

almost always switched from one disc recorder to the other with no musical overlap between sides.

And the pitch of these discs is, itself, revealing. Played back at the proper speed, they show Toscanini to have preferred the standard American concert pitch, A=440. This should not be surprising; he had, after all, criticized the high tuning of Koussevitzky's Boston Symphony. But in many of Toscanini's commercial recordings, the RCA engineers have imposed a slight sharpening of pitch--in some cases not so slight, as with the Heifetz/Toscanini Beethoven Violin Concerto, which in one of its more recent RCA reissues is closer to E-flat than D. Obviously this contravenes the conductor's wishes, and the sharpening brightens timbre and accelerates tempo to a degree that even those without absolute pitch can notice.

And misrepresentations in the commercial recordings are not confined to pitch. In some cases the provenance of a performance is inaccurately given. Toscanini's 1954 "Italian" Symphony of Mendelssohn, for example, is claimed to come from the broadcast of February 28, 1954. But hearing that broadcast reveals the live performance to be much freer than the one released by RCA, suggesting that what RCA actually did publish comes from the dress rehearsal that preceded that performance.

As more and more material is auditioned, further discoveries will surely be made. A number of them will be detailed in **A Critical Catalogue of the Toscanini Collection at Wave Hill**, a book the present writer plans to complete when all the missing Toscanini/NBC Symphony broadcasts have been added to the collection, which should be accomplished by next summer. But even the unfinished collection already comprises a towering monument to an extraordinary musician. It makes clear Toscanini's struggles to produce a great performance by preserving many that fell short of greatness, many that Toscanini himself acknowledged as inferior. This should surprise no one: Above all else, Toscanini was human. But there was a dimension to his art that is suggested all too infrequently by his commercially released recordings. In preserving that dimension, the Toscanini Collection at Wave Hill serves his memory better than the commercial recordings alone have done.

Those who wish to audition material at Wave Hill may call for an appointment ([212] 549-3200) or write to the curator--the present writer--at Wave Hill, 675 West 252nd Street, Bronx, NY 10471. As far as possible, requests for information will also be answered.

A SURVEY OF RECORD COLLECTORS' SOCIETIES

by Tim Brooks

They meet in small groups, usually by dark of night, in locations from Toronto to Biloxi, from Portland, Ore., to Pluckemin, N.J. Before, after, and sometimes during these gatherings they can be seen pawing through boxfuls of dusty, scratched circular objects meant by their manufacturers to be discarded long ago, or hunched over the outdated mechanical contrivances designed to give life to those objects. They speak in tongues--of unknown alternate takes, governor bearing retainer pins, and mint condition Victrola XX's in Laguna mahogany with gold plated soundboxes! "They," of course, are the record and phonograph collectors who meet regularly and irregularly to socialize, swap, and incidentally to preserve our recorded heritage.

I have long thought it would be helpful to take a census of these societies--how many of them actually exist, where they are and what they offer the serious collector. Their goals and those of ARSC are quite similar, and ARSC should have some contact with them. Readers may want to seek out the clubs in their locality, in order to meet nearby collectors with similar interests--especially if there is no local ARSC chapter nearby. The meetings of these clubs often include presentations by knowledgeable members and can be well worth attendance.

A Short History of Record Collectors' Clubs

The history of record collectors' societies--and of collecting itself--is yet to be written. Despite a search of the literature, I have found no articles on this subject. Hopefully, someone will tackle this job while some older collectors, those who go back to the 1920s and 1930s, are still around to fill in the gaps. In the meantime, the following short overview will have to suffice.

There have been record collectors almost as long as there have been records (1), however organized collectors' clubs seem to have first been formed in England after 1910. Among the earliest clubs were groups in Manchester, Liverpool and Edinburgh, and several London societies. According to a 1923 account by Englishman Ogilvie Mitchell (2), the North London Gramophone and Phonograph Society, presided over by "that ardent and learned experimenter Henry Seymour," may have been the first. The oldest collectors' society still in existence today was formed in 1919 as a spin-off from Seymour's North London society, and was originally called the London Edison Society. Thomas A. Edison himself was invited to be its first Patron; the aged inventor agreed on the express condition that his name be removed from the name of the society! The club quickly renamed itself The City of London Phonograph Society. Later it

became the City of London Phonograph & Radio Society, and finally, to the great dismay of its Edison partisans, the City of London Phonograph & Gramophone Society (3).

Mitchell captures some of the enthusiasm of these early English societies in his 1923 account:

"Throughout the length and breadth of the land these societies are springing up, not only in the big towns, but in what our theatrical friends call 'the smalls,' and even in villages. The meetings are generally held once a month, when all the most recent issues from the record manufacturers are listened to and their merits discussed. New sound boxes, needles and other accessories are also tried over and pronounced upon. In short, the societies are composed of enthusiasts who allow nothing that is fresh to escape them. Many of the members are themselves inventors, who, by their connection with the societies, get their inventions tested. Whether this is an advantage or not is somewhat doubtful, for the doings are reported in the trade press, and the publicity thus obtained may not always be for the benefit of the inventor. However, there can be no denying that the societies are doing a vast amount of good to the industry by their propaganda work, and we should be the very last to cavil at the spirit with which the members are imbued."(4)

The founding of the English publication **The Gramophone** in 1923 served as a rallying point for collectors of "serious" music recordings on both sides of the Atlantic, and soon classical record societies began to be formed in America as well. In 1926 the newly founded Boston publication **The Phonograph Monthly Review** ran reports on the activities of collectors' groups in Chicago, Minneapolis and Boston, later followed by San Diego, New York, Philadelphia and even Buenos Aires (5). In July 1927 the editor remarked that lately he had been announcing a new society with every issue, and that this month brought two (6).

These early societies were concerned primarily with current classical recordings, and many had close contact with the record companies of their day. For example the Boston society counted among its members representatives of Columbia, Victor, and Brunswick. Some clubs were dominated by partisans of a particular company, and there were frequent clashes over the superiority of one recording technique or another. The London society was originally made up of Edison cylinder enthusiasts, who spent many years urging their Patron not only to continue producing cylinders, but to kindly return to direct-recording them, rather than using the more economical process of dubbing them from discs. (These muddy sounding dubbed Blue Amberols were contemptuously referred to as "Damberols" by irate Society members.)

The late 1920s saw the first real indications of interest in preserving old, out-of-print recordings. **The Gramophone** began a "Collector's Corner" department in 1928, catering to this interest (7), and as early as 1929 Jim Walsh was defending the collecting of older popular discs in the pages of **The Phonograph Monthly Review**. To a letter-writer who had criticized his preoccupation with outdated recordings, Walsh replied that "the majority of his remarks anent the historical 'fanatics' (a harsh word; I prefer 'nuts' or 'bugs') can very well be justified. It is true that buyers of that type of record ... often accumulate things that are never played once they are filed away, and in refusing to let the dead past bury its dead they are taking away valuable support from some of the splendid recordings of today." Nevertheless, Walsh continued, if you don't preserve yesterday's masterpieces now you will regret it later (8).

Old jazz recordings began to attract interest in the 1930s. Collectors met informally, and some of them set about documenting and reissuing early jazz classics (most of which had been recorded only five or ten years before). In New York, Milt Gabler's Commodore Music Shop became a collector's gathering point, a place to play and talk about--as well as to buy--classic recordings. This led Gabler to found, around 1935, the UHCA ("United Hot Club of America") label, to reissue out-of-print jazz recordings. A network of advisory boards ("chapters" of the "club"), made up of collectors and journalists, met in various cities to advise Gabler on what to reissue.

Although the jazz collectors of the 1930s did not organize formal clubs, they did meet in informal gatherings to play music and exchange information. The pooling of this information led to the publication of the first organized discographies, notably Hilton Schleman's **Rhythm on Record** (1936) and Charles Delaunay's **Hot Discography** (1936), and, in the operatic vocal field, Roberto Bauer's **Historical Recordings** (1937). New York collector Julian Morton Moses published the first edition of his **Record Collector's Guide** in 1936 and began a "Collector's Corner" column in **American Music Lover** in that same year. There were also historical record listings in collectors' periodicals; the **Bibliography of Discographies** series lists citations as early as 1925 for classical music and 1935 for jazz.

Virtually all of this ground-breaking work was done by private collectors, generally working with small groups of other collectors by mail or in informal gatherings. Their research might seem primitive by today's standards, but it was a start. It was also truly populist in nature, the people preserving their own culture in the face of indifference by academicians--a situation which to a large extent is still true today.

Record collectors continued to constitute a small, close fraternity during the 1940s. Several collectors with whom I spoke remembered informal, transitory clubs of those days. New York collector Ed Steffe recalled a group in that city called "The Discophiles," consisting of a dozen or so classical vocal collectors who met in each other's homes ca.

1944-45. Among their invited guests were Emilio De Gogorza and Riccardo Martin. A similar New York classical group in the late 1940s and early 1950s revolved around collector Albert Wolf. San Francisco collector and journalist Phil Elwood recalled attending wartime meetings of the San Francisco Hot Jazz Society, which was then a record collectors' club but later became a performance-oriented society.

A poignant reminder of how quickly the past slips away from us is provided by the "John Bieling Day" gatherings of East Coast collectors from 1946 to 1950. These were begun by Bieling himself, a tenor who had recorded widely at the very dawn of commercial recording in the 1890s, as a member of the Manhasset Quartet and later of the Hayden and American Quartets. As many as 100 collectors mingled at his Long Island home with such famous early recording artists as Billy Murray, Will Oakland, Fred Van Eps, Walter Van Brunt, Reinald Werrenrath, Edith Helena, and a dozen others. Most of these artists would be gone within a few years (Bieling himself died in 1948), leaving later researchers to wish that someone had been there with a tape recorder!(9) A similar series of gatherings were held at the Edison National Historic Site in New Jersey in the early and mid 1970s; these included appearances by Gladys Rice, Willie Robyn, Edna White, Eva Taylor, Roy Smeck and Theodore Edison, among others. These get-togethers were better documented (10), but many of the artists who were present are now gone as well, and no further gatherings are planned by the Site.

The 1950s marked the beginning of a long period of growth in collecting, and in the number of publications and organized societies serving collectors. Several of the clubs founded then are still active today. New York's Record Research Associates grew out of regular gatherings of area jazz collector/researchers in the early and mid 1950s (much of whose work has appeared in the allied **Record Research** magazine). New York's Vocal Record Collectors Society, dedicated to classical vocal recordings, was formed in the late 1950s as a consolidation of the earlier New York Gramophone Society and some splinter groups. In Los Angeles the Society of Early Recorded Music began in 1952, and the Denver Jazz Society traces its beginnings to 1955. Like many other jazz groups, it mixes live performances and recordings.

Among today's other major associations, the International Association of Jazz Record Collectors (IAJRC) was founded in 1964, and ARSC was incorporated in 1966. Strangely, Canadian societies do not seem to have come on the scene until the 1960s; the entry for "Record Collector Clubs" in **The Encyclopedia of Music In Canada** lists none before the Montreal Vintage Music Society in 1966 (11).

Several of the societies in the following listing sponsor meetings at which important oral history is presented. They invite artists and others who played important roles in the development of the recording industry to attend, to reminisce and answer collectors' eager questions about their experiences. Unfortunately only a few of the clubs preserve these talks in their archives, let alone publish them for the research fraternity.

Today's Record Collectors' Clubs

The following list of active societies was compiled from a questionnaire mailed to about a hundred organizations during 1983 and 1984. What surprised me most was not how many collectors' clubs there are nowadays, but how few. Despite appeals for information in the **ARSC Newsletter**, referrals by organizations contacted, and a search of the literature, I have identified only about two dozen in North America. (I have not attempted to document overseas societies except for the City of London Society, which has many North American members.)

To be included in the following listing, a club had to meet the following criteria: be concerned to some degree with vintage recordings (in any musical field); encourage the preservation of these recordings, and share information about them; and hold periodic meetings which are open to anyone interested. The musical orientation of each club is given under "Principal Focus," with multiple genres listed in approximate order of importance within the club. There's a separate listing of jazz clubs that concentrate primarily on live performances, but also concern themselves, to some significant degree, with vintage records. Readers who are aware of other record collectors' societies that fit the above criteria are encouraged to send information about them to the **ARSC Newsletter** for publication.

My thanks to Marie Griffin of the Institute of Jazz Studies, Augie Blume, Dr. John W. Landon, Ed Steffe, Phil Elwood, Milt Gabler and Gerald Parker for their assistance in compiling this article.

Active Record Collectors' Clubs

California:

CALIFORNIA ANTIQUE PHONOGRAPH SOCIETY
c/o P.O. Box 67
Duarte, CA 91010

President: Bob Bresnick
Annual Dues: \$10 U.S./\$12 foreign
Founded: 1984 No. Members: 60

Principal Focus: antique phonographs, old popular 78s. This newly formed group plans to have monthly meetings in the Los Angeles area. Its bimonthly newsletter is called **The Sound Box**. The first issue, for September 1984, featured classified ads, chatter, and photos of phonographs.

SOCIETY OF EARLY RECORDED MUSIC

c/o Anne Marie Bates
P.O. Box 4318
Burbank, CA 91503

President: James Coopriider

Annual Dues: \$10

Founded: 1952 No. Members: 75

Principal Focus: jazz (20s-40s), old popular 78s, big band, country, classical, folk/ethnic, antique phonographs, films. Meetings are held on the first Sunday of the month in Pasadena, at the City College Building, and include member presentations. Guests over the years have included Hank Penny, Jack Norworth, Nick Lucas, Nellie Lutcher and other notables. The society publishes a four-page monthly newsletter that includes short articles on jazz and classical recordings.

NORTHERN CALIFORNIA CHAPTER OF ARSC

c/o Augie Blume, Secretary
Box 190
San Anselmo, CA 94960

President: David Arnett

Annual Dues: \$5

Founded: 1984 No. members: 50

Principal Focus: classical, jazz, big band, old popular 78s, folk/ethnic, antique phonographs, professional archivists. Quarterly meetings are held at various locations in the San Francisco bay area, and are open to all. Presentations are given at the meetings. In June 1985 the chapter hosted the national conference of ARSC, which was held at San Francisco State University.

District of Columbia and surrounding area:

WASHINGTON METROPOLITAN AREA CHAPTER OF ARSC

c/o Jerome Shipman, Secretary
12107 Devilwood Drive
Potomac, MD 20607

President: Edwin Matthias

Annual Dues: \$10

Founded: 1983 No. Members: 35

Principal Focus: classical, jazz, professional archivists, folk/ethnic, old popular 78s, big band, country, broadcast. Meetings are held bimonthly in the Washington area, and include presentations and tours of archives. The most popular gathering to date--a summer record swap meet--promises to become an annual event.

Northern New England:

NEW ENGLAND SOCIETY FOR THE PRESERVATION OF RECORDED SOUND

c/o Martin F. Bryan, Secretary
37 Caledonia St.
St. Johnsbury, VT 05819

President: Jonathan Hively

Annual Dues: none

Founded: 1968 No. Members: 20

Principal Focus: old popular 78s, jazz, country, classical, antique phonographs. Meetings are held irregularly throughout the year at members' homes in Maine, New Hampshire and Vermont. There is no society publication. A number of the Northeast's leading collectors and researchers of early phonograph history belong to this group, which can make the discussions and presentations at its meetings especially interesting.

Maryland:

BALTIMORE VINTAGE RECORD CLUB

c/o Wally Lamb
2240 Eutaw Place
Baltimore, MD 21217
Tel: (301) 523-9536

President: Frank Weidefeld & Wally Lamb

Annual Dues: \$12

Founded: 1980 No. Members: 30

Principal Focus: jazz, country, old popular 78s, classical, antique phonographs. Meetings: Monthly at the First Christian Church, Roland & Lake Aves., Baltimore. No society publication as yet.

The purpose of the club is "to perpetuate the enjoyment and recognition of the wonderful music of the 1920s through the 1940s." Members range in age from 15 to 75, and include an affiliated recording orchestra, "The Royal Blue Orchestra." More than 350,000 recordings are included in the combined collections of members. Film clips of singers and orchestras of the 1920s and '30s are shown at meetings. The club is affiliated with "The Golden Radio Buffs" club of Baltimore, and is a member of ARSC.

Michigan:

MICHIGAN ANTIQUE PHONOGRAPH SOCIETY

c/o John Whitacre, Editor
2609 Devonshire
Lansing, MI 48910

President: David Abfalter
Annual Dues: \$10 North America/\$12 all other
Founded: 1976 No. Members: 180

Principal Focus: antique phonographs, old popular 78s, jazz, big band, country, rock, folk/ethnic, classical. Meetings: Monthly in central Michigan, rotating among members' homes. The society's publication **In The Groove** has appeared monthly since November, 1976, averaging six to ten pages per issue and carrying member ads, free notices and short but informative articles on collecting subjects.

This young and active organization has attracted an international membership. Each August members stage a "Phonovention" with machine displays, awards, and other events, and there are auctions in January and June. A Speakers Bureau helps to fulfill the society's publicity and educational goals, and individual members put on programs or displays to educate school children, entertain the aged and make the general public more aware of the history of the phonograph.

New York:

RECORD RESEARCH ASSOCIATES

c/o Barry Margolis, Corresponding Secretary
105 West 27th Street #3
New York, NY 10001

President: Fred Williams
Annual Dues: \$10
Founded: 1950s No. Members: 104

Principal Focus: old popular 78s, jazz, big band, folk/ethnic, country, classical. Meetings are held every 6-8 weeks between September and June in Manhattan. The principal society publication is its meeting notice and description of the previous meeting, mailed to members before each gathering. Recently, however, research maven Len Kunststadt has been distributing a **Record Research Supplement** containing label photos and discographical findings to those in attendance.

RRA evolved rather than being founded. The original nucleus was a small group of dedicated researchers in the metropolitan area, including Len Kunststadt (publisher of **Record Research**), who met regularly to work on discographical projects. After years of informal meetings, which drew an ever larger number of attendees; a formal organization with elected officers was established in the mid 1970s. Despite this effort at respectability, meetings continue to be loosely structured affairs with a booming flea market before (and sometimes encroaching into) the

presentations, speakers competing with side-meetings and a general air of conviviality. Nevertheless, some important information is presented here: Dave Chertok's fascinating presentations of jazz on film, talks by some of the leading jazz & popular discographers in the U.S., and guest appearances by artists and industry pioneers living in the New York area. Among those who have appeared have been bandleader Ben Selvin, vocalists Vet Boswell and Joey Nash, label executive Milt Gabler and several jazz sidemen of the 1920s, '30s and '40s.

THE NEW YORK VOCAL RECORD COLLECTORS SOCIETY

c/o Mr. Arthur Naftal
c/o Freedom House
20 West 40th Street
New York, NY 10018

President: Arthur Naftal
Annual Dues: \$12 individual/\$20 dual
Founded: 1955-56 No. Members: 200

Principal Focus: classical. Meetings: first Friday of each month, at Freedom House in Manhattan. Publications: a monthly bulletin and an occasional newsletter.

The VRCS is the only surviving New York classical society, succeeding such long-dissolved groups as The Discophiles (1944), the New York Society for Recorded Music (ca. 1950) and the New York Phonograph Society (1955). Its monthly meetings begin with an auction of rare records--on which only members may bid--followed by an often lively program consisting of recordings and sometimes a talk. Visiting artists over the years have included Matzenauer, Ciccolini, Elsa Alsen, Dr. Frieder Weissmann and Coe Glade. In addition to the publications noted above, members receive the society's annual LP reissue containing a selection of rare vocal 78s.

Texas:

VINTAGE RADIO & PHONOGRAPH SOCIETY

c/o Larry Lamia
P.O. Box 5345
Irving, TX 75062

President: David J. Medley
Annual Dues: \$13.50 North America/\$17 Overseas.
Founded: 1975 No. Members: 300+

Principal Focus: vintage radios, phonographs, old popular 78s. Meetings: monthly, in Dallas, Texas, including equipment displays and periodic auctions. Publication: **The Reproducer**, bi-monthly (ads only are published in other months). **The Reproducer** is a well-produced 16 page magazine containing both ads and articles--mostly on vintage radios, but always with some phonograph material as well.

Canada:

ANTIQUÉ PHONOGRAPH SOCIETY
c/o Bill Pratt, Secretary
266 Brunswick Ave.,
Toronto, Ont. M5S 2M7 CANADA
Tel: (416) 924-8207

President: Bill Tarling
Annual Dues: \$5
Founded: 1970 No. Members: 130

Principal Focus: antique phonographs, old popular 78s, jazz, classical, big band. Meetings: 8 or 9 per year, on Sundays from 1-5 PM, between Sept. and June. Location alternates between Toronto and Oshawa. The society publishes a newsletter prior to each meeting containing notices, free member ads, and short articles.

Bill Pratt writes that there is a presentation given by a member at each meeting, generally alternating between "record" and "phonograph" subjects. Guest speakers have included Merritt Malvern, Milford Fargo, Allen Koenigsberg and others. Meetings always conclude with a record auction, the results of which are published in the newsletter. A room and refreshments fee of \$3 per member is charged at each meeting ("guests and ladies free"). The society's newsletter has recently included a series of articles by Steven Barr on Canadian Victor and Columbia.

MONTREAL VINTAGE MUSIC SOCIETY
c/o Olaf Syman
250 Bruton Street
Beaconsfield, Quebec, CANADA

President: Ron Sweetman
Annual Dues: \$7
Founded: 1966 No. Members: 25

Principal Focus: jazz, big band, antique phonographs, old popular 78s. Meetings are held monthly at members' homes in the Montreal/Ottawa area, and are open to non-members by invitation. A club bulletin is published monthly, preceding each meeting.

Member Jack Sadler writes that the society is "a loose association of jazz record collectors who gather in each others homes on roughly a monthly basis... They are involved in record (and) jazz music research, and present the results of their research at the meetings. We also exchange records, tapes, books, magazines, etc., containing information of mutual interest. The meetings are presided over by the programme chairman ... and last between 7 and 9 hours." Members include some of the leading researchers in Canada and the northeastern U.S., and Sadler adds that the meetings have "been stimulating and interesting enough to continue our exchanges for almost 20 years of mutual association, as

well as through contacts with many collectors throughout the world." The society co-hosts the annual Canadian Collectors Convention on an alternating basis with the West Mississauga Jazz Muddies (see below).

WEST MISSISSAUGA JAZZ MUDDIES
c/o Gene Miller
90 Prince George Drive
Islington, Ont., Canada M9B 2X8
(416) 231-4055

Chairman: Gene Miller
Annual Dues: none
Founded: Jan. 1972 No. Members: 10

Principal Focus: jazz, old popular 78s, big band, antique phonographs, piano rolls, sheet music, cylinders, photographs, allied memorabilia. Meetings are held every third Friday of the month in Toronto. A regular newsletter reports on the information presented at the meetings. The club alternates with the Montreal Vintage Music Society (see above) in hosting the Canadian Collectors' Congress, a day of discographical seminars, formal presentations, jazz films, and buying and selling of records. It is generally held in April, alternating between Toronto and Montreal, and attracts 50 to 60 attendees from Canada and the U.S.

England:

CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY
c/o D.R. Roberts
80 Boultons Lane
Pyrford, Woking
Surrey GU22 8TN ENGLAND

President: George L. Frow
Chairman: Christopher Proudfoot
Annual Dues: 5 pounds U.K.
Founded: 1919 No. Members: 600-700

Principal Focus: Although early recordings (popular & classical) and antique phonographs dominate its publications, George Frow states that just about every collecting interest is represented within CLPGS. Meetings: Monthly, usually at the Bloomsbury Centre, London. The society has published the bimonthly **Hillandale News** continuously since 1960.

This venerable society is itself a part of phonograph history. As noted in the introduction to this article, it was founded just after World War I by Edison cylinder enthusiasts and has been meeting regularly for over 60 years--with the exception of the World War II years, when, as one member remarked, "[London] was no place in which to play a phonograph"!(12). CLPGS members have contributed a great deal to phonograph research over the years, through regular presentations at Society meetings and through articles in the **Hillandale News**, which contains

much primary research. In addition to the main London meetings, there are branch meetings at half a dozen locations throughout the British Isles and in Australia.

International:

ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC)
c/o Executive Director, ARSC
P.O. Box 75082
Washington, DC 20013

President: Michael Gray
Annual Dues: \$15 U.S./\$20 overseas
Founded: 1966 No. Members: 1000

Principal Focus: classical, professional archivists, old popular 78s, jazz, country, big band, folk/ethnic, spoken word, broadcast recordings, rock. Our own association has perhaps the most varied membership of any serious collecting/archival organization. Our annual convention is held at a location in the U.S. or Canada, with the 1985 meeting in San Francisco and the 1986 meeting in New York. Publications include the **ARSC Journal**, a quarterly **Newsletter**, an annual **Bulletin**, and a variety of monographs. The association actively encourages serious research into recording history through its publications, its research grants program, and projects such as the massive **Rigler and Deutsch Record Index**. Local chapters (q.v.) are located in the Washington, D.C. and San Francisco areas.

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS (IAJRC)
c/o Eugene Miller, Secretary
90 Prince George Drive
Islington, Ont., Canada M9B 2X8

President: Duncan Schiedt
Annual Dues: \$15
Founded: 1964 No. Members: 1000

Principal Focus: jazz, old popular 78s, big band, antique phonographs, sheet music, literature. An annual convention is held at a location in the U.S. or Canada (the 1985 convention is in Memphis). The association publishes the quarterly **IAJRC Journal**, as well as a directory of its members.

The IAJRC is a non-profit organization founded in Pittsburgh in 1964, which has grown from a handful of enthusiasts to a large and diverse international membership. Its principal activities are its quarterly **Journal** and its annual convention, which attracts a large turnout. This three-day affair, normally held during August, features seminars, panel discussions, films, live jam sessions and lectures by jazz experts and well-known performers. The association reissues classic jazz recordings of the past on its own IAJRC label, which is available to members at discount prices.

Jazz Music Societies for Record Collectors

The following is a small sampling of the many jazz music societies in the U.S. While the list is by no means complete, it did seem worthwhile to describe those organizations that took the time to respond to my questionnaire. Like most jazz societies the following organizations concentrate on encouraging or sponsoring live performances, but all say that they welcome jazz record collectors as well. (Note: the recently established American Federation of Jazz Societies might well be able to provide information on other jazz clubs in the U.S., including those in your area. Contact the Federation c/o Hal Davis of the Jazz Club of Sarasota, or Warren Vache, Sr., of the New Jersey Jazz Society, at the addresses given below.)

California:

MONTEREY BAY HOT JAZZ SOCIETY
c/o Ms. June Turner
700 Briggs Ave. #52
Pacific Grove, CA 93950

President: Jerry Ackerman
Annual Dues: \$10 individual/\$12.50 family
Founded: 1975 No. Members: 555

Principal Focus: traditional Dixieland jazz, big band, old popular 78s. Meetings are held monthly in the Monterey-Salinas area (\$3 meeting fee). The club publishes a newsy 12-page monthly magazine called **Hot Notes**.

Colorado:

DENVER JAZZ CLUB
c/o Lou Underwood
1394 So. Eudora
Denver, CO 80222

President: James F. Hurlbut
Annual Dues: \$10 regular/\$5 student
Founded: 1955 No. Members: 350

Principal Focus: traditional jazz, 1900-1940. Meetings are held on the third Sunday of each month (except December) at 9th and Bannock in Denver, and feature a regular jam session. The club publishes an illustrated monthly newsletter, sponsors concerts and informal gatherings with musicians and collectors, and generally "welcomes anyone and everyone who likes the sound, is curious about the sound, or lives the sound."

Florida:

JAZZ CLUB OF SARASOTA

c/o Dolores Hill
P.O. Box 39036
Sarasota, FL 33583

President: Hal Davis
Annual Dues: \$15
Founded: 1980 No. Members: 1000

Principal Focus: jazz, big band, old popular 78s. Meetings feature live music and are held eight times a year at the Florida West Coast Music Center, on the Tamiami Trail in Sarasota. Members and guests are welcome. The club also sponsors an annual three-night jazz festival in May, and has produced its first album. A newsletter is published six times a year.

Founded by a small group of former professional musicians and jazz lovers in 1980, the JCOS has mushroomed into a thriving organization which not only sponsors concerts but funds music scholarships and donates books and records to local libraries. Jazz record collectors are welcome. The club advises that "many members have excellent collections... We offer opportunities to sell and trade."

JAZZ SOCIETY OF PENSACOLA

c/o F. Norman Vickers
P.O. Box 18337
Pensacola, FL 32523

Secretary: F. Norman Vickers
Annual Dues: \$20 local/\$10 corresponding (outside 100 mile radius)
Founded: 1983 No. Members: 100

Principal Focus: jazz. Meetings featuring live music are held four to six times a year in the Pensacola area. The club publishes a highly professional-looking, illustration-packed newsletter, also four to six times a year.

Mississippi:

MISSISSIPPI COAST JAZZ SOCIETY

c/o Jeanette Westfall
139 Walda Drive
Biloxi, MS 39531

President: Judge Lawrence Semski
Annual Dues: \$5 single/\$7.50 couple
Founded: 1978 No. Members: 1100

Principal Focus: traditional jazz, big band. Meetings (with music) are held on the last Monday of each month in the Versailles Room of the Royal d'Iberville Hotel, Biloxi. There is a \$2 admission fee. A news-

letter, "Sounds of the Coast," is published monthly. The club also sponsors an annual jazz festival, with professional musicians, fans, and "second liners" participating.

New Jersey:

NEW JERSEY JAZZ SOCIETY

c/o Mrs. Bert McSeveney
51 Woodland Ave.
Verona, NJ 07044

President: Jack Stine
Annual Dues: \$20 (family)
Founded: 1972 No. Members: 1000

Principal Focus: vintage jazz, big band, old popular 78s. The club presents a variety of musical events during the year, including the annual Pee Wee Russell Memorial Stomp each February and the Waterloo Village Jazz weekend, in conjunction with the Kool-New York Jazz Festival. Regular concerts take place at the Watchung View Inn in Pluckemin (where the annual membership meeting is also held). The club's monthly publication, **Jersey Jazz**, is edited by Warren Vache, Sr. Recent club activities have included establishment of a Jazz Hall of Fame in cooperation with Rutgers University, and production of jazz LP's. The club maintains a record-buying service to help members obtain hard-to-find titles.

North Carolina:

PRESERVATION JAZZ COMPANY

c/o Box 10763
Raleigh, NC 27605

President: Elmer Gibson
Annual Dues: \$12
Founded: 1976 No. Members: 100

Principal Focus: jazz, big band, old popular 78s. The society meets (irregularly?) in the Raleigh area. A newsletter, **Changes**, is published quarterly.

Ohio:

NORTHEAST OHIO JAZZ SOCIETY
c/o Judy Strauss
3656 Strathavon Road
Shaker Heights, OH 44120

or P.O. Box 6658
Cleveland, OH 44101

President: Willard Jenkins, Jr.
Annual Dues: \$10 student/\$15 individual/\$25 family
Founded: 1978 No. Members: 215

Principal Focus: jazz, big band. Meetings are held bimonthly at C.S.U. or east side members' homes. Publications: **Update** and **Jazz Central**, bimonthly. Concerts and jazz festivals are sponsored throughout the year, and there are charter trips to jazz events in other cities. A free jazz LP is sent to each new member. The society's stated goal is "to promote and provide an oasis in our jazz-starved area."

Oregon:

JAZZ SOCIETY OF OREGON
c/o Linda Alexander, Membership Secretary
P.O. Box 968
Portland, OR 97207

President: Gene Jones
Annual Dues: \$15 student/\$20 regular/\$25 family
Founded: 1973 No. Members: 3000

Principal Focus: jazz. This club does not have regular membership meetings, but it sponsors concerts and promotes jazz in the area. Its fact-filled monthly publication **Jazzscene** contains articles, reviews and listings of radio and club jazz. A curious article in the November 1983 **Jazzscene** profiled the "Northwest Jazz Fan" (based on a sample of 600 interviews): a solidly middle class, college educated homeowner, tolerant of premarital sex and interracial marriage but intolerant of muzak, rock music and the Ku Klux Klan. Some findings were odd indeed: "we have no way to explain the choking, thick tobacco smoke in so many jazz clubs when nearly three-fourths of the respondees claimed that they were non-smokers."

Pennsylvania:

CENTRAL PENNSYLVANIA FRIENDS OF JAZZ
c/o Jack Snavelly
322 Market Street
Lemoyne, PA 17043

President: Jack Snavelly
Annual Dues: \$12
Founded: 1981 No. Members: 400

Principal Focus: jazz, big band. The society sponsors a monthly concert in Camp Hill, Pennsylvania (near Harrisburg). Its monthly publication is called **Jazz Happening**.

Virginia:

POTOMAC RIVER JAZZ CLUB
c/o Anne Deatherage
3389 S. Stafford St.
Arlington, VA 22206

President: Gary Wilkinson
Annual Dues: (not given)
Founded: 1972 No. Members: 1000

Principal Focus: traditional jazz. There is an annual membership meeting. Publication: **Tailgate Ramblings**, monthly. The club sponsors monthly concerts in the D.C. area, and produces a weekly radio show Sundays on WPFW-FM. Dave Robinson (a member of ARSC) operates a record sales service for members.

RICHMOND JAZZ SOCIETY
c/o Ms. B.J. Brown
P.O. Box 25723
Richmond, VA 23260
(804) 321-1972

Chairman: Robert L. Payne, Sr.
Annual Dues: \$15
Founded: 1979 No. Members: 400

Principal Focus: jazz, big band, old popular 78s. Meetings are held on the second Tuesday of each month at the club's own performance center, 2416 Chamberlayne Ave., Richmond, and generally feature a guest speaker. In addition the Performance Center boasts a jazz library and archives, and live jazz shows every weekend. The society's monthly newsletter includes current jazz information, reviews, biographies and discographies.

And While I'm At It ...

The following jazz groups and publications do not meet the definition of record collectors' societies given above, but they may nevertheless be of interest.

BACH DANCING & DYNAMITE SOCIETY

c/o Pete Douglas
P.O. Box 302
El Granada, CA 94018

This musical society sponsors both jazz and classical recitals at the Douglas Beach House, Mirimar Beach, Half Moon Bay (about 22 miles south of San Francisco on the Pacific Coast).

RATE NEWS

c/o Bob Connolly, Editor
Box 3171
Pismo Beach, CA 93449
Subscription: \$5 (four quarterly issues)

Although billed as "The RATE Program of the Big Band Collectors' Club," this is actually a newsletter published for collectors seeking hard-to-find records, tapes, and other musical memorabilia in practically all musical fields except rock. The **RATE News** includes sales and want ads from members as well as news notes and information on other publications and societies, including ARSC. "RATE," incidentally, stands for "Record and Tape Exchange."

HOT JAZZ SOCIETY (Vancouver)

c/o 36 East Broadway
Vancouver, B.C., Canada V5T 1V6
Membership: \$10

This is a jazz nightclub, operated by a volunteer board, which presents live performances Tuesday through Saturday nights. The emphasis is on traditional jazz. Attendees often bring jazz records to supplement the live music.

SAN FRANCISCO TRADITIONAL JAZZ FOUNDATION

c/o Jim Goggin
P.O. Box 433
San Leandro, CA 94577
Membership: \$25 (contribution)

The Foundation, a tax-exempt non-profit organization, is a library established about five years ago to preserve written and recorded materials relating to traditional jazz, with special reference to the San Francisco Bay Area. Its current holdings number over 30,000 items, including records, memorabilia and a large clippings file. The Foundation's board includes a number of prominent Bay Area collectors and musicians, including Turk Murphy and Phil Elwood. Its chief goal at present is to locate a permanent home for the archive.

NEW ORLEANS JAZZ CLUB OF CALIFORNIA

c/o Bill Bacin
Box 1225
Kerrville, TX 78028

The NOJCC is surely one of the more unusual "clubs" uncovered in my research. Bill Bacin writes that he founded it in California in 1963, and for almost six years meetings were held in Santa Ana. These ended due to Bacin's feeling that members were mostly interested in "meetings" where jazz musicians would entertain them for nominal amounts, and were not supporting the musicians' regular gigs. He then moved the club to Texas, where it has continued "in exile" ever since. "Anytime two active NOJCC members get together anyplace where jazzmen are being paid to play" constitutes a meeting. For many years the club's principal activity (besides supporting jazz) was **The Jazzologist**, published five times a year for more than 20 years. Running 30 pages or more per issue, it contained ads, articles, jokes, chatter, and opinion (Bacin's) in a kind of stream-of-consciousness format. Its slogan was "Fearless and Fortright," and its battlecry "Support Live Jazz More Often!" It finally ceased publication in December 1983. Bacin continues to issue a similarly idiosyncratic record sales list titled "...And All That Jazz."

Footnotes:

- (1) **The Phonoscope**, an industry trade paper in the 1890s, referred to collectors of "old records" then. See references in Tim Brooks, "The Artifacts of Recording History," **ARSC Journal**, Vol. XI, No. 1 (1979)
- (2) Mitchell, Ogilvie, **The Talking Machine Industry**, a volume in the series **Pittman's Common Commodities and Industries** (London: Sir Isaac Pitman & Sons, Ltd., [undated, c.1923]), p. 101. Mitchell was Associate Editor and reviewer for **The Talking Machine News**.
- (3) The early history of the City of London society has been sketched in the following **Hillandale News** articles: "Our Society" by Ted Lewis, April 1964 (No. 18), p. 25, and June 1964 (No. 19), p. 37; and "How It All Began" by Sydney Carter, April 1969 (No. 48), p. 156. In addition, between 1972 and 1976 (issues no. 70-93) early society meeting reports from 1919-1931 were reprinted, as edited by Frank Andrews.
- (4) Mitchell, **The Talking Machine Industry**, p. 102.
- (5) "Phonograph Society Reports", **Phonograph Monthly Review** (also known as **Music Lover's Phonograph Monthly Review**), Oct. 1926, p. 32; Jan. 1927, p. 175; July 1927, p. 423. See also references in Sept. 1927, p. 510 and Sept. 1931, inside back cover.
- (6) *ibid.*, July 1927.

(7) Brian Rust, **Brian Rust's Guide to Discography** (Westport, CT: Greenwood Press, 1980), p. 15.

(8) Correspondence column, "Mr. Walsh In Rebuttal," **Phonograph Monthly Review**, July 1929, p. 341.

(9) Tantalizing descriptions of these gatherings are contained in the "Favorite Pioneer Recording Artists" column by Jim Walsh, in **Hobbies**, Feb. 1947, p. 22; Jan. 1948, p. 34; Dec. 1948, p. 33; Dec. 1950, p. 20. Other artists in attendance, besides those already mentioned, included Fred Hager, Arthur Hall, Elsie Baker, Frank Banta, Irving Kaufman, Charles Harrison, Olive Kline, Lucy Isabelle Marsh, Eugene Rose, Edna White, Joe Belmont and Aileen Stanley.

(10) Most of these gatherings were recorded, and some of the tapes are in the ARSC archives. Copies of some sessions are also available from Merritt Sound Recording, 223 Grimsby Road, Buffalo, NY 14223.

(11) Kallman, Helmut, et al, **Encyclopedia of Music In Canada** (Toronto, 1981).

(12) In Lewis, op. cit., "Our Society", p. 26.

THE GOON SHOW: A DISCOGRAPHY

by John W. N. Francis

The BBC broadcast 224 Goon Shows over its Home Service and Light Programme during the show's original run from May 28, 1951 to January 28, 1960. Further, the BBC Transcription Services had 15 Goon Shows specially redone in 1957-8 for its overseas subscribers; only 7 of these were aired in the home market. The show has remained so popular in Great Britain that the BBC still occasionally reruns brief series from its archives. More: for the Beeb's fiftieth anniversary in 1972 it brought the Goons back together for what was to be **The Last Goon Show of All**. Spin-offs have not been lacking: there have been three books of Goon Show scripts, two of "Goon cartoons," and a **Goon Show Companion** (see bibliography below), and 33 of the shows have been issued on commercial LP direct from the broadcast tapes, probably the largest such documentation of any radio or TV series in the world. And of course the Goon Show's stars--Spike Milligan, Harry Secombe, and Peter Sellers--have gone on to major show business careers, and their continuing popularity has done that of the Goon Show no harm. (Originally there was a fourth Goon, Michael Bentine, who left the show in 1952 and is not to be heard on any of the Goons' commercial issues. He too has made a successful career in British radio and television comedy.) Twenty-five years after the Goon Show went off the air, it remains one of the best-loved and most influential series the BBC has ever done.

This discography catalogs the Goons' commercial recordings. Most of the entries are those 33 broadcasts, published on Parlophone (then EMI's pop label) and BBC Records. Also included are the studio sessions in which the Goons recorded songs for Parlophone and English Decca, as well as a TV talk-show interview broadcast shortly after **The Last Goon Show of All** and published by BBC Records. I have not included the dozens of Goon Shows which remain unpublished, though many have found their way into private collections and are at least as funny and as brilliant as the commercially available 33. Nor have I listed the many other records that Sellers, Secombe, and Milligan have made, both together and separately, which do not exploit Goon plots and characters. (Michael Biel has suggested the inclusion of **The Bridge on the River Wye**, a studio-produced Goon-like parody of a certain well-known movie complete with a major role for Field Marshal Eccles. I disagree, but mention it here for the benefit of interested readers: Parlophone PMC 1190, mono, and PCS 3036, stereo.) Milligan and Secombe, at least, may still go on to make many more recordings (though Sellers, alas, can not), so that full discographies of their work would be premature. But there can surely never be another Goon Show. Its end was signed by Milligan's title for the 1972 broadcast and sealed by Sellers' death in 1980. Still, nothing need prevent EMI, BBC Records, or other companies from adding to the