

by Steven Smolian

Cards for Records
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The catalog card, designed originally for books, has been forced to accommodate many other library materials into its format. The compromises necessary to absorb phonorecords work reasonably well where one or two selections make up the entire content. Anthologies, however, do not fit comfortably into this mold, and the more mixed a record the less effective the book card format proves.

Records are notoriously difficult to catalog, and none are more so than those listing many selections. Processing requires specialized knowledge, proper research materials and considerable time. The need for record analytics to insure complete access to a record's content has often been expressed by many professionals in private conversation, in the journals, and at Music Library Association meetings, a need now intensified by the recent flood of "introductions to", "greatest hits", "guides to", "complete works of", etc.

Record catalogs should always furnish positive identification for each selection--composer, content, performer, and the information necessary to locate selections on the record, supplying that data which leads the record user to his material.

Often the same musical titles appear in a variety of languages, names, word-orders and popular appellations. Library treatment of all musical materials must therefore pass through a particularly detailed cataloging process so that the user is supplied with a finding tool which draws together all the printed music of a given work and all recordings of it, as well as all selections from it, however they may be listed on the title page, record label or record jacket.

The Anglo-American Cataloging Rules are generally followed by libraries in the handling of records, and are used, with minor departures, by the Library of Congress Card Division. LC's practice is widely followed in many libraries and its Card Division continues to furnish libraries with record cataloging and a periodic compilation thereof.

*From paper read at Fourth Annual Meeting of the Association for Recorded Sound Collections, Vanderbilt University, October 8-10, 1970.

Library of Congress cards have long been a mainstay of the music library but they do primarily reflect the needs and overall approach of LC itself: no analytics for anthologies nor, beyond establishing composer and title (and not always this with collections), any effort to make what is ambiguous on the record less so on the card. The finished product leaves many questions to be further researched, with commensurate expenditure of time and money.

A system of analytics based on the unit card system has evolved whereby those LC main entry cards which cover anthologies and list the record's contents in note form are duplicated as often as necessary. This results in a card for each selection listed in the contents note, to which in turn proper headings must be added. For a collection, a set of unit cards is far more helpful than a single card, but still lacks important details which apply to separate selections. Its format is necessarily crowded and is often confusing to the patron.

The unit card, and the analytics derived from it, have proven to be a phase in the evolution of record cataloging. The next logical step, generated by the needs of an increasingly record-oriented and record-wise public, is the use of separate analytics.

Our cards will result in maximum access to the sound collection through the card file while not demanding great musical sophistication on the catalogers' part. Though strictly following LC practice through the filing elements, the resulting card is clearer to the patron. Information and each analytic is limited to what concerns the one selection it covers and a reference to the main entry card.

Here is the proposed format and content for separate analytics, item by item. First, the composer's name, or other main entry, as established by LC.

Grieg, Edvard Hagerup, 1843-1907

Then the uniform title, derived by the Anglo-American Cataloging rules and checked in the Library of Congress Music and Phonorecords Catalog for uniformity:

(Lyrische stücke, piano, op. 54.
March of the Dwarfs; arr.)
Phonodisc.

Since the printed music is given the identical uniform title with the recording, "Phonodisc" is used to differentiate between them in the file, as in the Anglo-American Rules.

The last entry in this section is the title transcription, the identification as supplied by the manufacturer:

March of the Dwarfs (from "Lyric Suite," op. 54) (Arr. Arthur Harris).

A line is skipped, after which the record collation begins:
Columbia MS 7505 (1969) 12 in. 33 1/3 rpm

and, at the beginning of the next line:

Side 2 band 5 (Time 3:22) microgroove
stereo.

followed on the next line by the performer listing:

Luigi Bernardi, mandolin; Angelicum
Orchestra, Milan: Bruno Martinotti,
conductor.

and, ofr organists:

Marie-Claire Alain, organ; Marcussen
Organ, St. Jacobi Kirke, Varde, Denmark.

The next line contains the reference to the main entry card:

(In: Grieg, Edvard. (Works, Selections,
arr.) Phonodisc. Grieg's Greatest Hits)

(In: Recordings for the enjoyment of
Music and the Norton Scores.
Phonodisc.)

(In: Bach, Johann S. (Works, organ.
Selections) Phonodisc. Organ Works-
Vol. XV. Three Chorale Preludes.

Another line is skipped, and then the notes are entered:

1. Details concerning the musical performance
Without the recitatives.

This recording uses one instrument for
each part.

Arranged by Thomas Frost.

Arranger not identified.

2. Program notes and libretto
Program notes by Leslie Gerber on
slipcase.

Program notes translated from the
French of Harry Halbreich by Ellen
Lebow on slipcase; English transla-
tions of the texts by Henry F.
Drinker (/2/p.) inserted.

3. Other editions of the same performance
Performance also issued in mono as
Columbia ML 5617, in stereo as
MS 6217, and in set D3S 789.

Complete performance issued as
Columbia MS 6109.

Recorded by Erato. Also issued in U. S. in mono as MHS 843, Epic LC 3542, in stereo as Epic BC 141.

Recorded in England Oct. 21-22, 1937. Copy of a 78 rpm album issued in U. S. as Victor M-417. Also copied on 33 1/3 rpm as RCA Victor LCT 1042.

Drawn together, the complete card appears as on card sample page. In addition to the analytic, a main entry card must be made up, of which an example is also included on the sample page.

Contents are listed in the "Includes" note, with those performers not common to all selections on the record listed in parentheses after those in which they do appear. To save space, these can be grouped by performer where necessary. The form of the composer's name and that of the title are the same as that heading the analytics. Therefore the "Includes" note can be used to find the other cards relating to this master, eliminating the need of additional tracings for this purpose, making a clearer card.

In the matter of subject headings, performer and other added entries, these can be listed on a separate card, which lists those suggested by the Library of Congress Music and Phonorecords Subject Index. The library can duplicate whatever cards are necessary to make the required added entries.

SAMPLE CARDS

Bach, Johann Sebastian, 1685-1750.
(suites, orchestra, S. 1068, D major. Air.)
Phonodisc.
Air on the G String.

Columbia MS 7501 (1969) 12 in. 33 1/3 rpm
Side 1 band 2 (Time 4:51) microgroove stereo
Marlboro Festival Orchestra: Pablo Cassals,
conductor.
(In: Bach, Johann S. (Works, Selections; arr.)
Phonodisc. Bach's Greatest Hits, Vol. 1.)

Program notes on slipcase.
Complete performance issued in mono in Columbia
set M2L 355, in stereo in sets M2S 755, D3S 816.

Ormandy/Philadelphia Orchestra/Greatest Hits,
Vol. 4 (Phonodisc) (Card 1 of 2)

Columbia MS 7267 (1969) 12 in. 33 1/3 rpm
2s. microgroove stereo.

Philadelphia Orchestra: Eugene Ormandy,
conductor.

(Includes: Clarke, Jeremiah, Trumpet Voluntary;
arr. (Gilbert Johnson, trumpet)-Chopin,
Fryderyk Franciszek, Waltz, piano, op. 18, E^b
major; arr.-Schumann, Robert Alexander.
Kinderszenen. Traumerei; arr.-Halvorsen, Johan.
March of the Boyars-Saint-Saens, Camille.
Samson et Dalila. Bacchanale-Elgar, Sir Edward
William. Pomp and Circumstance, No. 1.

Ormandy/Philadelphia Orchestra/Greatest Hits,
Vol. 4 (Phonodisc) (Card 2 of 2)
Columbia MS 7267 (1969) 12 in. 33 1/3 rpm

D major - Humperdinck, Engelbert. Hansel und
Gretel. Abendsegen; arr.-When Johnny Comes
Marching Home (Traditional); arr.-Bizet,
Georges. Carmen. L'amour est un oiseau
rebelle; arr.-Mendelssohn-Bartholdy, Felix.
Ein Sommernachtstraum. Hochzeitsmarsch.)

Program notes on slipcase.

Smolian, Steven. A Handbook of Film, Theater and Television Music On Record, 1948-1970. New York, 1970. The Record Undertaker; P. O. Box 437; New York, New York 10023
Two sections in binder, each 64 p.
(Available from The Record Undertaker at the above address - \$6.00 ppd.)

Reviewed by J. Peter Bergman
Rodgers and Hammerstein
Archives of Recorded Sound
New York Public Library at Lincoln Center

If you are a collector of theatrical, screen or home-screen music then this is an invaluable reference source. If your interest is an academic one, concerned with the idiosyncracies of recording companies, this book will shed much light on the "irrational" of "cutouts: in the strangest of all recording fields: the musical stage-film-TV entertainment. Mr. Smolian, who together with many other related activities, deals in recordings, and particularly in recordings of this type, presents an amazing amount and variety of information.

His book takes up, basically, where the Schwann Catalog leaves off, and each recording can be located in two places. The first section main entries are alphabetical by formal title (with cross-references where necessary) and contain more information than any other catalog has ever offered up to now. There are eight columns arranged horizontally across the page. Each title is given one line per recording (some have ten, twelve or eighteen entries) and the information is given in the following order: Category (Original Cast, Soundtrack, Revival Cast, Partial Original Cast, etc.); Date (usually date of premiere or revival of work, sometimes date of release); Title and Composer (also occasional information on which member of a company qualifies it for entry in this catalog); Label; Monaural Number; Stereophonic Number; Issue Date; Cut-out Date.

In his introduction to the book, Mr. Smolian establishes his "guidelines for inclusion". The records are all LP Disks "containing music for theatre, film and television, as performed by those associated with a full production from which the disc contains at least three selections." Moreover, Mr. Smolian enumerates his omissions. Recordings containing less than three selections from any one work, recordings of specially organized casts, rehearsal or private recordings, 78's, 45's, or tapes, imports, opera and ballet scores, nightclub shows and special sponsored

television show recordings are not included in the Handbook. A recording such as the Kurt Weill-Paul Green Johnny Johnson, though not an actual cast recording had as its conductor Samuel Matlovsky, who conducted the revival of the show. In as many cases as possible where a show of importance would otherwise not fit into Mr. Smolian's strict order of things, he has made exception in order to include them in his reference volume.

The second section is comprised of two different series of listings. The first lists, in much abbreviated form, all recordings in the section one except that here they can be located by record company and number. The across-the-page arrangement is used once again, with the information given in the following order: Monaural Number; Stereo Number; Title; Issue Date; Cut-out Date. There follows an alphabetized composer listing, with each work mentioned in the main body indexed under its composer. These additional listings make for easy information cross-reference. Included also is brief comment about the Collector's Record Market, dealing with the value of records as affected in the process of cut-out and re-issue. This concise picture of the record dealer's position on nominal value and market value should be read carefully by every collector in every field of recordings.

I have found that this volume provides an excellent short cut for cataloging a collection of records in this field. A simple checkmark or asterisk can indicate inclusion in a collection; all the other work (with the exception of cast lists, musician credits and contents breakdown) has already been done. The volume itself is slim and approximately the size of a small notebook. The binder is a dark turquoise blue.

Most of the information has been culled from the Schwann Catalog with additional data culled from record company catalogs, press releases, James Limbacher's volumes on entertainment records, Miles Kreuger, The Library of Congress, and the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center. Mr. Smolian points out to us, also, that this book is not a "definitive" work. It is a "gathering of available information." There are some minor errors, but effort is already underway to correct some, and there may be future amendments to the original volume.

This book offers, by the way, some choice minutiae for those looking for that extra-special bit of "camp" to throw into a conversation at the next cocktail party; i.e., Albert Peckinpaw's Revenge, a 1968 pornographic musical film was released in recorded form under the title Wife Child (Sidewalk T/ST 5907) and was only on the shelves for one year (wonder why?).

Mr. Smolian, his contributors and his editors have done an excellent job of compiling information, honing and refining it and presenting it for consumption in a sane and useful manner. This book should be on every phonorecord reference shelf--private or institutional.