

# AUCTION CATALOGUE

2018-2019



CLASSICAL VOCAL and INSTRUMENTAL 78s

PERSONALITY and CURIO 78s

Vertically Cut PATHÉ and EDISON DISCS

CYLINDERS

CLASSICAL VOCAL LPs

BOOKS, CATALOGUES, OPERA SCORES

HISTORIC MASTERS 78s

CDs

LPs

**AUCTION CLOSES THURS., 5 p.m. EST, JANUARY 3, 2019**

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*website:* [holdridgerecords.com](http://holdridgerecords.com)

Dear Collectors,

The records listed come from my own and purchased collections. While there may be the occasional good fortune of seeing repeated copies of records from year to year, these are usually the result of new collection purchases and are not the same items recycled. About 80% - 85% of each catalogue's listings sell.

You'll find a **large** number of records graded "just about 1-2". These are records in virtually **mint** condition, just as you would have expected to find them had you visited a record store 65 - 115 years ago. These should provide excellent opportunities in upgrading or filling in gaps. The large number of mint "Z" pressings come from a Victor Library collection that had been untouched and was carefully stored for over seventy years.

Most of the artist information I provide comes from various reference works, old magazines, newspapers, books, the Internet, and so on. As this is not scholarly research I haven't footnoted. It is simply intended to provide some information that might not be readily available or that is colorfully interesting and hopefully mostly correct. I apologize to any authors who might find their words herein uncredited. Corrections of errors and additional material are *always* appreciated.

Those who do not bid this year but who would like next year's printed catalogue (it will also be available on the Internet: [www.holdridgerecords.com](http://www.holdridgerecords.com)) **must** request it and include \$8.00 in the U.S. or \$25.00 overseas to cover postage and printing costs. This will be refunded if your winnings total over \$100.00.

I'm occasionally asked about minimum bids. Generally speaking, I find that items tend to sell from the cited minimum to several times (occasionally many times) above the minimum bid figure. The best advice I can offer is to **bid whatever the record is worth to you**. If it sells for more than you would care to pay for it, then you will not be disappointed. At least this is the philosophy I have adopted for myself in bidding on other lists. I'll try to bring any bid in line that might have soared above the competition, although I have no mechanical (computerized) way of doing this. However, **do not** bid with this thought in mind. With so much competition, one person's treasure is often another person's treasure as well.

Grading is, of course, in the eye of the beholder. I should mention, however, that I quite literally go through *tens* of thousands of records annually to provide you with each year's catalogue. I simply avoid listing anything other than *very* fine copies excepting, of course, especially scarce, rare, or otherwise unusual discs. This explains why you will find **so many items graded in first-rate condition**. If you haven't purchased from me before, I feel safe in saying that **what you see described is what you will see when the record arrives**. At any rate, you have an **unconditional, money-back guarantee**.

Of course with the wealth of material these auctions provide, I can quite understand that on occasion bidders may win more than would be comfortable to pay for in one lump sum. **I'm always glad to arrange convenient terms**. If you find this necessary, I'll be glad to accept whatever is convenient for you (as long as payments are completed within the year).

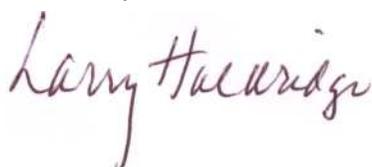
The most unfortunate situation is that in dealing with so many collectors I cannot be as personal in letter writing and contact as I would like. I'm always very pleased in hearing from you and receiving your kind remarks, criticisms and helpful information. If I fail to reply (particularly around auction closing and record packing time), I hope you'll understand that I'm not being rude (at least not intentionally). This is, generally speaking, a one-person operation. Although I do have greatly appreciated (really invaluable) assistance at proofreading and pulling the records from stock when it comes time to ship, I basically fill all positions myself: manager, secretary, typist and packer.

**U.S. postal rates have risen yet again.** It would be a savings to overseas collectors if you are able to combine shipments with friends in your area. **If this is the case, please remind me of this both when you bid and when you submit payment.** All orders **within** the U.S. will be shipped via **Media Mail, the least expensive method** (which now includes Delivery Confirmation to trace the parcel) **If you prefer Priority Mail, please let me know when you submit your bids.** Please check the postage when your parcel arrives. **If I have overcharged**, let me know and I'll make note of the credit toward next year's catalogue or refund the amount, as you prefer.

I of course do **purchase collections and occasionally sell on consignment specific rarities**. If you have or know of a collection that is or will be available, information would be greatly appreciated. I believe I would offer the best terms/amounts. Obviously many of the records I list come from collectors or estates and I'd say all of my transactions have provided you with interesting records and the former owners with fair remuneration and the pleasure of knowing that their records will circulate to others who will equally appreciate them.

Thanks again. Happy hunting!

Cordially,



**BIDS MUST BE RECEIVED ON OR BEFORE THE CLOSING DATE:  
Thursday, January 3 (5 p.m., EST), 2019.**

I would **strongly** suggest that overseas **postal** bids be sent early in December. Air Mail service can vary from a few days to a few weeks. Letters from the west coast (U.S.A.) *can* take as long as from one to two weeks. You may **FAX** [631-691-5207] or **E-Mail** [larhold@bway.net] at any time of day or night. If **you e-mail, you should receive a confirmation from me within a day or two that your bids have been received**. Telephone calls [631-598-2409] will be accepted weekdays from 10:00 a.m. until 5:00 p.m., Eastern Standard Time only. Please make use of the answering machine if necessary if you call at another time, being sure to mention your name and the information **clearly**. If a return call is required, please leave your telephone number. If possible, **please** attend to fax and e-mail dispatches **prior** to the last day. Last year (again) some forty bid lists arrived the final day, considerably slowing down the closing and billing process. **PLEASE DOUBLE-CHECK YOUR BIDS** to be sure you are actually bidding on the items you want. There are a few mixups each year by collectors misreading order numbers and therefore placing bids on incorrect items.

**PAYMENTS** are due within thirty days following the closing of the auction. Should your winning bids be beyond your budget or otherwise inconvenient, extended payments will be willingly accepted. These can be arranged as is comfortable for you. Billings will be mailed within ten days of the auction closing (likely, however, on Jan. 8<sup>th</sup>). Postage and packing charges are estimates. If it turns out that your costs exceed the actual postage by more than \$3.00 (the estimated cost of the packing materials involved), please advise when the parcel arrives and you will be credited or refunded the difference, as you prefer. Note that the U.S. postal system no longer provides surface mail out of the country so *all* non-domestic parcels will *have* to be sent via Air Mail (with resultant costs). Please keep this in mind when bidding. Unfortunately, **I do not have credit card facilities**, so payment must be in **check, draft, money order, or cash** (if cash, via Registered, Certified, or Express mail for safety). The Internet **PayPal** system is also fine (in this case with an additional 3.5%, please, to cover their charges to me), as well as Western Union Moneygram. Direct bank account transfers are also acceptable as long as **all** fees are prepaid. **This must include an additional \$15.00 which is levied to me once the payment reaches my account**. All required account and transfer numbers will be included on an information sheet sent with your billing should you prefer to pay via direct bank account transfer.

**HOW TO FIND IT.** Items have been grouped in sections [see the contents listing further on], but as there are “crossover” items, it would be wise to investigate the list thoroughly. The larger groups have been alphabetized, but please notice that **my catalogue numbers are not in numerical sequence**. You are not missing pages as long as the page number sequence is accurate.

**RESULTS OF YOUR BIDS.** Confirmation as to what you’ve won (i.e. the bill) or if you haven’t won anything should be in the mail by Monday, January 9<sup>th</sup>. **Please** do **not** call regarding your final results unless there is some emergency. It only slows things down for everyone.

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## **GRADING**

Please note that the grading given includes *both* sides of a double-face record unless otherwise indicated. Specific side problems are indicated. Many items have appropriately high gradings as I am selective as to what is listed. I can assure you that the condition indications are realistic and, if anything, tend to the conservative rather than the optimistic. I like to “fine tune” the grading as much as possible, so you’ll frequently see “just about”, “conservative”, or other such descriptions.

- 1.** A sealed LP record.
- 1-2.** **Top condition 78, as new.**
- 2.** A very fine copy, a few light rubs or marks. No needle wear (unless otherwise described).
- 2-3.** Some rubs, marks, non-sounding blemishes. No needle wear (unless otherwise described).
- 3.** Heavier rubs, marks, non-sounding blemishes. An “average” copy. Please note, however, that records in this and the above categories should not have needle wear unless “greying” (LGTs) is indicated.
- 3-4.** Light sounding wear (greying), rubs. Records in this category and below *will* have sounding defects unless otherwise indicated.
- 4.** Sounding wear, rubs, marks.
- 4-5.** Wear, rubs, marks.
- 5.** Obvious sounding wear, heavy rubs, marks.

**5-6.** Heavy wear, rubs, marks.

**6.** Quite dreadful looking. Such items are listed only if particularly rare or if the playing condition is better than the appearance would indicate.

Please remember that as with beauty, grading is in the eye of the beholder. Two people grading the same record could easily come out with different ratings, even when the same grading scales are used. Those who have dealt with me in the past will know that what they receive will agree with what has been described. You don't want to be bothered by returning records and I don't want to bother with the packing, paper work and refunds involved, so I *try* my best to grade accurately. Of course if there are *any* errors on my part, the customer is *always* right and an adjustment will *immediately* take place.

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**All** cracks, digs, nicks, ticks (i.e. tiny nicks), needle runs, or other forms of damage are described and are not part of the above grading. There should be no unpleasant surprises. As explained above, I take pride in the accuracy of the grading and all records are guaranteed to be as listed. If I have erred, money will be quickly (and cheerfully) refunded. My "almost" or "just about" qualification indicates that the record is much closer to the category cited than the category below it. "Cons." (conservative) would be basically between the listed grading and the next higher.

**THE FOLLOWING ABBREVIATIONS** have been used to facilitate grading: **NR**=needle run [or **NS**=needle scratch], **TN**=tiny nick (possibly one or two light sounds), **SN**=small nick (a few light sounds), **ND**=needle dig (a few heavier sounds), **LSS**=light *superficial* scratch (likely non-sounding), **scr.**=scratch, **TB**=tiny pressing bump (one or two light sounds possible), **SB**=small bump (a few light sounds possible), **PB**=pressing bump, **PC**=pressure crack (hair crack on one side only, usually not sounding), **MGT**=minor grey trace (light needle wear, *likely superficial*), **LGT**=light grey trace (needle wear, *likely sounding*), **flake**=small chip from rim one side only (non-obtrusive unless described otherwise), **chip**=piece missing from record (both sides). In addition, **gen.** = generally, **lt.**=light, **abt.**=about, **cons.** = conservative, **elec.** (or **el.**)= electrical, **RR**=re-recording (not pressed from an original stamper), **ULC**=under label crack, **crk.**=crack. **EE**=early electrical recording (acoustical style label). **SS**=Single-sided. **VrBk**=decorative "etched" Victor (or HMV) back.

**AS LABELS ARE OF CONCERN TO SOME COLLECTORS**, listings can be presumed to have no label damage unless indicated. Many European and South American records were issued with affixed royalty stickers and original dealer labels. As these are, in essence, a part of the original production, they are not mentioned. In the case of stickers added later (usually for filing purposes or in indicating a later vendor), the designation **lbl. stkr.** will be found. Labels bearing index marks written on the label (usually a letter for album and a number for sleeve) or other short bits of writing are cited by the abbreviation **IMs**. HMV records imported by Victor in the mid-'20s often have a "Special Record" sticker covering the HMV logo. These are designated as **SR**. In addition, **Vr**=Victor label, **Vla**=Victrola label, **VrBk** (or **VlaBk**)=Victor (or Victrola) back [decorative "etched" back on otherwise blank side], **Pats.**=Victor label with Patents information at bottom followed by the date [pressed 1909-1913], **GP**=Grand Prize label (pressed 1905-1908) followed by the reverse sticker date (please refer to Michael W. Sherman's highly recommended "The Collector's Guide to Victor Records" for a complete color display and description of Victor labels); **Col.**=Columbia, **B&S**=early Black and Silver Columbia label [1902-1906], **TC**=Tri-Color "Symphony Series" U.S. Columbia label [1907-1923], **Flags**=silver or gold Columbia lbl. with two flags (1924 through early 1925), **VT**="Viva-Tonal" electrical Columbia label [1926 to app. 1932]. **EE** = an early electric issue bearing an acoustic style label. **VdP** = Voce dal Padrone. **VdSM** = La Voix de son Maître. "**Late VdP**" refers to '50s *Voce dal Padrone* pressings (non-laminated, usually of particularly good quality shellac). If there is *anything* not clear in the listings, please don't hesitate to request further information (the sooner the better). Late pressings in general are usually produced with superior shellac.

**VINYL PRESSINGS.** Over the years, a number of special pressings have been made using differing sorts of flexible material, ranging from "Vitrolac" by RCA in the early 1930s, various types of plastic or vinyl in the 1940s-'70s through recent *Historic Masters* issues. I've made no attempt to differentiate and have called all such pressings "**vinyl**". "Red Vinyl" are mostly pressings tested by Victor in the late 1940s with their Heritage Series in mind. For most of these, no more than three pressings were made (according to the late Will Graham, who was in charge of this project).

**HOW MUCH SHOULD I BID?** The amounts given for the items are **bidding starting points**. Bargains are indeed possible, but as there are many bidders, I would suggest keeping in mind a realistic offer for items *particularly* sought. *All* bids (on or above the minimum figure), however, will be accepted and are *very* much appreciated. I keep the minimums at the lowest practical figure, even considering the outstanding condition of most and rarity of many of the offerings, so that all items will find new homes. The end result is that from 80% to 85% of the items listed do sell. As to the condition, I select for the list the most interesting and/or best copies of the thousands of records I see each year. I am therefore *not* being optimistic in the grading. In the case of multiple listings of the same record, EITHER/OR bids will be accepted (so you won't win more than one copy of the same item). Otherwise **only unit bids should be entered**. My computer program cannot accept group bids.

**ANY QUESTIONS?** If anything on the list is not clear or if you have any questions, please don't hesitate to e-mail [larhold@bway.net] or telephone [1-631-598-2409, **10:00 a.m. to 5:00 p.m.** weekdays].

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**PLEASE USE CARE** in being *sure* that the number you include on your bid sheet is actually the item you want. Adding the artist's name and the record catalogue number may help should I spot something that appears to be odd, although I can't check each of your bids beyond my catalogue number. **This will have to be your responsibility.** If you require specific additional information regarding any particular listing, please do let me know (the sooner the better). I'll be happy to assist in any way I can to further make any listings as clear as possible if I have not done so already. If you are preparing a bid list, I'd suggest also listing the catalogue page numbers so that you (and I) might find easy reference to specific items if needed. Your winning, computerized statement will place the items you win in numerical sequence.

Please, when possible, **send bids earlier rather than later. In case of tie bids, the earlier would be the winner.** Early replies also prevent a backup at the list closing time. **IN E-MAILING YOUR BIDS, head your message AUCTION BIDS so your mail won't be lost when junk mail is deleted or if the bids end up erroneously in my "junk mail" folder.** If you send two copies of your bid list for any reason, please indicate both as "duplicate copy" so I don't enter the items twice.

## COLLECTORS' MART

**THE RECORD COLLECTOR** (magazine), Larry Lustig (editor), 111 Longshots Close, Chelmsford, Essex, CM1 7DU, England, U.K. Phone: 011-44-1245-441661. E-mail: larry.lustig@therecordcollector.org. Rates: £31 (U.K.); £35/€44 (Europe); \$72/£52 (US/rest of world). The world's leading journal devoted to classical vocal collecting. Invaluable discographies, articles and reviews. CDs produced for the subscribers. **A genuine "must"** for the serious vocal collector. WEBSITE: [www.therecordcollector.org](http://www.therecordcollector.org)

**CDs, BOOKs, LPs, 78s.** If it is recorded or printed and of interest to collectors, **NORBECK, PETERS & FORD** are sure to have it in their *huge* stock. In addition to periodic lists including all important CD issues related to historical performances and the latest in books, they have an extensive inventory of LPs as well as **current and out-of-print books on music and musicians.** **NORBECK, PETERS & FORD**, 59 Congress Street, Saint Albans, VT, 05478-1611. Fax: 1-888-819-4831 (24 hours), Phone: 1-802-524-7673 or 1-800-654-5302 (10 a.m.- 5 p.m. EST, Monday-Friday); E-Mail: [norbeckpetersford@gmail.com](mailto:norbeckpetersford@gmail.com); Web Site: [www.norpete.com](http://www.norpete.com). Their *excellent* Website and extensive catalogue feature many CDs and books **impossible to find elsewhere.** **Their service is extraordinarily prompt.** **IN ADDITION, NORBECK, PETERS & FORD** provide an inventory of **thousands of excellent instrumental, vocal, popular & spoken-word 78s**, all alphabetized and in numerical order so they are able to fill special requests within minutes. **They have my highest recommendation.**

**MORE 78s.** The **78 CLASSICAL GALLERY** is a **new** record auction website featuring classic vocal, instrumental, orchestral and personality 78s via annual internet auctions. The auction dates in 2018 will be **15 March** and **15 July.** For notification and details of these upcoming events, sign up at [78classicalgallery.com](http://78classicalgallery.com).

Among the leading dealers in **MUSICAL AUTOGRAPHS AND PHOTOGRAPHS** issuing catalogues I might point out noted artist, author and reviewer **Harold Bruder** (211 West 56<sup>th</sup> St., Apt. 24-C, New York City, NY 10019. Fax/phone 212-315-1909, E-Mail [DELLAN580257058@aol.com](mailto:DELLAN580257058@aol.com)) who issues lists of early programs, photos, autographs, books and so on.

Long active in the autograph field is **Joyce B. Muns**, 1162 Shattuck Avenue, Berkeley, CA 94707. E-Mail: [jbmuns@aol.com](mailto:jbmuns@aol.com). Her lists include a variety of music-related autograph material.

To add another Website sure to be of interest, I would suggest **Tamino – Opera & Classical Music Memorabilia** at [www.operacollectors.com](http://www.operacollectors.com). They deal in Opera, Classical Music, Ballet, Flamenco and Tango autographs, vintage programs, etc.

**CD FANS.** You know the rave reviews given **Ward Marston** for his transfers for various companies, notably *Romophone* and *Naxos*. His own company, **Marston**, has produced and continues to produce many CDs of *exceptional* collector interest (vocal, instrumental, and spoken word) and also has fascinating projects scheduled for the future. Anyone desiring further information can view the **Marston** website ([www.marstonrecords.com](http://www.marstonrecords.com)) or write to **Marston, 206 Cheshire Circle, West Chester, PA 19380.** Their CD issues can be purchased directly or via Norbeck, Peters & Ford.

## COLLECTORS' MART

**MAINSRING PRESS** is the source for *invaluable* publications for collectors. The remarkable books by Dr. John R. Bolig document the **Victor Red Seal** acoustics, the **Purple and Blue** labels, as well as the **Black** label. Other of the many Mainspring publications include *The Edison Discography, 1926-29* by Raymond R. Wile and Allan Sutton's *American Stage Performers*. I refer to one or another of the important Mainspring Press publications daily. I'd **strongly** suggest visiting their Website: [www.mainspringpress.com](http://www.mainspringpress.com). Mainspring Press, 9230 S. Buttonhill Court, Highlands Ranch, CO 80130-4421.

**SOUND RESTORATION**. Being one of the world's leaders in sound restoration, **Seth Winner (Seth B. Winner Sound Studios, 2055 Whalen Avenue, Merrick, NY 11566-5320)** would be a likely person to contact for any work you require in this area. His projects have included work for the New York Philharmonic, the Metropolitan Opera, Sony, BMG (The Toscanini Collection), the United States Jussi Bjoerling Society and the annual VRCS CDs, enjoyed by collectors worldwide, to mention a few. In addition, Mr. Winner is the exclusive U.S. distributor for the Keith Monks record cleaning machine. For information, contact Mr. Winner at the above address or via e-mail ([SethBWinner@optonline.net](mailto:SethBWinner@optonline.net)), fax (516-771-0031) or voice (516-771-0028).

**VIDEO and CD TREASURES**. If you collect videos and CDs of great artists of the past, you'll certainly wish to investigate the DVDs and CDs issued by the **BEL CANTO SOCIETY, INC.** Prices are very reasonable (there are even occasional sales) and the product quality is excellent. The easiest way to find out more about their work is via their Website: [belcantosociety.org](http://belcantosociety.org)

**ARSC (ASSOCIATION FOR RECORDED SOUND COLLECTIONS, INC.)**. This is the one major international organization for all private collectors, dealers, discographers, scholars, and archivists. Membership is **\$45**. per calendar year (U.S.), other rates (student, institutional, overseas) available via the Website (below). In addition to the journals and newsletters, there is an annual conference and, in some locations, local ARSC chapters. All in all, this is a group which should be of interest to every sound collector, no matter what your "specialty" might be. Membership can be secured via the **ARSC Website: [arsc-audio.org](http://arsc-audio.org)** or via **Nathan Georgitis, ARSC Executive Director, Knight Library, 1299 University of Oregon, Eugene, OR 97403**.

**The New York Vocal Record Collectors' Society**, in its sixth decade (founded in 1956), welcomes members whether local, national or international. Monthly programs are given by well-known collectors and authorities on vocal music, and occasionally by noted singers. Although NYC-based, the VRCS includes members from 8 countries, 21 states and the District of Columbia. Members receive a monthly newsletter, an open invitation to any and all monthly meetings and the annual VRCS CD, a state-of-the-art reissue of rare and desirable 78 rpm recordings which have mostly not previously been available on CD. Dues are \$50 annually for single memberships and \$65 annually for joint memberships. **For more information, visit [www.collup.com/vrcs/vrcs.html](http://www.collup.com/vrcs/vrcs.html) or contact Joseph Pearce, 116 Norman Avenue, Brooklyn, NY 11222.**

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### **RECORD AUCTION CATALOGUES OF INTEREST TO 78 rpm RECORD COLLECTORS**

I'd like to suggest the **PHONOPASSION catalogues produced by Andreas Schmauder**, Bohrerstr. 7, 79289 Horben, GERMANY. E-mail: [phonopassion@t-online.de](mailto:phonopassion@t-online.de). Mr. Schmauder's catalogues, very attractively presented and containing a variety of interesting and rare records, are **sure** to appeal to beginning **and** well advanced collectors alike. Their website is [www.phonopassion.de](http://www.phonopassion.de).

Also of certain appeal to collectors is **The Collectors' Circle's Auction of Historical Records** catalogue, issued quarterly. The hundreds of records in each listing include everything from early 7" discs and cylinders through LPs along with notes on many of the artists and enjoyable photos as well. These catalogues are prepared by noted collectors **Axel Weggen and Karsten Lehl**. Collectors should contact: Axel Weggen, Luegallee 18, D-40545 Düsseldorf, Germany (e-mail: [shellacbids@hotmail.de](mailto:shellacbids@hotmail.de) or phone: +49-211-572462) for the Internet version of the catalogue (very easy to read) or a printed copy.

Likely every collector knows the **tri-annual catalogues presented by Kurt Nauck** which include almost **everything** in the collectable 78 line in dozens of categories, including jazz, popular, classical, discs, cylinders ... on and on. If for some reason you haven't received his catalogues, check his website ([www.78rpm.com](http://www.78rpm.com)) or contact [Nauck@78rpm.com](mailto:Nauck@78rpm.com).

Another rewarding catalogue is issued by **David Reiss, PO Box 2109, Seaford, NY 11783**. His listings contain everything from rare operatics through popular and jazz, and are bound to have areas of appeal to all collectors. E-Mail: [dvreiss@verizon.net](mailto:dvreiss@verizon.net).

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I am *extremely* indebted to **Gregor Benko**, who continues to generously make available rare materials from which some of the photos in this catalogue are reproduced, **Douglas Curran** for also kindly providing photographs and **Roberto Marcocci**, who has made available details on some of the more obscure singers. We all owe them a debt of gratitude. I also greatly appreciate the help of proofreaders **Dr. Janice Holdridge** and **James Martin**, without whose help hundreds of errors, large and small, would annoy us all, and to **James Shulman**, for his invaluable assistance and advice making the catalogue available on the Internet.

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### **ON THE AIRWAVES (AND INTERNET)**

**EVENING AT THE OPERA** is broadcast every Tuesday from 8:00 p.m. to 12:00 p.m., New York time. Host JEFFREY JOHNSON presents topical programs and complete operas, often with collector and singer guests. On FM at 88.1, 90.1 and 91.5 from WMNR-FM, Monroe, CT, and on the internet at **wmnr.org**. The station's website also lists other frequencies available in CT and NY State.

**ARIAS AND SONGS**, a weekly broadcast over WFMT in Chicago, 5:30 p.m. Saturday afternoons (98.7 FM), features Chicago radio personality LARRY JOHNSON, who presents informative and enjoyable programs from his large collection of recordings. Artists include a wide variety of singers dipping well back into the past century through more recent. Access via computer streaming or the web page: [www.wmft/ariasandsongs.com](http://www.wmft/ariasandsongs.com).