

greatness, one also realizes how hard he struggled and how much the resulting success validated his life.

One reservation concerns the absence of specific musical examples, with which the reader might more readily comprehend the awesome technical complexity of Godowsky's music. Most of his compositions are long out-of-print, and a few specific references, in the case of Godowsky's arrangements of Chopin's *Etudes*, for example, would have helped Nicholas further explain some of his points.

In addition to the basic text, four extensive appendices are provided: a list of Godowsky's compositions, a discography and brief discussion of his recordings, a selection of programmes, and a "Draft Plan for the World Synod of Music and Musicians." (This musical master plan was something of an impractical monstrosity, guided by the pianist's typically naive high-mindedness.) It was a relief to discover that Nicholas, in his discussion of Godowsky's recordings, shares this reviewer's largely negative assessment of them.

Once again, we are indebted to APR for making us aware of someone most of us have chosen to ignore. This project obviously was a labor of love for Jeremy Nicholas and we must be grateful for his scholarship and persistence in bringing it to fruition. *Reviewed by Walter Pate.*

*The Encyclopedia of Pop, Rock and Soul. Revised Edition.* By Irwin Stambler. New York: St. Martin's Press, 1989; 881 pp., illus., ISBN 0-312-02573-4. Hardbound. \$35.00.

Perhaps a day will come when a multi-volume encyclopedia of popular music will be published. Ideally, it would be an all-encompassing tome with entries for artists both well-known and obscure, discographies and complete birth dates for as many entries as possible. It would cover not just artists, but record companies, important business people, and producers, etc.

Until that no doubt far-off day, this book will do rather nicely. Its virtues are many, but in general its greatest strength is taking its material seriously, providing a solid resource for both the novice and professional. It has value both in private collections and in libraries.

In particular, honors are given to its serious treatment of black popular music, which has not been given equal time in book form. A balance is struck between white rock and pop artists, and those representing soul and its related areas such as reggae and blues. Other than the excellent but now outdated *Illustrated Encyclopedia of Black Music* (Harmony Books, 1982), this area of research has been neglected.

Regardless of the type of music, the writing style is clear and unaffected, relying heavily on quotes taken from various acknowledged sources. (There are no footnotes, but there is a seven page bibliography.) The tone is informational, without being condescending.

Stambler also is not stingy. Entries vary from a few paragraphs for Mark ("Teen Angel") Dinning to four pages for Elvis Presley. The type is small, but readable, and the overall layout is inviting and tasteful. In comparison to other pop reference sources such as *The Illustrated Rock Handbook* (an offshoot of *The Illustrated Rock Encyclopedia*), Stambler's entries are much longer, but without discographies and color photos. He also gives reasonably good coverage to the late '80s, though most of today's rising stars are absent. It's even timely enough to note Roy Orbison's death (though just at the beginning and obviously after the text was written and too far along to change).

The major problem some people will have with this book involves the criteria for inclusion. But even here it is not too difficult to fault Stambler's reasoning. The major names are here, and covered well. The lesser-known artists are for the most part not included, or mentioned in other entries. However, there are some admirable examples of influential but lesser-known, bands or artists given full coverage, (e.g., The Blasters, Willy Deville, Nils Lofgren, Greg Kihn, Richard Hell and others). And some attempt has been made to include representative heavy metal, rap and punk artists, though not many appear.

While it is obvious that in such an all-encompassing work there are bound to be some errors of omission, how could Stambler leave out a band such as R.E.M.? And how can there be an entry for Ian Matthews' semi-obscure band Southern Comfort, yet nothing for Richard Thompson or Fairport Convention?

While the book seems to be mainly accurate and fact-filled, some errors did creep in. In the Mike Bloomfield entry, the late guitarist was credited for a solo album by his cohort Nick Gravenites; The Byrds' 1971 LP "Byrdsmaniax" appears without the final letter, and at one point Nils Lofgren's pro-solo band Grin is referred to as Grim. There are no doubt a few others, but admittedly none of these errors are fatal.

And though the inclusion of 110 pages of appendices in the form of Gold/Platinum Records and Grammy/Oscar winners is nice, I think most of us would prefer an index. The photos are not particularly attractive, mostly black and white publicity shots.

It's been more than a decade since the previous edition of this work. Let's hope that with improved technology (and don't forget that Stambler's background is in engineering and aerospace), the next edition will not only come sooner, but with revisions to take us comfortably through the early '90s. And, will it (or even this) be the first multi-media, CD-ROM pop encyclopedia? *Reviewed by Bruce Rosenstein*

*Canfield Guide to Classical Recordings.* By David Canfield. 2nd Edition. Bloomington, Indiana: Ars Antiqua, 1989. Unpaginated. \$25.00.

Although its title is not explicit, this book is basically a price guide. Evidently a computer-generated by-product of Ars Antiqua's sale catalogs, it assigns to every listed record both a proposed retail price (for a mint-condition copy) and a "demand code" (representing the number of requests the Ars Antiqua received for a record minus the number of copies it had available for sale). The latter, an objectively derived number, is offered as a rough index of market activity. The price is apparently arrived at by a more subjective process; the preface suggests that if the demand code is 5 or higher, the record's price will probably rise in the book's next edition.

To the extent that they represent the product of an actual marketplace, these prices can claim a certain authority. The preface describes Ars Antiqua as "overall the largest dealer in the world for classical records," but notes that specialist dealers with specialized clientele may be able to get higher prices. A horseback survey of current prices at New York second-hand LP dealers and in a newly-arrived dealer's catalog, plus my own (successful and unsuccessful) bids in recent auctions turned up, not surprisingly, fairly wide variations, both up and down. (A rough impression: demand continues to drive up the tags on fairly rare items, while the gradual shift to CD is probably increasing the supply of widely-circulated discs.) Ars Antiqua stands behind these prices, in a sense. The book includes an offer to buy any listed item with a zero or positive demand code at a percentage of the given price, and notes that anything with a negative demand code may