

Collection #
M 0428
OM 0133

**JOHN K. (JOHN KENNETH) MACKENZIE
GENNETT RECORD COMPANY COLLECTION, 1887–1976**

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March 1986

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COLLECTION INFORMATION

VOLUME OF COLLECTION: Manuscripts: 21 document cases, 4 oversize folders
Visuals: 1 box of color photographs, with negatives, and slides, 5 folders of black-and-white photographs
Artifacts: 1 artifact
Printed Collections: 5 examples of popular sheet music

COLLECTION DATES: 1887–1976

PROVENANCE: Gift of Mrs. Joyce H. MacKenzie, Portland, Oregon, June 5, 1985

RESTRICTIONS: Color photographs, negatives, and slides are in cold storage and must be requested a day in advance. They may be viewed with assistance of library staff.

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ALTERNATE FORMATS:

RELATED HOLDINGS:

ACCESSION NUMBER: 1985.0617

NOTES: This collection includes the records of The Starr Piano Company and The Gennett Record Company.

BIOGRAPHICAL SKETCH

John Kenneth MacKenzie (1932–1982) was raised in Portland, Oregon. He took a business degree from Oregon State University in 1954, with minors in engineering and broadcasting, and a masters degree in broadcasting from Syracuse University in 1960. MacKenzie worked for the state of Oregon's radio and television network, and later in a pioneering closed-circuit educational television station in Anaheim, California. He returned to Oregon where he was an assistant professor of broadcasting at Portland State University. MacKenzie began The Cascade Group, Inc., an advertising company, in 1972, and ran it until his death in 1982.

MacKenzie was a collector of stamps, post cards, ragtime sheet music and piano rolls, and jazz records. He began collecting 78 rpm jazz discs while in high school, which led to an interest in identifying the artists on these early recordings. Gennett Record Company first gained his research attention because the company recorded many early black jazz artists, and distributed its records widely in the Pacific Northwest. MacKenzie extended his research into the company when he discovered that relatives of the local distributor had worked for the Gennett family in Indiana in the 1920s, and he was able to interview Harold Soule, a past employee. His research and interest in the company continued throughout his life.

Much of MacKenzie's research was aimed at unraveling the complex relationship between the Gennett Record Company and its affiliated labels. Planning on using his extensive research for a book to be entitled *Gennettics*, he gave the following description of his work in a 1967 or 1968 issue of the *78 Quarterly*:

"It has been my intent, and still is, to chronicle the activities of the magnetic Gennett label and its stable of associated labels during their electrical recording period (roughly from 1925 to 1939). The work will contain, among other things: the complete master ledgers comprising over 10,000 recordings; cross-indexed numerals of the approximately 70 labels that, at one time and another, have borne the product of Gennett's recording efforts in New York, Richmond, Chicago, Birmingham, etc.; the history of the parent firm, the Starr Piano Company, and those firms that did business with the Starr during the fifteen-year electrical span; photographs of all labels and label variants involved; reproductions of important documents, supplements, advertisements, and other ephemera; a discussion of recording methods, manufacturing techniques, A&R policies, and business attitudes practiced by the parent firm; together with a cross-index of all artists and the pseudonyms used to cloak their identities."

Unfortunately, MacKenzie died before the book was finished but parts of it were published in jazz journals.

Sources:

Information in collection

Biographical Sketch written by Joyce MacKenzie.

HISTORICAL SKETCH

The Starr Piano Company and The Gennett Record Company

In 1872, a group of prominent Richmond, Indiana businessmen, headed by James M. Starr organized a company to manufacture pianos. The Starr Piano Company, as it came to be known, was the first piano company west of the Alleghany Mountains. The company incorporated in 1893 under the direction of Benjamin Starr, John Lumsden, and Lumsden's son-in-law Henry Gennett. Gennett served as company president and over the years his three sons were officers: Harry as vice-president and general manager; Fred as secretary; and Clarence as treasurer.

By 1912, the company was said to be the largest manufacturer of pianos in the world. With all factory facilities in Richmond, outlet stores were located in Birmingham, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Kansas City, Los Angeles, Nashville, New York, Portland, and San Francisco. The floor space in the factory covered more than twelve acres, with 600 employees on the payroll. An average of forty pianos a day were built. All parts and cases were manufactured in-house for grand, upright and player pianos, and the instruments received numerous awards for tone quality, case design, and construction.

In 1915, Starr entered the recording field with obsolete recording equipment and old master discs from a bankrupt firm in Boston. From 1915 to 1918, records were issued under the Starr label, but the company found that some independent dealers refused to carry the records because the name Starr was already strongly associated with pianos and phonographs. The label name was changed to Gennett in 1918 at the suggestion of Fred Gennett.

The following year, 1919, was the most profitable in the history of the Starr Piano Company and its subsidiary, the Gennett Record Company. The Gennett catalog was expanded in both classical and popular music discs, and Fred Gennett signed recording contracts with concert artists, speakers and popular figures. These early acoustically recorded discs contained items as diverse as speeches by William Jennings Bryan and members of the Ku Klux Klan; symphonic, band and sacred music; and physical culture exercises.

By 1921, the company had recording studios in Richmond and New York City, and pressings were done at the Richmond plant and by H.S. Berliner in Montreal. During the early 1920s the entire line of Starr products increased to an annual production of 15,000 pianos, 35,000 spring-driven phonographs, and 3,000,000 records.

Gennett Record Company is acknowledged as a pioneer and leader in supplying records to chain stores and mail order houses. Sears and Roebuck carried the Silvertone, Supertone, Conqueror and Challenge labels, and Gennett supplied Montgomery Ward as well. Gennett masters were released under more than 70 labels, including Bell, Black Patti, Champion, Decca, Gold Seal, Herwin, QRS, and Varsity. In 1916, Harry Gennett's business trip to England resulted in Gennett masters appearing on many English labels, including Winner, Guardsman, Coliseum, and Vocalion; Australian labels also used Gennett masters. Gennett masters were also leased or sold to Paramount, Vocalion, and OKeh.

The company entered the jazz market largely due to the efforts of Fred Wiggins, the manager of a Starr music store in Chicago. He scouted for artists to record for Gennett, "discovering" musicians like Gene Autry and the New Orleans Rhythm Kings. In 1923 jazz pioneers, including the New Orleans Rhythm Kings, King Oliver and his Creole Band, and Jelly Roll Morton came to Richmond to record and helped establish Gennett as a major jazz label. Younger and less established, jazz artists who made acoustical recordings at the Richmond studio included Bix Beiderbecke, Tommy Dorsey, and Hoagy Carmichael. In the New York studio, Louis Armstrong and the Red Onion Jazz Babies and other blues musicians recorded, along with popular dance bands of the day.

Gennett was possibly the first commercial record company to release ethnic music discs. In 1926, Fred Gennett arranged with resort chain owner Fred Harvey to make records of the Hopi Indians for the tourist trade. Gennett arranged for Dr. J. Walter Fewkes to record the Hopi discs at the El Tovar Hotel at the Grand Canyon, where elders of the tribe were invited to come record their traditional songs. Fewkes, Chief of the Bureau of Ethnology of the Smithsonian, was the first ethnologist to make phonograph recordings in the field when he made cylinder recordings of the music of the Passamaquody Indians in 1889. Even though the Hopi discs were not commercially successful, the recordings did preserve valuable and rare music; they were the last known acoustic recordings made by the company. After the company switched to electrical recording techniques, Gennett maintained its interest in ethnic recordings, as shown by its Maloof (Middle-Eastern) and Rayo Electrico (Hispanic) labels, as well as discs in Hebrew.

In 1926, all major phonograph producers, including Starr, introduced a new line with improved speakers and electric motors; improvements in sound recording soon followed. Microphones, invented by Emile Berliner, replaced the old acoustic horns. Gennett's first electrically processed record was released early in 1926, and a few months later the Electrobeam label was introduced. Most jazz Electrobeams were recorded at the Richmond studio, as was Gennett's "Race Series," which drew black musicians from Chicago. Very little jazz and very few black artists were recorded at the New York City studio after 1926.

Gennett Electrobeams were also recorded in Chicago, Birmingham, and St. Paul. The Birmingham Starr music store housed a temporary recording studio in August and September of 1927, where Southern blues and jazz musicians were recorded. Swedish, German and Polish folk music was recorded in St. Paul in September–November of the same year. Two recording trips were made to Chicago in November and December, 1927, and in February–April, 1928.

Even though Gennett released an extensive and varied catalog of musical genres on a variety of labels, sales declined from 1926 on. The Starr Piano Company operated the Gennett Record Company at a loss for a number of years. In December 1930, the Gennett Electrobeam label was withdrawn due to the financial pressures of the Depression. However, the Champion and Superior labels were continued. These were made from Gennett masters with pseudonyms replacing the artists' names, and were sold at three-for-a-dollar in chain stores. In 1932, Starr was forced to drop the Superior label, with the Champion label continuing until 1934, its catalog largely made up of hillbilly, old time, and Tin Pan Alley tunes. In 1935, Starr sold the Champion trademark to Decca,

and terminated its active studio recording. Decca continued to press the old Champion masters, selling them in the U.S., and in England on the Brunswick label.

Even though the Gennett Company had left the recording field, it continued to press records through the late 1940s. Joe Davis attempted to revive the Gennett label in 1944, but failed financially due to the poor quality of jazz that was released.

In 1928, the company entered the sound effects field; it proved to be its longest-lived line of recordings. Recorded on Gennett, Speedy Q and Syncro labels, the sound effects discs were first purchased by the Hollywood film industry for early non-synchronous "talking" pictures. When the film industry moved to synchronous sound on film, Gennett survived many of its rival sound effects companies by supplying sound effects for radio. Fred and Harry Gennett recorded many of the effects themselves, and Harry Jr. was still conducting a mail order sound effects business in 1952. Along with sound effects, Gennett produced specialized discs for skating rinks, and the Chapel series provided music for funeral homes.

In 1952 the long association between the Gennett family and the Starr Piano Company came to an end. The pressing equipment was sold to Decca, and was used for a number of years by Decca and Mercury. Harry Gennett, Sr., long president and general manager, died in 1952, as did Clarence, the treasurer. In 1981 many Starr and Gennett buildings were either torn down or gutted. Jazz buffs still visit the site, and a brick from the building where jazz greats recorded is highly prized.

The Gennett Record Company is important in the history of recorded sound in that many early jazz records were made by the company. Gennett was among the first to actively seek out and record black musicians and groups at a time when most studios still had a policy of "whites only," and to record "hillbilly" and "old time" music. The company is also important in the variety of genres it recorded and pressed, including jazz, blues, gospel, "old time," "hillbilly," "race," ethnic, classical, band, comedy, spoken word, skating and funeral music, and sound effects.

Source:

Biographical and Genealogical History of Wayne, Fayette, Union and Franklin Counties, Indiana. Chicago: The Lewis Publishing Company, 1899.

Fox, Henry Clay, Ed. *Memoirs of Wayne County and the City of Richmond, Indiana*, Vols. 1 and 2. Madison, WI: Western Historical Association, 1912.

Joslin, Gene(?). "Gennett Records: Two Impressions." *Joslin's Jazz Journal*, February 1982: 2; 8.

Kay, George W. "Those Fabulous Gennetts! The Life Story of a Remarkable Label." *The Record Changer*, June 1953: 4–13.

Kennedy, Rick. "Memories Fade as Starr Goes Down." *Joslin's Jazz Journal*, November 1984: 4.

SCOPE AND CONTENT NOTE

This collection reflects MacKenzie's interests as a jazz collector and represents his years of research on the Gennett Record Company. His work was to have resulted in a book entitled *Gennettics*. MacKenzie envisioned the book to be in two volumes of 750 pages each, containing the company's history, an artist cross-index, the master ledgers, and a label numerals section.

The collection is divided into nine series: 1. correspondence and interviews, 1957–1976; 2. research files, 1877–1975; 3. periodicals, newsletters, clippings and catalogs, 1917–1974; 4. master number and numerals ledgers, notebooks, lists and indexes, 1921–1942; 5. recording information cards, 1927–1929; 6. card file catalog by record label, ND; 7. interviews on cassette tapes, 1970; 8. thermofax and photocopies; and 9. artifacts, visual materials, and sheet music.

Much of the collection is in the form of loose research notes, but there are typewritten sections of what would have been his book. Since the collection was largely arranged by MacKenzie, it has been kept in his order and under his headings as much as possible. This means, for example, that all correspondence will not be located in the correspondence section, but is scattered throughout the collection. The same is true for master and other numerals lists, clippings, articles, legal documents, etc. To aid in the location of materials, they have been put in alphabetical or chronological order where appropriate within MacKenzie's arrangement.

Series 1 is made up of correspondence and interviews, 1957–1976, and is contained in boxes 1–2. The correspondence (1957–1976) includes items concerning MacKenzie's research on the Gennett Record Company, and correspondence to and from fellow collectors, hobbyists, and jazz scholars. It is arranged alphabetically by correspondent name and chronologically within each folder. The correspondence contains master and numerical lists, collectors' want lists, and correspondence with major jazz scholars, including George W. Kay and Brian Rust. The bulk of the correspondence dates from 1960 to 1965, and comes from around the U.S., England, Australia, South Wales, Denmark, Holland, and Japan.

The interviews (1961–1970), in box 2, are transcripts of interviews done mostly by phone, and are arranged alphabetically by name. Also included with the interviews are correspondence, lists of questions to be asked, and questionnaires to be completed by mail. All interviews are with Gennett family members or employees of the Gennett Record Company.

Series 2 holds MacKenzie's research files (1887–1975). These files are the bulk of MacKenzie's research for his book text on the company's history. Boxes 2 and 3 contain his research on various record labels affiliated with Gennett, and includes notes, clippings, legal papers, annual reports, correspondence, and master and numerical lists. Research about the Starr Piano Company and the Gennett family is in box 3, and includes early business and family correspondence, legal documents, and clippings and articles. Miscellaneous research files begin in box 3 and continue in box 4. Included are cylinder and disc machine catalogs and a phonograph instruction booklet, information on the Gennett company in Australia, law cases, royalties, notes on the Gennett ledgers and associated labels, articles, lists of Gennett employees, a scrapbook, and notes and diagrams for

the book. In box 4 is the typed book text, much still in draft form. It has been assembled here from other parts of the collection in Xeroxed copies; the originals have been kept in their original location as placed by the collector. The text is obviously incomplete, and represent the work done on the book at the time of MacKenzie's death.

Series 3 is made up of periodicals, newsletters, clippings and catalogs, 1917–1974. Boxes 4 and 5 contain periodicals and newsletters, some with articles about the Gennett Company or affiliated labels, photographs of labels, advertisements, and record lists. Others are of general musical interest. In box 5 are advance record bulletins and clippings from the *Talking Machine World* concerning Gennett and related labels. Boxes 5 & 6 hold miscellaneous clippings and catalogs. The clippings include "Gennettics" articles by MacKenzie, and miscellaneous clippings about the company. Catalog holdings include catalogs and pages from Montgomery Ward and Sears; record catalogs come from Gennett and affiliated labels.

Series 4 in boxes 6–10 is made up of master number and numerical ledgers, notebooks, lists, and indexes, 1921–1934. Most are typed copies, most likely intended to be used as part of the book text. Some are typed transcriptions of Gennett ledgers, while others are indexes compiled by MacKenzie. A few of the ledgers and notebooks are original or Xeroxes or photographs of originals. For more information on this part of the collection, see the following section.

Series 5 is made up of recording information cards, 1927–1929, and is in boxes 10 and 12. These have been kept in their original order; most follow chronologically, but some are out of order. The cards include the following information: song title, lab (master) number, take, catalog number, date recorded, artist, description (genre), composer, publisher, and royalty information. These are the original cards made during recording sessions.

Series 6 contains MacKenzie's card file catalog of record labels. It is in card file boxes 13–19, and are arranged alphabetically by record label. There are about 70 labels included, and all are either Gennetts or Gennett affiliates. MacKenzie set up the card file system to collect information on as many individual discs from each record label as possible. The cards include the following information: catalog number, artist, song title, Gennett master number, composer/lyricist/arranger, and name of artist and releases on other labels with catalog numbers.

Series 7 contains interviews on cassette tapes, 1970 and ND, in box 20. Included are interviews with Florence Gennett and six past Gennett employees. MacKenzie also put "library" information on the tapes, such as addresses, etc., read directly into the tape recorder from phone books, city directories, etc.

Series 8 in box 21, contains old Thermofax and Xerox copies. These were copied at the time of processing to preserve them. Even though the old Thermofaxes are brittle and decaying, they are still, in some cases, more readable than the new copies. The old copies will be maintained until they decay beyond a point of usefulness. They have been stored together, and are arranged in inventory order. The bulk of the old Thermofaxes and Xeroxes are from master number and numerical notebooks and lists, and record catalog pages.

Series 9 includes one artifact, negatives and copy photos of pages from the publication *Talking Machine World*, record labels, recording studio and equipment, Starr Piano and Gennett founders and staff, and five examples of popular sheet music.

Master Number and Numericals Ledgers, Notebooks, Lists and Indexes:

This section is to help clarify the information given in Series 4 of the collection. Made up of master numbers and numericals ledgers, notebooks, lists, and indexes, much of the content of Series 4 was intended to be used as part of the book text. Some are typed transcriptions of Gennett ledgers, while others are indexes compiled by MacKenzie. A few of the ledgers and notebooks are original or Xeroxes or photographs of originals. At the beginning of some of the ledgers, notebooks and indexes are instructions for their use, along with an explanation of the contents of the various columns. Following is some of this information, and similar information for items not explained by the collector.

Throughout this section, MacKenzie used two dating systems. The first is the familiar month and day arrangement: 4/28 is April 28, and will usually be found in a column with the year date at the top. The second system is a set of four or six numbers with no punctuation separating them: 0406 is April 6; 290701 is July 1, 1929.

Box 6 contains a numericals notebook of Gennett and affiliated labels, arranged alphabetically by record label. For each entry, MacKenzie lists the catalog number, the artist, and the Gennett master number, title and composer/lyricist/arranger for each side of the disc.

In boxes 6–7 are the Gennett New York and Richmond ledgers and notebooks. The Richmond ledger, early series, and the New York catalog of Gennett masters were intended to be a part of the book text and similar information is given for each ledger. MacKenzie notes that the matrix numbers were copied from the original ledgers, and do not represent a list of masters as they were cut. Instead, it is a register of the masters received in Richmond from New York. Information included is condensed from the original master sheets of 16 columns into the 10 columns on the typewritten page: 1. matrix (master) number and take; 2. date received from N.Y.; 3. made for (customer); 4. artist; 5. song title; 6. matrix (master) number of the "mate" on the original Gennett issue; 7. musical and mechanical quality of the take expressed numerically (I, II, etc.); 8. and 9. catalog number; 10. monetary reference, probably the money paid to the artist for the take.

The New York and Richmond masters notebook (1922–1924) was transcribed from typewritten log sheets in the Richmond office, and was probably compiled by George A. Blacker. It probably was not to have been included as part of the book text, and contains less information than above: name of artist, master number, take number, date and title.

Box 7 contains a number of master, numerical and other notebooks and lists, 1923–1934. The Gennett numericals for the 3000, 6000, and 7000 series gives the catalog number, artist, and side with the Gennett master and take number, song title, and composer/lyricist/arranger. It is difficult to tell if this was to have been part of the book. The Gennett numerical ledger for the GE 3400–3412 and GE 6000–6264 series, 1926–1927, was copied from the original ledger sheets. Arranged in five columns, the typewritten information includes 1. catalog number and release date; 2. matrix

(master) number; 3. label and catalog (?) number; 4. artist and song title; 5. cut-out date. A Gennett masters list from Richmond gives the master and take number, date, artist, instrumentation, title, and the various labels with catalog numbers under which the master was issued.

Continuing in box 7, a Gennett masters notebook (1–2900 series, X, BEX, WEX, and GEX) gives the master number and take, date, artist, song title, instrumentation, and the various labels with catalog numbers under which the master was issued. The Gennett master number notebook of theater and sound effects includes for the theater list the catalog number, type of musical group or sound effect, the master number, and title or description of the effect. The sound effects list contains the catalog number, the title or description of the effect, and the master number for each side. The Gennett master numbers by artist is arranged by artist name. Under each name is listed the real name if a pseudonym, master number, title, and other discs made from the master, including the pseudonym, label, and catalog number. The composer/lyricist/arranger list for the X141–X687 and GEX688–GEX1486 series gives the matrix (master) number and artist name only. Miscellaneous lists include sound effects, the chapel series, Gennett rejects, master and take number by genre, Gennett masters on Australian records, X series recording dates, a master and take list for the 12000 series, and loose ledger sheets found in with the recording information cards.

Box 8 holds an artist cross-index notebook, arranged alphabetically. MacKenzie intended to include this as part of the book text to help solve the mysteries created by Gennett's practice of using artist pseudonyms when a Gennett master was released under another label. It includes real names as well as pseudonyms for individual artists and groups, along with the label name and catalog number. Also in box 8 is a Xerox copy of an original Gennett master ledger, 13000 and 14000 series, and miscellaneous pages from a 1926 master ledger. The ledger pages give the master number, the date received from New York, made for (customer), title of song, description (genre), master test, shells ordered, catalog number, and remarks.

The collection also contains in manuscript boxes 8 and 9, photographs of Gennett ledgers (it is unclear if this is more than one ledger). The ledger numbers run from GE14239 to N19997, and N63137 to N63289. The photographs are stored according to different sizes and to aid in keeping them in their proper numerical order, numbers have been put in parentheses on the folders and in the inventory. It appears that the photographs were made from a microfilmed copy of the ledger(s), which explains the poor quality of the reproduction of some of the ledger pages. The last two folders in this section are Xeroxes of the ledger pages.

In OM 133 (folders 1–2) is an original Gennett master ledger from ca. 1926 to ca. 1934, and runs from approximately the 300 to the 19000 series. The ledger sheets contain the following information: lab (master) number, factory number, title, and type (genre); information for the Gennett catalog includes artist, release date, and catalog number; and information for the stencil catalog includes the label and catalog number, release date, and reference number. Also included are pages from a 1927 master ledger containing the 12000–19000 series.

Boxes 9–10 contain numerical, master and other number notebooks and lists for record labels affiliated with Gennett. They include notebooks and lists for Canadian Compo, Champion, Varsity, ACO, Grey Gull, Herwin, Okeh, Vocalion, Decca and Paramount. Much of the same information given for the Gennett ledgers, notebooks, and lists is included here.

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4/19/1928–5/31/1928

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Box 11, Folder 1

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2/2/1929–4/1/1929

Box 11, Folder 3

Aug.–Oct., 1927; n.d.

Box 11, Folder 4

July–Aug., 1927; n.d.

Box 11, Folder 5

July–Nov., 1927; n.d.

Box 11, Folder 6

1927–1928; n.d. (various dates)

Box 12, Folder 1

1927–1928; n.d. (various dates)

Box 12, Folder 2

1928; n.d. (various dates)

Box 12, Folder 3

1928; n.d. (various dates)

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ACO Australia 2000 (GA20002–GA20044)

Box 13

Angelus 3000 (3020–3350)

Box 13

Apex Canada 700 (729–792)

Box 13

Beacon (7003)

Box 13

Bell (568–617)	Box 13
Bell (1165–1191)	Box 13
Beltona (945–1272)	Box 13
Black Patti (8001–8055)	Box 13
Broadway 5000 (5000–5111)	Box 13
Broadway 8000 (8143–8248)	Box 13
Buddy (8001–8070)	Box 13
Challenge 100 (101–199)	Box 13
Challenge 200 (200–271)	Box 13
Challenge 300 (308–398)	Box 13
Challenge 400 (400–431)	Box 13
Challenge 500 (501–506)	Box 13
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Champion 50000 (50010–50069)	Box 13
Champion 15000 (15001–15249)	Box 13
Champion 15000 (15250–15999)	Box 14
Champion 16000 (16000–16451)	Box 14
Chantal De Lux (808–934)	Box 14
Chapel 500 (500–519) (N18456–18596)	Box 14
Sonny Clay (22–23)	Box 14
Clifford (5121–5331)	Box 14
Coliseum (1869–2052)	Box 14
Conqueror 7200 (7235–7277)	Box 14
Joe Davis (5000–7000)	Box 15

Decca 5000 (3832; 5348–5927)	Box 15
Decca 7000 (7137–7428)	Box 15
Decca Australia (X1090–X1270)	Box 15
Domino Canada (21549–21565)	Box 15
Duophone B-5100 (B5132–5152)	Box 15
Electron (5005–5106)	Box 15
Embassy (9242)	Box 15
Fireside Melodies (N19999; N20061)	Box 15
Gaiety (P113–P122)	Box 15
GE Skating Rink (9000–9017)	Box 15
Gennett 2000 (2020)	Box 15
Gennett 3000 (3001–3412)	Box 15
Gennett 4000 (40305)	Box 15
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Gennett/Joe Davis 5000 (5003–5008)	Box 15
Gennett 6000 (6000–6849)	Box 15
Gennett 6000 (6850–6999)	Box 16
Gennett 7000 (7000–7322)	Box 16
Gennett 1200 (1202)	Box 16
Gennett S.E. (Sound Effects) (1001–1357)	Box 16
Gennett Australia (6102–6111)	Box 16
Gennett Bell (600–609)	Box 16
Golden Tongue (174)	Box 16
Guardsman (1864GV–2121GV)	Box 16
Herschel 2000 (2001–2021)	Box 16
Herwin (92001–93031)	Box 16

Herwin 55000 (55001–55008)	Box 16
Herwin 75500 (75501–75581)	Box 16
Iragen (IG-29-10; IG-29-02)	Box 16
Kildare (B207; B217)	Box 16
Lyric (3329–3331)	Box 16
Meloto (S-1668)	Box 16
Meloto Canada (93083)	Box 16
Melotone Canada 45000 (45000–45262)	Box 16
Montgomery-Moore (2 cards; no numbers given)	Box 16
Montgomery Ward (4900–8099)	Box 16
Old Cabin (N18987–N18991; no #)	Box 17
Paramount 3000 (3138–3299)	Box 17
Paramount 12000 and 13000 (empty-may be in unidentified cards)	Box 17
Paratone (1 card giving history of company)	Box 17
Personal 20000 (20015–204000; no #)	Box 17
Keith Prowse (K101)	Box 17
QRS (7016–7075)	Box 17
Rainbow (1119–1130)	Box 17
Rayo Electrico (40101–40329)	Box 17
Regent (1075)	Box 17
Rex (9457–9462)	Box 17
Savoy (500–504)	Box 17
Scala (761–811; no #)	Box 17
Silvertone 3000 (3010–3129)	Box 17
Silvertone 3500 (3500–3590)	Box 17

Silvertone 3800 (3801–3864; 4008–4019)	Box 17
Silvertone Autographed 4000 (4001–4005)	Box 17
Silvertone 5000 (5001–5503; 5663–5697)	Box 17
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Starr Australia (707)	Box 18
Starr Gennett (23019–23083)	Box 18
Superior 300 (300–390)	Box 18
Superior 2500 (2501–2839)	Box 18
Supertone 9200 (9000–9999)	Box 18
Theater Use (0101–0226)	Box 19
Universal 4000 (4000–4118)	Box 19
Unknown (Champion?) (30019–33072)	Box 19
Unknown (16452–16832)	Box 19
Unknown (12678–13092)	Box 19
Varsity 5000 (5090–5143)	Box 19
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Vaughan (975–1850)	Box 19
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Louis Armstrong recordings, various labels (mostly OKeh, Parlophone, Vocalion)	Box 19
Miscellaneous Historical Notes	Box 19
Trade Publications	Box 19

Branch Office Data	Box 19
Who's Who	Box 19
Trademarks	Box 19

Series 7: Cassette Tapes-Interviews, 1970, n.d.

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Joe Geier #2, C-60 Cassette, n.d.	Box 20
Joe Geier #3, C-60 Cassette, n.d.	Box 20
Joe Geier #4, C-60 Cassette, n.d.	Box 20
Florence Gennett #1; Library 2, C-60 Cassette, n.d.	Box 20
Florence Gennett #2; Clayton "Jack" Jackson #1, C-60 Cassette, n.d.	Box 20
Library #3 and "Tag" Taggart Pt. 1, C-60 Cassette, n.d.	Box 20
Robert Thompson, C-60 Cassette, 1970	Box 20

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Buddy Label (see also Box 2, Folder 17)	Box 21, Folder 2
Gold Seal Label (see also Box 2, Folder 19)	Box 21, Folder 3
Herwin Label (see also Box 2, Folder 21)	Box 21, Folder 4
Paramount Label (see also Box 2, Folder 22)	Box 21, Folder 5
"The Paramount Story" (see also Box 2, Folder 23)	Box 21, Folder 6
Phonograph Catalog (see also Box 3, Folder 17)	Box 21, Folder 7
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Box 5, Folder 17: Clippings, Misc. Articles	Box 21, Folder 10
Box 5, Folder 18: "Gennettics" Articles by MacKenzie	Box 21, Folder 11
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Box 6, Folder 2: Wards and Montgomery-Wards Record Catalog	Box 21, Folder 13
Box 6, Folder 6: Van Dyke Record Cat.; Misc. Catalog Pages	Box 21, Folder 14
Box 6, Folders 26 & Box 7 folders 1–3: Gennett N.Y.C. Master Numbers Ledger	Box 21, Folder 15
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Box 9, Folder 19: Champion Master #s Notebook, 15000 Series	Box 21, Folder 19
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Series 9: Artifact, Copy Negatives, Photographs, and Sheet Music

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"Columbia Disc Record; You'll Remember Me"
pin with title on front of disc; back with address of
"Columbia Phonograph Co." in New York, Chicago, and
San Francisco.

Talking Machine World, 1925
[some pages from the magazine]

CONTAINER

Artifacts: R 1033

35 mm Acetate Negatives:
Images 1–20
Bin 1, Envelope 1
Stored with color photos:
Box 1, Folder 18

Talking Machine World, 1926
[some pages from the magazine]

Talking Machine World, 1927
[some pages from the magazine]

Record Labels A:

Aco
Angelus
Apex
Apollo

Record Labels B:

Bell
Beltona
Broadway
Buddy

Record Labels C:

Challenge
Champion
Chantal
Chicago Record Co.
Clifford
Coliseum
Conqueror
Crown

Record Labels D:

Decca

Record Labels E, F:

Embassy
Fireside Melodies

35 mm Acetate Negatives:
Images 1–10
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Stored with color photos:
Box 1, Folder 18

35 mm Acetate Negatives:
Images 1–11
Bin 1, Envelope 3
Stored with color photos:
Box 1, Folder 18

Color Photographs:
Box 1, Folder 1

Color Photographs:
Box 1, Folder 2

Color Photographs:
Box 1, Folder 3

Color Photographs:
Box 1, Folder 4

Color Photographs:
Box 1, Folder 5

Record Labels G:

Gaiety
Gold Seal
Golden Tongue
Gospel Trumpet Co.
Guardsman

Color Photographs:
Box 1, Folder 6

Record Labels G:

Gennett

Color Photographs:
Box 1, Folder 7

Record Labels H:

Health O Quality Products Co.
Herwin

Color Photographs:
Box 1, Folder 8

Record Labels I & L:

International Phonograph & Record Co.
Iragen
Irish Music House
Lyric

Color Photographs:
Box 1, Folder 9

Record Labels M:

Maloof
Meloto
Melotone
Minerva
Montgomery-Moore
Montgomery Ward

Color Photographs:
Box 1, Folder 10

Record Labels O, P, Q:

Old Cabin Co., Inc.
Paramount
Paratone
Perfect Circle Radio Program
QRS

Color Photographs:
Box 1, Folder 11

Record Labels R:

Rainbow
Regent
Rex

Color Photographs:
Box 1, Folder 12

Record Labels S:

Savoy
Scala
Silvertone
Starr
Superior
Supertone

Record Labels V:

Varsity
Vaughan
Vocalion

Record Labels:

"Only the Blood" sung by Rev. E.S. Weidman
"Beagle Hound"
"Test Record. The Compo Co."
"Test" label

Record Labels:

[161 color negative images of various record labels]

Recording Process Equipment:

Slides 1–20

[Recording machines]

Gennett Recording Laboratories truck

Men recording sound effects

Exterior views of Gennett Studio

Hopi Indian recorded by J. Walter Fewkes and Gennett at
the Grand Canyon

Employee with stack of disks

3 unidentified people by a lake

Color Photographs:

Box 1, Folder 13

Color Photographs:

Box 1, Folder 14

Color Photographs:

Box 1, Folder 15

35 mm Acetate Negatives:

Bin 1, Envelopes 4–12

Stored with color photos:

Box 1, Folder 18

Color Photographs:

Box 1, Folder 16

Photographs, Folder 1

120 mm Acetate Negatives:

Envelope 1, 2 negatives

Stored with color photos:

Box 1, Folder 17

Photographs, Folder 2

120 mm Acetate Negatives:

Envelope 2, 17 negatives

Stored with color photos:

Box 1, Folder 17

Gennett family members
Henry Gennett residence

Photographs, Folder 3

120 mm Acetate Negatives:
Envelope 3, 3 negatives
Stored with color photos:
Box 1, Folder 17

Starr Piano Company Founders
[Starr Piano Company views of plant 1872, 1890, 1906]
[Starr Piano owners and employees with award 1893]
[Starr Piano store front with Henry Gennett]
[Starr Piano salesrooms, Richmond, Ind.]

Photographs, Folder 4

Two photos of Ken Hulsizer from his correspondence

Photographs, Folder 5

Title: "Kentucky's Way of Saying ' Good Mornin' "
Composer: Van Alstyne,
Lyricist: Kahn
Date: 1925

Printed Collections:
Sheet Music

Title: "My Blue Heaven"
Composer: Donaldson
Lyricist: Whiting
Date: 1927

Printed Collections:
Sheet Music

Title: "Waiting and Longing"
Composer: Treadway
Lyricist: Harwell
Date: 1929

Printed Collections:
Sheet Music

Title: "For You"
Composer: Burke
Lyricist: Dubin
Date: 1930

Printed Collections:
Sheet Music

Title: "Sleepy Little Cowboy"
Composer: DeMetrius and Collins
Date: 1951

Printed Collections:
Sheet Music