures, Notes, Bibliography, Index.* ISBN 978-1-4422-4013-1. \$65

The History of Music Production. By Richard James Burgess. NY: Oxford University Press, 2014. 245pp (paperback). *Illustrations, Notes, Bibliography, Index.* ISBN 978-0-1993-5717-8. \$26.95

The Oxford Handbook of Sound and Image in Digital Media. Edited by Carol Vernallis, Amy Herzog, and John Richardson. NY: Oxford University Press, 2013. 817pp (hardcover). *Figures, Notes, Bibliographies, Companion website, Index.* ISBN 978-0-1997-5764-0. \$160

David Arditi's book addresses the widespread assumption that the digital music revolution has somehow damaged the recording industry by considering several areas of actual data and situating them within larger cultural environments. Identifying a trend he calls the "piracy panic narrative," Arditi's specific areas of focus include the recording industry's response to consumption expansion through the disintermediation of manufacturing costs and commodification of new platforms, its influence on copyright law to benefit from emerging digital technology, the intensification of musicians' work as labor (not artistry), and the changing nature of recorded music's digital distribution with how the industry performs surveillance on consumption. Throughout the book, Arditi consistently responds to industry-initiated narratives (whether artist- or label- or RIAA-generated) with concrete data either directly to refute or contextualize within a larger framework, thereby arriving at a more credible conclusion.

The strength of Arditi's writing is in this construct, and it can be terribly effective: even in the first chapter, he calmly sets up the International Federation of the Phonographic Industry's (IFPI) analysis of the dwindling retail value of music in the United States between 1995–2009 and then contrasts it with Nielsen SoundScan numbers from the same period, which show a remarkable increase. However, he is also careful to consider wider issues with the same technique, such as later in that same chapter where he compares dwindling album sales according to SoundScan with global single sales from IFPI. Perhaps the most successful point Arditi drives home is that of the traditional process where the artist, in receiving a necessary advance from the label to make a recording, signs away their royalties and hence logically cannot truly be "injured" by peer-

Anniversary Collection, for which he was nominated for a Grammy), and is the author of *Motown: The Golden Years* (Krause Publications, 2001).

Maristella Feustle is the Music Special Collections Librarian at the University of North Texas, and an active jazz guitarist in the Dallas-Fort Worth area. She is the current chair of the MLA Preservation Committee.

Gary A. Galo has been an ARSC member since 1982, a reviewer for the ARSC Journal since 1989, Sound Recording Review Editor of the ARSC Journal from 1995-2012, Co-Chair of the ARSC Technical Committee from 1996-2004, and is a frequent presenter at ARSC conferences. He retired after thirty-four years as Audio Engineer at the Crane School of Music, SUNY at Potsdam, New York, where he also taught courses in music history and audio technology. Not ready to quit completely, he now works half-time in that capacity.

Rob Haskins is an associate professor of music at the University of New Hampshire. His most recent book is *John Cage* (Reaktion Books). Current projects include the Cage entry for Oxford Bibliographies Online, a volume of Cage essays (co-edited with David Nicholls and Seth Brodsky for Northwestern University Press), and a short cultural history of the piano, also for Reaktion.

Robert Iannapolo is a regular reviewer and interviewer for *Cadence Magazine* and *Signal to Noise*. He has contributed biographies to *The New Grove Dictionary of Jazz* and written liner notes for a number of recordings. He is a past co-chair of the ARSC Blue Ribbon Awards Committee.

Andrew Justice is Head of the Music Library at the University of Southern California, where he oversees collection development, reference, and instruction services, as well as music-related special collections. His previous post was at the University of North Texas, managing a substantial assemblage of sound recordings and directing digital projects. When not inside a music library, he is an active professional Baroque violist.

Edward Komara is the Crane Music Librarian at the SUNY at Potsdam, New York. He is the author of *100 Books Every Blues Fan Should Own* (with Greg Johnson, Rowman and Littlefield, 2014), *The Road to Robert Johnson* (Hal Leonard, 2007), and *The Dial Recordings of Charlie Parker* (Greenwood, 1998), and is the editor of the *Encyclopedia of the Blues* (Routledge, 2005) and the *Gayle Dean Wardlow anthology Chasin' That Devil Music* (Miller Freeman, 1998). He also researches topics in popular music, rock music, and twentieth-century American classical music.

Robert M. Marovich is Editor-in-Chief of the *Journal of Gospel Music*, host of the radio show "Gospel Memories" on WLW-FM Chicago, and author of *A City Called Heaven: Chicago and the Birth of Gospel Music* (University of Illinois Press, 2015). He presented "Gospel as Story: The Life and Work of Otis Jackson" at the 2006 ARSC Conference (Seattle), and "Bon Temps and Good News: The Influence of New Orleans on the Performance

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.