

Record and Tape Reviews Index; 1971. By Antoinette O. Maleady. Metuchen, N.J., Scarecrow Press, 1972. 234 pp. \$7.50

Ms. Maleady's Record and Tape Reviews Index arrived on the scene last summer with little advance fanfare. Its publication fills, at least for 1971, the void left by the disappearance in 1968 of the Polart Index. Ms. Maleady's Index, Kurtz Myers' "Index to Record Reviews" in Notes, and High Fidelity's annual "Records in Review" for now have the field to themselves.

The Index is divided into three principal sections. By far the largest of these (180 pp.) is devoted to composer and title main entries. Supplementing the main entry information is a useful series of analytic references for phonorecords containing more than one work and for those listed in the collections section, which makes up the second, and much smaller category, arranged by manufacturer's name and serial number. A third section is devoted to spoken word recordings, indexed by title or author's name.

Information under entries in all three sections is limited to manufacturer's name and catalog number, identifying symbols for the periodical, and date and page references for the review citation. No performer information is given. Tapes on reel, cartridge, or cassette, where reviewed separately, are listed under their own numbers, otherwise under the number of their respective discs. Thematic references for problematic composers follow the practice of Schwann's Record and Tape Guide.

Ms. Maleady has chosen to index sixteen periodicals and newspapers, eleven of which are also included in Kurtz Myers' "Index to Record Reviews." The remaining items are The American Recorder, Hi-Fi News and Record Review, Music Journal, the San Francisco Chronicle, and the Sunday Times, London. Distribution between American

and British sources is the same for both indexes.

It would be gratifying to welcome this new index with enthusiasm. Regrettably, the reception must be subdued on several accounts. One is the monotonous typeface with which Scarecrow has encumbered the text. Its absence of variation hobbles the system of cross references and, in fact, the legibility of the entire work.

Compounding this problem is the even more vexing one of content. One puzzling question, for example, is the justification for including, in a 1971 index, reviews published as far back as September, 1970. In some cases the review for 1970 is the only one indexed for a recording.

More serious is the failure to distinguish between British and American companies which bear the same name. British and American Decca, and British and American Columbia, to cite two instances, are not the same organizations. The lumping together of serial numbers for their recordings in the collections section, and the absence of distinguishing notations in the composer section, is confusing and inaccurate. No better is the failure to properly identify releases of the same company made available under a single serial number series in only one country, either the United States or Great Britain. There should be no need to check a separate catalog for items so listed, when this indication could be made in the citation itself.

Some effort has been made to identify reissues, though for the most part the problem has been dealt with inconsistently. Many reissues have no notes at all to identify them, and several which do, have incomplete or inaccurate ones. Record manufacturers are showing even less mercy than usual in reintroducing old wine in new bottles, and record librarians and the public alike need as much help as they can get to avoid needless duplication. This index offers little assistance.

Finally, there is the matter of errata. Most of these

errors seem to be the result of unusually careless proofreading. Some, however, appear in addition to be lapses on the part of the compiler. The following is a list of both kinds, gleaned from a preliminary examination.

- p.7 Adam: Giselle, suite (not complete), Seraphim SIC 6069.
- p.25 Beethoven: Columbia M 3 30084 contains quartets, Op. 18, not complete quartets.
- p.26 Beethoven: Seraphim ID 6063, IC 6064/66 are reissues of Angel GRM 4005, not of IC 6065 and IC 6066.
- p.29 Beethoven: VIC 8000 is not merely a reissue of LM 6901; it contains additional material from Victor LM 1834, 1725, 9022, and several Victor 78 rpm sets.
- p.31 Beethoven: Angel S 36815 contains only fourth movement of Symphony, Op. 125, not the entire work.
- p.49 Chopin: Ballade.
- p.51 Chopin: Ref. LSC 4000; Rubinstein.
- p.57 Debussy: Reference to Images for orchestra for DG 2530 196 should be to Images Bk I & II.
- p.57 Debussy: Orchestral works: omit Those were the days, Days of wine and roses, under Polydor collection 24 5007; also p. 214.
- p.63 Dvorak: Note for Symphony #7, Op. 70, D minor - originally published as #2, Op. 70, not as given in note.

- p.64 Old string quartet in U.S.A. Vox SVBX 5301.
- p.68 Franck: Chorale, in pertinent references.
- p.69 Froberger: Record number (Telefunken SAWT 9569) omitted.
- p.72 Glinka: Kamarinskaya.
- p.100 Liszt: Polonaises.
- p.132 Ravel: Concerto, D major; reference Orion ORS 7028.
- p.135 Respighi: Columbia M 30829.
- p.135 Respighi: Columbia KS 7448 is the only correct number.
- p.159 Still, William Grant: Symphonies #3 and #4 under this heading are by Robert Still.
- p.177 Vieuxtemps, Henri.
- p.183 Reissue note for London and Deutsche Grammo-phon sets (Great Recordings, 1961-71) of Der Ring des Nibelungen, is inaccurate.
- p.186 Williams, Clifton.
- p.186 Williams, John T.: Sinfonietta.
- p.212 Parnassus.

The foregoing list does not include omission of manufacturer's catalog prefixes, notes omitted from otherwise unidentified reissues, recordings reviewed but not indexed, or other errors which escaped detection in the process of checking.

From the above it is plain that Maleady's Index can be offered only a qualified endorsement. For the present, and until a new cumulation of Kurtz Myers' "Index to Record Reviews" is published, users of Record and Tape Reviews Index are warned to employ it with caution.

Michael H. Gray
Library of Congress

EDISON PHONOGRAPH

by

T. T. Wittering*

Manufacturers' Specification

Portable sound recording apparatus employing cylindrical-scan tinfoil.

Tinfoil speed: Continuously variable.

Wow and flutter: Dependent upon alcohol level in blood of operator. 15 per cent (total abstinence).

Distortion: Dependent upon alcohol level in blood of listener: 1 per cent (blotto).

Frequency response: Heavily weighted.

Signal-to-noise: To BS 0001: 1812, Section XII, page IV.

Input level: High.

Output level: Low.

Other features: Separate record and playback diaphragms permit simultaneous off-tinfoil monitoring and echo.

Price: Subject to inflation.

Agent: Sonic Sophistry, Dock Lane, Wapping.

Despite its avant-garde appearance, this design has been on the drawing board and in other places for several years. The philosophy behind the Phonograph appears to be:

- (1) Total reliability in return for a slight reduction in sound quality.
- (2) Complete independence of mains or battery failure.
- (3) A combination of points (1) and (2).

A perspective view of the unit is shown in the

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