

phy. A bibliography of printed works contains no annotations and it is often unclear whether they deal with the subject at hand or are just general works on Jewish life. Lists of sheet music and films are included, but these also fail to make the distinction between in-group and general production. The book's nicest feature is the random assortment of graphics, which include sheet music covers, record labels, picture postcards, and newspaper/journal clippings.

Perhaps the last two paragraphs are too harsh on the book, when it is not clear that the author meant it to be more than an affectionately compiled scrapbook. Ethnic humor is an important lens with which to view our past and one thumbs through the pages wishing the subject had been treated with more thought and research.

Richard K. Spottswood

When I grew up in New York and Bridgeport in the late Thirties and Forties, far more white people were immigrants than, say, ten years later, and many still spoke English with an accent. It wasn't just the Jews--the lucky ones who came over before the Holocaust and, after the War, the survivors. It was also Poles, Hungarians, Italians, Puerto Ricans, and a bewildering variety of others who were translating as they spoke. Ethnic stereotypes referred to contemporaries or parents rather than figures of the past, particularly in the industrial cities. Attitudes toward items like the "Cohen" records were far less defensive than today's.

Perspectives have changed. Stories about topping Mount Everest only to find a 7-11 store run by Sherpas might offend, so we hear few jokes using Koreans, Vietnamese, Cambodians, or other recent Asian immigrants as comic subjects--at least in the media. Yet the assimilation process generates much humor, particularly of the non-sequitur and absurd variety. Regardless of ethnic garb, many older routines are based on folks with one group of social mores encountering those of a larger group. Play some of the Cohen routines in a down-East accent and the result is Uncle Josh.

Mr. Corenthal's book is a general survey with texts of some of the Cohen routines. Beware: illustrations have been tampered with. Pictures of record labels have been substituted for other panels on sheet music covers, some of the label photos are so dark as to be unreadable, and much of the illustrative material is well off the book's stated subject. Why the cover appears of Michael Gold's book, Jews without Money, an advocatory sociological study of poor Jews during the depression, or the title page of a program for the play The Golem, which is hardly humorous and is certainly devoid of popular music, is beyond me. Similarly, the discography lists Alma Gluck and Efrem Zimbalist's record of

"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.