WORDS AND MUSIC: UNDERSTANDING THE VALUE OF TEXTUAL CONTENT ON COMMERCIAL SOUND RECORDING LABELS

BY ROBERT PRUTER

ABSTRACT: Textual content on the labels of commercial phonograph records is an important document for music research, serving as a basis for building discographies and writing music histories. Yet the research value afforded by disc textual content has not been understood or appreciated by sound archivists. This article explains the kind of textual information that researchers use with the aim of helping sound archivists fully appreciate how their collections can be used. A full understanding of the value of this textual content can help sound archivists make appraisal, preservation, and cataloging decisions.

Overview of Textual Content Issues

Sound recordings—particularly commercial phonograph recordings—represent a highly specialized area in the archival field that can involve costs and technical issues far beyond the capacity of most archives to handle. Fortunately for archivists who have taken on the task of adding phonograph archives to their collections or who have inherited such collections, a body of literature has developed in the past few years that explores the appraisal, cataloging, and preservation of such material.[1]

However, the literature on sound archives fails to note that commercial phonograph records should be appraised, catalogued, and preserved by archivists with the understanding that the textual content provided by such items—not only on the label but also scratched in the "wax" (vinyl or shellac)—can be just as important as the sound content the discs provide. Sound archivists need to understand how music historians and other researchers can use textual content as documentary sources. Only then can archivists make good decisions about their sound recording collections.

Imagine the scenario when an archives acquires a cracked, unplayable 78-rpm record produced by a small, independent label. If this song is available on a current CD, the guidelines in much of the current appraisal and preservation literature suggest that this

78 is disposable. For example, in a guide published by the American Association for State and Local History in 1979, *The Preservation and Restoration of Sound Recordings*, Jerry McWilliams suggested that a broken 78 be taped together temporarily to record its sonic content. He required that no attempt be made to "preserve the physical object," and said nothing about the text on the disc's label.[2]

More recently, Christopher Ann Paton (1997) recommended "prompt reformatting" of old and vulnerable media, which might include 78s, but nowhere did she suggest that their label text be transcribed to the new medium.[3] In a preservation discussion (1993), Australian archivist David Roberts wrote that "there is no point in keeping" sound recordings that are so extensively damaged that replay is impossible.[4]

That sound archivists have been largely oblivious to textual content was underscored by British archivist Alan Ward (1990), who unhappily observed that "the principle that 'the sound is more important than the medium' has gained general acceptance throughout the sound archives profession." He contrasted this viewpoint to that of textual archivists, which holds that even after copying for conservation purposes, the original documents must be retained as the copy never fully transfers all the evidential value.[5]

It appears that Ward understands the importance of saving the textual content of phonograph discs. This may not be clear to most sound archivists reading his guide, because nowhere in his book is there a definitive declarative statement telling the sound archivist that a collection of commercial phonograph discs has to be appraised, processed, and preserved with the idea of saving the textual content. However, Ward asserted that badly damaged discs should be retained after reformatting. Even a 78 broken into pieces must be saved according to Ward, who advised that "each piece should be separately housed in a suitably labeled sleeve and all kept away from the main collection of undamaged discs."[6]

There is one arena in sound archives research where there is an essential and unambiguous understanding of the importance of the textual content on commercial phonograph recordings, and that is the Association of Recorded Sound Collections (ARSC). The membership of this organization includes private collectors, institutional sound archivists, sound technicians, and others concerned with the collection, cataloguing, and preservation of sound recordings.

Because the interests and research activities of ARSC members have always been concerned with the collection, cataloguing, and preservation of sound recordings in terms of their documentary value to music historians—particularly in discographical research—the textual content of such recordings has always been accorded as much weight as the sound content. It is somewhat surprising that the understandings relating to textual content of phonograph recordings in the papers and reports written by ARSC members (usually in their journal, *ARSC Journal*) have not filtered into the general archival literature.[7]

The Role of Discography in Music Research

The general lack of appreciation of the evidentiary value of textual elements on commercial phonograph discs by the archives profession goes against the grain of how music researchers look at a phonograph record. They see not only a document of the performance but also a document that contains textual information that augments their understanding of the performance, the performer, and the company that made the record. This is especially true for small labels about which little internal office documentation survives in institutional or general archives. A series of releases from a small label can serve as the one area of documentary evidence in the absence of any other.

A good portion of recorded music has been well-documented in published discographies, electronic databases, and company files. That is because major labels have recorded much of American music, and these or their successor companies are still operating and have retained extensive files and extensive collections of master recordings. Discographers have made use of these files to publish a great variety of discographies that list complete recording session information, including performers, date, city, studio, accompanying musicians, master numbers, release numbers, and the various takes of each song.

On the other hand, there is a great body of music, particularly the vernacular forms—blues, jazz, hillbilly, and ethnic—that were recorded for small, mostly obscure companies. Most have gone out of business, leaving few or no company documents of their activities to posterity and leaving no files from which music researchers can discern session information. Researchers' only recourse is to turn to the written documentation that does exist, namely the phonograph record products of these companies. By retrieving information from the records, researchers can obtain an amazingly developed portrait of a company's operation. By building matrices from the information obtained from the master numbers that appear on each record, historians of popular music, especially jazz historians, have developed fairly complete recording histories of certain companies in almost total absence of any traditional textual documentation.

Most sound archives unwittingly recognize that there is a textual content aspect to their collection when they organize the collection by label and by issue number. Elwood A. McKee, writing in 1996 for *ARSC Journal*, said, "Extensive experience with large institutional and private collections indicates that some form of label-name/issue number order is the most widely used [method] for shelving collections."[8] Ted Sheldon, a librarian at the University of Missouri–Kansas City, noted this procedure when he said, "A commonly repeated opinion of some librarians is that they cannot resist a numbered series."[9] Sheldon then raised a cost and storage issue. "If the decision has been made to collect all recordings in a series (e.g., by label), is the archive prepared to add relatively insignificant items along with others having great significance?"[10]

While Sheldon rhetorically questioned whether an entire series has significant merit, there are two solid reasons archivists should collect a numbered series: its historical value and its discographical value. Session information can be revealed about the company by the "insignificant items" mentioned by Sheldon. A numbered series can provide a chronology that shows the whole history of the recorded output of a label, whether it consist of 78s, 45s, or LPs. A numbered series for singles (78s and 45s) in particular can provide a discographer a solid look at the recording history of the company, which is particularly important when dealing with small companies that have disappeared and left no recording session documentation. It is a situation where the whole may be greater than the sum of its parts. It is certainly impractical to collect all the various series of a major label, such as RCA or Columbia, but for a small independent label or a particular series (such as blues or hillbilly) of a major label the approach makes sense.

As mentioned, most major label recording sessions have been made available to researchers in published discographies, but even these can be incorrect, and access to the original records is often necessary. The published discographies have always had problems with incorrect data, much of it drawn from record companies files, and the situation may be getting worse. Tim Brooks commented in 1996: "As computers move us into the next generation of discography, and past work is incorporated into ever larger databases, unsourced and sometimes questionable data is infecting discography like a computer virus."[11]

The value of discographical research and its relationship to archives has been recognized for a long time. The *Library Trends* special issue devoted to sound archival issues published in July 1972, contained an essay by Gordon Stevenson wholly devoted to the value and purpose of discographies. He provided an excellent definition of "discography": "the documentation of all types of reproduced sound preserved on all types of artifacts."[12] Stevenson understood the importance of discographies in scholarly research when he commented, "Like the book and the printed word, the artifacts of recorded sound are mirrors of past decades, products of specific times, places, cultures, and subcultures. They are historical sources, but they have their own history, for they are part of the history of the very society which they document."[13]

Textual Information on Phonograph Records

At this point, the sound archivist may ask just what precisely is this textual information one can find on a phonograph record? Therefore, let us review the kind of information that a music researcher might find by examining a standard commercial disc single, that is, a 78 or 45 that has one song to a side. The researcher would examine both what is written on the label on each side and what is written in the shellac/vinyl on each side. The disc most likely will contain most of the following information:

1. **Release number:** Once a matrix (table) of all the known release numbers on the particular label is created, one has a good idea of the year and approximate month of issue of a particular phonograph record release.

2. **Master or matrix numbers:** Each side will contain a master or matrix number on the label and/or directly on the shellac or vinyl, which will tell the historian what session the song came from and, if a matrix is created, the approximate month of recording. Some master numbers also have prefixes that indicate what recording studio was used.

3. **Song title:** Surprisingly, this is not always easy to obtain, especially on rare records. Titles frequently change from the time they are listed at the time of recording to when the label is printed.

4. **Songwriter or composer:** The phonograph record is often the only place to find the name of the songwriter or composer. Of course, the name on the label is often a pseudonym for the actual songwriter, but this can be documented by researching the labels. Given the researcher's prior knowledge, he or she can also find evidence for false claims for song authorship.

5. **Publisher:** In the vernacular music business, publishers generally last longer than record labels. A publisher's name will often open up new avenues of research for a music historian. Many records of the 1940s and earlier do not include the name of the publisher, however.

6. **Licensing organization:** Commonly, when the publisher is listed, the licensing organization that distributes royalties is also listed. The two most common licensing organizations in the United States are the American Society of Composers and Performers (ASCAP) and Broadcast Music Inc. (BMI). These licensing organizations have contact names of publishers and composers in their files that music historians can use in their research.

7. **Arranger and producer:** Record labels often provide this information for these key behind-the-scenes people in the session.

8. **Artist:** This item of information is not as straightforward as it seems. The name could be a pseudonym and, as such, serves as valuable information. Sometimes the researcher might be led to a record—perhaps from an interview or from session file information—and be surprised by the appearance of a pseudonym; sometimes the discovery is wholly serendipitous as when a researcher plays a record and discovers aurally all the earmarks of the true artist (which is what happened when researchers first played Texas Slim records on King and discovered they were by famed bluesman John Lee Hooker). Highly important to jazz researchers is that many combo recordings of the 1940s and early 1950s include not only the name of the band but a list of members and the instruments they play.

9. **Dating codes:** RCA Victor records can be dated by a master number code that will give the month of release. Some other records can be dated by so-called "delta numbers" scratched in the plastic or shellac. These delta numbers come from certain West Coast pressing plants, and collectors have developed a matrix for them so they can determine month by month when a record was pressed.[14]

10. **Recording time of the record:** Beginning in the 1950s it became common to put the recording time of the record on the label to aid disc jockeys in their programming. Music researchers use the information to determine if the single version is an edited version from the album cut.

11. **City of origin:** Many smaller labels, especially in the 1940s, will give the city of origin, and sometimes even the street address. This kind of information is useful to the music researcher when trying to distinguish small companies of the same name or in trying to develop a sense of the recording activity in a particular locale.

Using these general guides lets us see how they apply to a pair of labels on phonograph records that most music historians would consider worthy of being placed in an archives. They are from small independent labels that existed briefly in Chicago during the late 1940s. There are no known textual files from these companies; thus, music researchers must examine the labels to elicit information about the artist and the company.

Ideally, every piece of the textual content that I listed above would appear on every label. That would be a researcher's dream. I chose two labels as examples of what the researcher sometimes will not find and the surprising amount of information he or she will find. For example, the Premium label lists no songwriter, an unusual omission. The Hy-Tone label shows all members of the combo that made the record and the instruments they played.

A researcher who knows what to look for in examining this record may find some obvious information, but also some information not so evident to the neophyte. In figure 1, the label gives the **company's name**, and precisely how the company renders its name: all uppercase. In reporting on the label, most music historians will make this “Hy-Tor ”

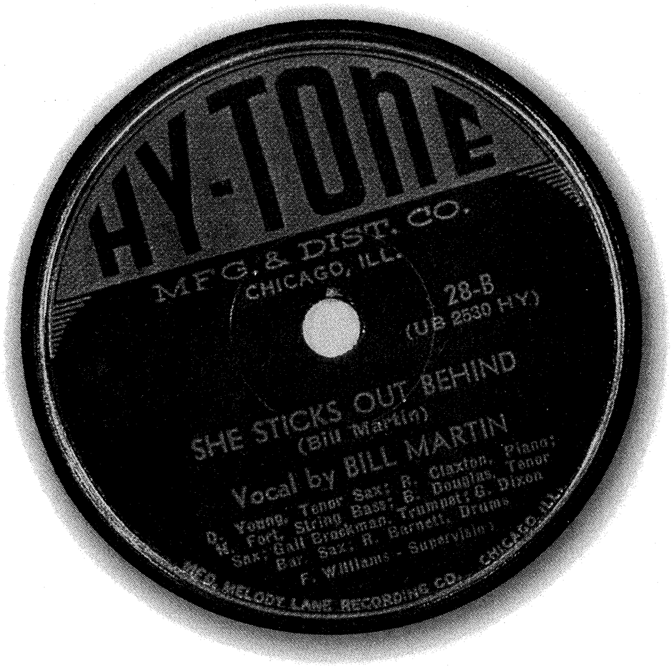
HY-TONE
MFG. & DIST. CO.
CHICAGO, ILL.
28-B
(UB 2530 HY)
SHE STICKS OUT BEHIND
(Bill Martin)
Vocal by BILL MARTIN
O. Young, Tenor Sax; B. Claxton, Piano;
N. Fort, String Bass; B. Douglas, Tenor
Sax; Gail Brockman, Trumpet; G. Dixon
Bar. Sax; R. Barnett, Drums
F. Williams - Supervision
MFD. MELODY LANE RECORDING CO., CHICAGO, ILL.

Figure 1: Hy-Tone label. *Image courtesy of Tom Kelly.*

The **release number**, 28 B, indicates that this recording is the flip side of the twenty-eighth release by the company. The **master number**, UB 2530 HY, provides an idea of when this performance was recorded—late 1946 (based on previously developed matrices of the studio's output)—and where. The UB prefix indicates that the studio was Universal Broadcasting, located on Erie Street.

The **title**, "She Sticks Out Behind," is needed basic information, because sometimes in oral interviews the musician or songwriter forgets the exact title. Sometimes the title is changed from when it is recorded to when it appears on the label, another reason not to depend solely on company session records.

The **songwriter's name** indicates that the performer, Bill Martin, is talented enough to compose as well. There is often a lot of politics involved in assigning composing credits, and the label helps tell the story, if not the true identity, of the songwriter. When a researcher finds among the credits the name of a famous disc jockey or the name of the record label owner, this often indicates that songwriter credits have been appropriated.

Not only is the **artist's name** given, but there is also a bonus: the names of the band members and their instruments. This is much more common in the 1940s and early 1950s and among jazz groups than in other eras and in other forms of music.

This label gives the **producer's name**, but the term "producer" was not well-established in the 1940s. Thus, on this particular label, the researcher will find the term "supervisor" instead of "producer." As the supervisor, F. Williams (which refers to Freddie Williams, the owner of Hy-Tone) produced this session.

Last, the label gives the **city of origin**, Chicago, which can help the less knowledgeable researcher. It also helps the more experienced researcher distinguish this release from releases from other Hy-Tone labels from other cities.

Figure 2, the Premium label, lacks some essential information, but provides some information that was not found on the Hy-Tone label. The **label name** rendered in a particular font often helps the researcher distinguish the label from others of the same

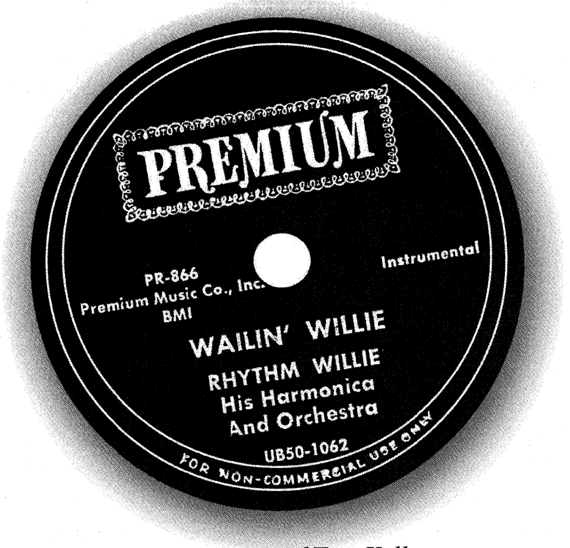

Figure 2: Premium label. *Image courtesy of Tom Kelly.*

name. The **release number**, PR-866, indicates from researchers' matrices that the record came out in December 1950.

A key piece of information on the label is the **publisher's name**. With independent labels such as Premium, the owner of the label is often the owner of the publishing company as well. Publishing companies tend to last longer than particular labels, and a publisher's name can often be traced through licensing organizations to find the principals involved in a label.

The Premium label has the virtue of listing the **licensing organization name**, Broadcast Music Inc. (BMI), another key resource in locating information about the company's owners. The **title**, "Wailin' Willie," was probably made up on the spot in the recording studio. The **artist's name**, Rhythm Willie, is obviously a stage name, but music historians have determined that the artist's birth name is Willie Hood. Sometimes the name of the songwriter will reveal the true name of the artist, but not in this case.

Again, the **master number** indicates that the recording was done at Universal Broadcasting, and the alphanumeric prefix (UB50) also gives the year (1950). A matrix developed by researchers pointed precisely to the month, September. Finally, no **city of origin** is given, but music historians would know it was from Chicago from published information in trade magazines.

Music researchers can, therefore, retrieve information from a phonograph record's textual content that can help them build a chronology of an artist's recording career, including what performances were recorded at what sessions, as well as when and where. The researcher can find out from whom the performers obtained their repertoire, what arrangers and producers assisted in the recordings, and when they were released. Many recording company histories would be impossible to imagine without access to this kind of record label documentation.

Master Numbers in Research

Sound archivists will perhaps discover that one of the most arcane elements of sound recording research is the pursuit of the master number. This number, also called the matrix number, is the designation that recording companies assign to a recorded performance they prepare for the master recording, that is, a master disc from which a metal stamper is made to be used in pressing records. Thus, each recorded performance has either a number code or an alphanumeric code that follows it through history. A master number is one of the key building blocks of recording history. These numbers appear on liner notes and on labels, and they are written in the vinyl or shellac.

Master numbers, therefore, serve as the central organizing tool of published discographies, which list each artist alphabetically and, under each artist, lists recording sessions chronologically.

The Association of Recorded Sound Collections (ARSC) has over the years devised various cataloguing schemes for sound collections, and each one includes a place to list the master number. One of the group's most notable projects was explained in a 1997 article, "Formulating Guidelines for Discographies to be Published in the *ARSC Journal*." Included in the list of ideal contents was the master number.[15] With regard to label discography, the article stated that master numbers are required and "may be the basis of organization."[16] In the guidelines for subject discographies and performer discographies, master numbers are also required. With regard to performer discography, the article said, "We propose here that the recorded material ordinarily be arranged to display the development of the performer's career. If the discographer has access to studio logs, a list of recording sessions works well. If the performer worked in the pre-LP era, [master] numbers will provide a chronological system *even without such access*."[17]

Most casual music researchers do not know what master numbers are and make no use of them in obtaining access to recordings. Most archivists, therefore, whose repositories are limited in resources and personnel hours, may have to place limits on how much information to catalogue and might find the inclusion of master numbers expendable. And, indeed, theoretically they are. Researchers can request a record and examine it themselves for the master numbers. Many archivists would argue, however, that including the master numbers in the cataloguing would eliminate unnecessary handling of the disc, alleviating preservation concerns.[18]

Master numbers appearing on phonograph recordings can help supply the chronology where company logs (and by extension published discographies) are missing and correct misinformation in company logs. For example, a 1997 issue of *ARSC Journal* gave a report on a research project on the discography of Brunswick Records that will list all types of recordings made by Brunswick in the U.S. from 1919 to the end of 1931. The label was a premier label that recorded hillbilly, jazz, blues, ethnic, classical, and Tin Pan Alley music. The compiler, Ross Laird, reports, "for the earliest period from 1919 through to 10 February 1923 no file data seems to exist. I have used the [master number] data shown in the wax of early Brunswick Records to reconstruct a large part of the recording activity at this time."[19] What Laird said is that he constructed a matrix of information from the textual content that he pulled from phonograph records.

Three Examples of Research of Label Content

The following three examples of research work in sound archives illustrate how researchers make use of the textual content of commercial phonograph records.

Alan Balfour is an English researcher based in London. He is a technical writer in the computer industry, but he has built a reputation in the last 20 years as one of the leading blues discographers. A principal project he was involved in was helping in the compilation of Mike Leadbitter and Neil Slaven's massive discography on post-World War II blues recordings.[20] Balfour, who used primarily the National Sound Archives (NSA) in the British Library in London, explained what he had to do: "I was presented with 1,000 sheets of paper and asked to check it (smile). I used the NSA holdings to correct song titles and check master numbers. This was especially useful with regard to postwar Victors, of which the NSA possessed a remarkable collection. One cannot perform such a task as that without examining what's on the label, and, by natural curiosity, look to see what's written in the wax of a 78 or 45."[21] When Balfour made reference to examining what is "written in the wax" he was looking for the master number as written on the shellac or vinyl.

David Bianco, a reference book editor in Detroit, has written a massive annotated discographical work on Motown Records, which was famous for its soul music recordings of the 1960s and 1970s.[22] His principal archival source was the "Motown Collection" at the main library at Eastern Michigan University (EMU) in Ypsilanti. The collection largely consisted of 45s and LPs issued by Motown Records. Bianco did not have to listen to the records to find them valuable for his research. As he explained, "Being able to view Motown singles helped to verify titles, verify who were credited as the artists on the releases, and verify songwriting credits. I would caution though, that info on record labels is as subject to error as anything else. Seeing the 45s was also helpful in sorting out producers, as they changed frequently at Motown. In general, it was often the only way to find out who wrote and produced a particular song on an artist."[23]

Robert Campbell, a psychology professor at Clemson University, South Carolina, established the Red Saunders Research Foundation (RSRF) Web site. He put his research project on the Internet in May 1997.[24] His aim is to compile detailed annotated discographies of record labels and jazz artists that had a significant presence in Chicago in the postwar era. Principal contributors to the site along with Campbell are the author and Armin Buettner of Basel, Switzerland.[25]

The work the RSRF has done on a postwar Chicago label, Aristocrat, is particularly important and illustrates the uses that music researchers and discographers make of the textual content found on commercial recordings. The Aristocrat label is the predecessor to the famed Chess Records label. Understanding its recording history will provide a window on the activities of Chess at the dawn of its creation. Typically, however, as an independent label where company files are often missing, there are no extant company files for Aristocrat's first two years. Reported record producer Bob Porter, "I've been around tape vaults at Prestige, Savoy, Verve, and Atlantic as well as Chess, and Chess was far and away the worst organized in terms of data. Just a mess."[26]

Missing and poorly organized company files will also impact the quality of the data that show up on the published discographies as well. The most notable discography that covers Aristocrat is that of a Swiss researcher, Michel Ruppli, who compiled a massive tome, *The Chess Discography*, but because of the lack of files for the early years it is woefully incomplete and incorrect on its Aristocrat listings. Therefore, in building a discography of Aristocrat the RSRF has to use the record labels themselves. Explained Campbell, "We have used the Ruppli discography when nothing else is at hand (hard to avoid when the material has never been issued), but whenever it could be done, *collectors have inspected the physical artifacts in their collections to verify the [information] (and many corrections have been necessary as a result).*"[27]

Conclusions

Historically, sound archivists have been either oblivious to or dismissive of the notion that a commercial phonograph record might have enduring value not merely as a sound document but also as a textual document. Archivists, therefore, need to improve their knowledge of how their commercial disc collections are being used by researchers.

First, they must begin to think in terms of the importance of textual content on phonographs records in music research, but without diminishing the importance of the "sound" to researchers. It may be that most researchers will have need only for the sound content, but sound archivists will still need to manage their collections so that they can meet the needs of those researchers who are looking for textual content. The needs of those researchers should be on the mind of the archivist when appraising phonograph records, when providing them with reference services, and when disposing of records after reformatting. My preference would be to not dispose of a record, not even if it were in pieces.

Second, sound archivists need to recognize that researching the textual content of sound recordings is neither a trivial nor a specialized or narrow activity and understand that it is essential for the kind of information scholars need for broader research on their subject. Some scholars "merely" compile discographies, but it is the discographies in turn that provide the chronology of a performer's entire recording career or a chronology of an output of a record company. This is basic building-block information that music historians need when writing biographies, record company histories, and even deeper studies that show the historical, cultural, and sociological significance of a particular musical art form.

Last, archivists need to become aware of sound archivist organizations such as the Association for Recorded Sound Collections and their publications and familiarize themselves with what is being written about sound recordings and how they are being used in research.

Sound archivists serve an invaluable function in preserving and providing access to researchers of their commercial sound collections. As managers of such collections, it is essential that they understand just how researchers use their collections. An appreciation of the importance of the textual content in commercial sound recordings should shape an archivist's approach to appraisal, cataloguing, and preservation.

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NOTES

1. A selective list of publications on the topic includes: Ellen Garrison, "Neither Fish Nor Fowl Nor Good Red Meat: Using Archival Description Techniques for Special Format Materials," *Archival Issues* 21 (1996): 61–71; Larry Holdridge, Mildred Petrie, Ted Sheldon, and Gary Thalheimer, "Disposal of Record Collections: Four Views," *ARSC Journal* 26 (1995): 52–61; Elwood McKee, "ARSC/AAA: Fifteen Years of Cooperative Research," *ARSC Journal* 20 (1989): 3–13; and "Developing and Selecting Cataloging Systems for Private Collections," *ARSC Journal* 27 (1996): 51–58; Christopher Ann Paton, "Appraisal of Sound Recordings for Archivists," *Archival Issues* 22 (1997): 117–132; "Preservation Re-Recording of Audio Recordings in Archives: Problems,

Priorities, Technologies, and Recommendations," *American Archivist* 61 (1998): 188–219; and "Whispers in the Stacks: The Problem of Sound Recordings in Archives," *American Archivist* 53 (1990): 274–280; David H. Thomas, "Cataloging Sound Recordings Using Archival Methods," *Cataloging & Classification Quarterly* 11 (1990): 193–212; Helen P. Harrison, *The Archival Appraisal of Sound Recordings and Related Materials: A RAMP Study With Guidelines* (Paris: General Information Programme and UNISIST, 1987); David Roberts, "Managing Records in Special Formats," *Keeping Archives,* second edition, ed. Judith Ellis (Port Melbourne, Victoria, Australia: D. W. Thorpe in association with the Australian Society of Archivists Inc., 1993): 385–427; Alan Ward, *A Manual of Sound Archive Administration* (Hants, England: Gower, 1990).

2. Jerry McWilliams, *The Preservation and Restoration of Sound Recordings* (Nashville, Tennessee: American Association for State and Local History, 1979): 104–105.
3. Paton, "Appraisal of Sound Recordings," 129.
4. Roberts, "Managing Records," 402.
5. Ward, 109–110.
6. Ward, 156.
7. For example, see *Audio Preservation: A Planning Study: A Final Performance Report* (Rockville, Maryland: Association for Recorded Sound Collections, Associated Audio Archives Committee, 1988). McKee, "Developing and Selecting Cataloging Systems," 53–58.
8. McKee, "Fifteen Years," 3.
9. Holdridge, et al., 57.
10. Holdridge, et al., 57.
11. Tim Brooks, "An Open Letter to Discographers," *ARSC Journal* 26 (1995): 65.
12. Gordon Stevenson, "Discography: Scientific, Analytical, Historical and Systematic," *Library Trends* 21 (July 1972): 109.
13. Stevenson, 109.
14. Peter Grendysa, "Record Dating: The State of the Art," *Goldmine* (August 15, 1986): 69. The article discusses the two codes and Grendysa provides charts of both. The delta code was discovered by record collector Warren Cook in 1965.
15. Jerome F. Weber, "Formulating Guidelines for Discographies to be Published in the *ARSC Journal,*" *ARSC Journal* 28 (1997): 200.
16. Weber, 204.
17. Weber, 203. Emphasis added.
18. McKee, "Fifteen Years," 6.
19. Ross Laird, "Brunswick Records Discography," *ARSC Journal* 28 (1997): 190.
20. Mike Leadbitter and Neil Slaven, *Blues Records, 1943–1970: A Selective Discography, Volume One A–K* (London: Record Information Services, 1987). Mike Leadbitter, Les Fancourt, and Paul Pelletier, *Blues Records, 1943–1970: A Selective Discography, Volume Two L–Z* (London: Record Information Services, 1994).
21. Alan Balfour, E-mail to author, December 1, 1998.
22. David Bianco, *Heat Wave: The Motown Fact Book* (Ann Arbor, Michigan: Pierian Press, 1988).
23. David Bianco, E-mail to author, November 27 and 30, 1998.
24. Robert Campbell, E-mail to author, October 4 and 15, and November 29, 1998.
25. Robert Campbell, "The Red Saunders Research Foundation," <http://hubcap.clemson.edu/~campber/rsrf.html> (July 17, 2000).
26. Robert Campbell and George R. White, "The Aristocrat Label," <http://hubcap.clemson.edu/~campber/aristocrat.html> (July 17, 2000).
27. Campbell and White. Emphasis added.

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Midwest Archives Conference

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The Shame of the Cities: Public Records of the Metropolis
Sam Bass Warner, Jr. 71
Originally published in *Midwestern Archivist* 2:2 (1977): 27–34

Understanding and Using Early Nineteenth Century Account Books
Christopher Densmore 77
Originally published in *Midwestern Archivist* 5:1 (1980): 5–19

Buying Quarter Inch Holes: Public Support Through Results
Elsie T. Freeman 91
Originally published in *Midwestern Archivist* 10:2 (1985): 89–97

The FBI Records Appraisal
James Gregory Bradsher 101
Originally published in *Midwestern Archivist* 13:2 (1988): 51–66