

“Does it really make sense to discuss both ‘country’ and ‘western’ styles as part of a common entity?” (Based on the conclusion of those essays on Texas and Appalachia, if the latter is likened to “country” and the former to “western,” then no, they don’t really make much sense as a common entity, although certainly from the 1950s through the 1980s they were sold as parts of a commercial entity.)

“Is country music a direct outgrowth of folk music?” (To answer this question with a question, “Did country music in turn give birth to the subsequent Folk Revival?”)

“Or is the music preeminently a product of commercial developments and decisions?” (Country music, as a commercial music, is precisely such a product – the piece “The Rural South Moves North” considers this question through historical trends.)

“And is country music truly a reflection of the society in which it exists?” (*Sing Me Back Home* doesn’t treat this question on a society level, although the first and last pieces treat it on an individual level with Malone offering himself as a case study. For the reflection of the society, one should consult Malone’s *Don’t Get Above Your Raisin*’.)

These questions should be discussed in graduate seminars in American vernacular music, and for this reason, libraries and professors should acquire this book. But Malone also loves the country music fans, and they will find plenty of interest in his reminiscences and first-hand reportage. *Sing Me Back Home* joins *Country Music USA* and *Don’t Get Above Your Raisin* among Malone’s most treasured books. *Reviewed by Edward Komara*

Contributions to the History of the Record Industry/Beitraege zur Geschichte der Schallplattenindustrie (The Lindström Project). Volume 9. Edited by Pekka Gronow, Christiane Hofer, and Mathias Boehm. Wien: Gesellschaft fuer Historische Tontraeger, 2017. Appendices, Bibliographies, Charts, Discographies, End Notes, Illustrations (black and white; color) ISBN: Vol. 9: 978-3-9502906-4-6. 112 pp.

The last issue of *Contributions to the History of the Record Industry* that was reviewed in the *ARSC Journal* was volume 7, which was appraised in the Spring 2017 issue. Volume 9 was published that summer. Meanwhile, volume 8, to be devoted to Curt Sachs’s landmark *2000 Jahre Musik auf der Schallplatte*, is still being prepared by a team of guest editors in Berlin. The cover of volume 9 is adorned with a reproduction of a Young India Records label and sleeve depicting a handsome young couple dancing in traditional costume. The contents are varied, discussing recordings from Spain, Siam, India, England, Germany, Hungary, and the United States. All of the articles are in English.

The opening study, Margarida Ullate i Estanyol’s “Historical Discographical Activities in Spain,” is dedicated to the late discographer Alan Kelly (1928–2015), whose research included the HMV Spanish catalog. Ullate i Estanyol calls attention to several recent discographers of Spanish and Catalan music: Joan Vilà, Esteve Valls, Antonio Massísimo,

Antoni Torrent, and Mariano Gómez Montejano, all members of the *Associació per a la Salvaguarda del Patrimoni Enregistrat (ASPE)* established in 1995. Their work is complemented with the independent efforts of Jordi Pujol Baulenas (Fresh Sound Records), Carlos Martín Ballester, Antonio Hita Maldonado, Daniel Blanxart, and Ernie Giné Guix. Ullate i Estanyol concludes by recognizing two general conditions of discography, that a practice, tradition, or history of discographic compilation must be established or revived, and that the physical recorded sources must be preserved, but she also admits that in Spain these two conditions have yet to be seriously undertaken, at least in her opinion.

Bernat Jiménez de Cisneros Puig's "The Added Values of Recordings in Flamenco: On the Track of Tiento" is a study for musicologists showing how recordings may be used as sources for a performance-based music like flamenco. His findings to date suggest that the flamenco genre Tiento had evolved from an earlier Tanguillo de Cádiz, and it is not to be mistaken as a slow version of the modern tango. More work in digital transfers and reissues need to be done to turn these suggestions into firm conclusions, Puig says in closing.

James Mitchell took up his research towards "The Siamese Record Industry, 1903–1940" to provide a discographical basis for his long-term study of Thai music genres. In this article, Mitchell presents what he calls the Early Period of gramophone recording in Siam and Thailand, then contrasts that activity to the recording industries in Indonesia, Malaysia, and Singapore. Among the firms he includes are Odeon, Lyrophon, Beka, Favorite, Pathé, Kratai, Parlophon, Deutsche Crystalate, and Polyphon. One finding is that recording activity in Siam was busier before World War I due to competition among the companies from the European empires. Furthermore, Mitchell indicates there may have been three commercial recording expeditions in Siam (in 1914, 1922, and 1925) previously undetermined by researchers. He looks forward to developing a history of Southeast Asian music that takes international industry and colonial relationships into account.

Suresh Chandvankar gives an account of the 78 rpm label Young India, which was active from the mid-1930s to about 1955, issuing some 1,500 double-sided discs. He gives data for the various music series (popular, classical, film songs), notes on pressing quantities and qualities, and scans of historical photographs and catalogue pages. Until the mid-2000s, Young India discs were held in private collections, but in 2008 digitization work for the British Library was funded and begun, with over 1,400 sides uploaded on the British Library website in 2016 (at <http://sounds.bl.uk/World-and-traditional-music/Young-India-record-label-collection>, accessed January 30, 2018).

Bill Dean-Myatt presents the Edison Bell Record Company, which lasted from 1892 to the mid-1930s in what the author calls "a long drawn out whimper." The driving force behind Edison Bell was James Hough until his death in 1925, with the remaining ten years under the auspices of Edison Bell International and Edison Bell Limited. Dean-Myatt writes for discographers and historians of the British music business. Four pages of color labels from Edison Bell and its subsidiaries show that they released popular music, salon favorites, military bands, Irish jigs, and Scottish vernacular.

Contributions volume 7 published Oliver Wurl's article on the German label Ultraphon, and the present issue offers two additional articles on this firm. Björn Englund's "A Discographical Look at Ultraphon" looks at the various retail series offered from 1929 until 1932 when the label was acquired by Telefunken. What Franz Jansen offers in his "Ultraphon: A Short History" is a careful description with photographs of the Ultraphon phonograph, which came with two coupled sets of tone arms, sound boxes, and horns. This double

set-up with two needles playing the same disc resulted in twice the volume and a slight echo or delay that was called at the time “Raumton.” The photographs of the tabletop model and the floor model are beautiful – I wish I could see and hear an actual Ultraphon.

Contributions began as a journal devoted to research on Carl Lindström’s recording firms, and it still retains the Lindström Project logo on its cover. The current issue has three articles relevant to Lindström. One already mentioned is Mitchell’s article on Siamese music recording, in which a few present and future Lindström firms participated, especially before World War I. The second is Englund’s brief note “The World’s Best Language Course?” on the Fry’s courses in German, French, and English recorded in Lindström’s Berlin studios in 1931 and 1932 and released on Odeon.

In a third article, Lindström’s Homocord label was one of several that recorded “The Two Jazzers,” a Hungarian vocal duo of tenor Laszlo Mocsányi and baritone Tibor Lakos, whose story is told by Rainer Künzler. From 1928 through 1932, they cut about 200 sides for Columbia, HMV, Homocord, Polydor, Ultraphon, and Kalliope, among other firms. They were adept with languages, recording in Hungarian, German, and English. Künzler explains that the Two Jazzers were more in the realms of dance music and cabaret entertainment, although he also cites jazz researchers Géza Gábor Simon, Attila Csányi, and Rainer Lotz as classifying the two singers as jazz. Künzler also accounts for the variation in styles and repertoires due to the resources and orchestra musicians provided by each company, recommending the Polydor sides as among the better ones.

George Brock-Nannestad’s “Modern Reconstruction of 78rpm Recording and Manufacture: An Overview” may seem like old hat, especially to the purchasers in recent decades of the Historic Masters vinyl pressings of EMI masters. What Brock-Nannestad wants to remind us of is not vinyl, but shellac and other pressing materials used during the 78 rpm era through 1950. While I can appreciate his aim of reconstruction towards re-appreciating the shellac disc as a component of early sound playback, I wonder if the pains to be taken are worth it, especially after reading the difficulties in early record pressings as related later in this volume by Susana Belchior in her narrative article “Manufacturing Records: The Gramophone Company and Victor Talking Machine Co. vs. their competitors ca. 1898-1911.”

The remaining article is Enric Giné Guix and Marc Sueiro’s “Can we faithfully replicate magnitude and phase response of classic compensation EQs?” To render their technical title into layman’s English, is there an appropriate way of adjusting high and low sounds from 78 rpm records with today’s digital means in appropriate accordance with how they were adjusted before 1950? This technical report based on the individual research on phase equalization presented by Claus Peter Gallenmiller and Gary Galo. Their conclusions is that, yes, it is possible to adjust appropriately if a device under test (DUT) such as a Vadlyd MD12 phono preamplifier is used as part of the playback system. (In conversation with the reviewer, Galo also recommended using the plugin Virtual Phono Preamp in Diamond Cut Audio Lab 10 or in the earlier versions DC 7 through 9, if a Vadlyd MD12 cannot be obtained.)

It may seem overdone to describe a journal’s contents in such detail. However, two facts are that *Contributions to the History of the Record Industry* has been excellent, and yet very few libraries have the whole run. The bibliographic utility WorldCat lists 14 American libraries who have the grand fifth volume about the Beka Company’s 1905–06 world recording expedition, but the number of holding American libraries is much less

for the other issues. The Gesellschaft für Historische Tonträger continues to publish the journal, so inquiries, requests, and special pleadings for available issues may be sent via its website <http://www.phonomuseum.at/> (accessed January 30, 2018). *Reviewed by Edward Komara*

Preservation and Equipment

Moving Image and Sound Collections for Archivists. By Anthony Cocciolo. Chicago: Society of American Archivists, 2017. ISBN 978-0-931828-93-5. \$69.99 (\$49.99 for SAA members)

Moving Image and Sound Collections for Archivists effectively situates audiovisual collections within the seven knowledge domains of archival practice identified by the Academy of Certified Archivists. While Cocciolo does not specifically cite the ACA framework, the content of the book covers the areas of selection, appraisal, and acquisition; arrangement and description; reference services and access; preservation and protection; outreach, advocacy, and promotion; managing archival programs; and professional, legal, and ethical responsibilities.

Since most of the attention to working with collections often skips to the second and fourth domains, a more comprehensive approach to the particular questions that audiovisual collections pose in each domain is a worthwhile undertaking. For example, conscientious selection, appraisal, and acquisition decisions can render the other concerns moot, if a repository decides not to take on a collection; if it does, it will proceed with a deliberate allocation of resources and plan of action for ensuring access.

Not surprisingly, Cocciolo's principal intended audience is "the general archivist." In a well-articulated statement of purpose (p. 2), he notes that "professional archivists are often not trained to work with audiovisual materials," even though collections inevitably include audiovisual content. Cocciolo also intends to provide practical guidance, cognizant of "the intense resource constraints that many repositories face, and the "underlying responsibility to balance preservation with access."

Accordingly, the strongest sections of the book are those that concern archival practice. Many of the basic explanations of concepts like checksums for digital preservation and bit depth are quite useful for the non-specialist. Full-color examples and illustrations appear throughout, and a comprehensive glossary and index provide added value. Cocciolo cites current and important resources in audiovisual preservation, including the *ARSC Guide to Audio Preservation* and the various IASA Technical Committee guidelines.

However, in areas requiring a particular level of detail, the coverage is often uneven, with occasional errors. Readers in ARSC, IASA, and related organizations may find additional issues in the technical chapters, but this review highlights a few. For example, the impact on workflows which Dennis Meissner and Mark Greene's "More Product, Less Process" has had since 2005 arguably warrants more discussion than the single paragraph it receives on page 33. Many of Meissner and Greene's own concerns resonate with those Cocciolo expresses earlier regarding appraisal and use of resources. It is easy, but not accurate, to suppose that MPLP simply does not apply to audiovisual materials. Their frequently greater need for item-level description does not rule out an iterative or "upwardly negotiable" approach. In addition, the characterization of *Describ-*

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