

"Hatokvoh" and four, but only four, klezmer entries. There are also some typographical anomalies. A standard how-to-put-it-together text should have been consulted, such as the Chicago University Press's A Manual of Style.

Having those Cohen texts is fine. There is some useful raw material in this book but not much of serious discographic interest; it seems a souvenir of the author's enthusiasms. Ethnic humor still awaits perspective-focused scholarly attention.

Steven J. Smolian

John L. Smith, The Johnny Cash Discography. Discographies No. 13. with forewords by Johnny Cash and Johnny Western. Westport and London: Greenwood Press, 1985. 203 pp. \$29.95.

One does not envy the plight of any discographer attempting to chronicle the recording career of an artist who has been active during these past two decades of increasingly sophisticated multi-track recording. But John Smith has made a bold, and quite successful, on behalf of Johnny Cash and should be acknowledged for it.

Handsomely bound in black (what else?), The Johnny Cash Discography is the outgrowth of Smith's previous Cash discography published by the John Edwards Memorial Foundation in 1969. Not only does this new edition encompass another sixteen years of recording activity, but it is also extensively revised for the years documented in the author's earlier volume.

Data on recording sessions are arranged chronologically in a 123-page section titled "The Sessions," which includes details on recording dates, studio locations, musicians and instruments, song titles, composers' credits, and producers' credits.

Except for the record release data, the format of "The Sessions" is not unusual. Record releases, however, are treated differently in a few respects. First, instead of listing them in a column to the right of the song titles, Smith cites the releases on a line or lines headed by the letters "A" and/or "B" (denoting 45 rpm and LP releases respectively) that fall immediately below the line which lists matrix, title, and composer information. No separate line is allocated to 78 rpm releases, even though Cash's Sun releases through at least #302 did appear at that speed as well as 45 rpm.

A more serious omission in the release data entries is the absence of record label citation! For example, one might see LP releases cited as NU-3870 for some early 1979 recordings. Assuming that the label name begins with the letter N, one then flips to the alphabetical (by label) "Index of U.S.

Releases" section, but comes up empty-handed. The index lists no label names beginning with the letter N. Only by diligent searching does one discover that "NU" e re x coupler to release numbers for the Arrival label! Similarly, the designation BSK-3422 is for a Warner Bros. album, VS-150 refers to a Columbia Special Products release, and so on.

Smith admits that he "has not attempted to list every release of a given master in 'The Sessions' section." And when one considers the tremendous number of releases for certain track (particularly Sun product which shows up on all kinds of reissues, ranging from parent company product to bootleg to supposed tax-shelter creations), one can picture the many crowded entries that would be required to list all known releases. Still, this omission does force the reader wanting a complete listing of releases for a specific master to combine such data from all sections of the discography.

The one body of recorded material mysteriously missing from the discography is that recorded for radio broadcast purposes. Although the quantity of such material is vast, it is certainly an appropriate addition to the discography. Furthermore, the task of compiling a radio transcription index, if undertaken by a group of Cash collectors, should not be insurmountable.

The thorny issue of overdubbing (for want of a better term) session dates is handled quite well. If a title has been overdubbed, release data are cited only with the last overdubbing session. However, Smith does refer the reader to the applicable overdubbing date at the song's first entry. For example, the first recording of "That's Enough" for Columbia occurred on January 25, 1979, but the release data line under that session date carries the parenthetical notation "OR: June 28, 1979." This notation indicates that an overdubbing release session occurred on that date. Pertinent release data would be found there, along with personnel information relating to that particular overdubbing session. Through no fault of Smith's, however (unless extremely accurate accounts are available on what sort of track mix went into the final master), all discographic data for overdubbed titles (especially multi-overdubs), while interesting, are nevertheless inconclusive. "That's Enough," for instance, went through three interim overdubs before the final one of June 28, 1979. Cash gets vocal credit on the original non-overdubbing recording, plus the first overdubbing. This could imply several things: an additional vocal to form a Cash duet, a replacement track (as opposed to an overdubbing in the strict sense of the word), or neither, perhaps, if the first vocal effort was deemed superior to the second, which was then scrapped. The same musicians can also show up on overdubs. Earl Ball is the pianist on the original

recording as well as on the first and second overdubs. Therefore, which Ball track was finally used? Or was more than one piano track used? Need more be said about the problems besetting a discographer in ferreting out data pertaining to multi-track overdubs and/or replacement tracks?

Immediately following "The Sessions" section, Smith provides supplemental indexes of U.S., European, and bootleg releases. In these indexes, singles and LPs (including song title contents) are listed separately in alphanumeric order by label and release number. Another index lists song titles alphabetically with a cross-reference to recording dates, including all overdubbing sessions.

Also provided is an index to songs Cash performed on his ABC-TV series from June 7, 1969 through March 31, 1971. Although one might think such a listing to be somewhat beyond the scope of a discography per se, a glance at the author's index to bootleg releases will reveal a number of LPs that feature performances from these TV shows.

These few criticisms aside, one must not overlook Smith's tremendous accomplishment in readying this manuscript for publication. It required wading through hundreds of sheets of corporate and personal papers, listening to Cash's recordings for hour upon hour (the pleasant part), and following up with interviews of musicians in order to fill in missing data.

Johnny Cash's magnificent recording career, meanwhile, continues unabated as we enter the era of the compact disc. Let us hope that John Smith's discographic research will continue to match Cash stride for stride and lead to the eventual publication of an even more encompassing reference book on The Man in Black.

Bob Pinson

William Daniels, The American 45 and 78 rpm Record Dating Guide, 1940-1959. Discographies No. 16. Westport and London: Greenwood Press, 1985. pp. xii + 157. \$37.50.

The book title tells it all.

It is arranged alphabetically by record company, then by issue number. Beside each number is the release month and year. Not all numbers are listed; rather, the author chooses a middle one from each monthly group.

Information was drawn from the record trade weeklies--Variety, Cash Box, Billboard, One Spot, etc. One result is that dates are a month or so earlier than those in the record companies' consumer supplements.

A few odd classical numbers turn up, but the book focuses very strongly on the popular musics--pop, rock, country, etc. Such material was tailored for immediate consumption