

entries. He lists Op. 73 as a work for flute, violin, and piano four hands, then forgets that the Jeney twins do more than play the piano (he also wrongly attributes the playing of the first performance by the twins, listing violin for one and piano for the other).

There are other problems. In Op. 4 under Boris Brodt the date is not "195?," but 1967 (he only conducted the orchestra from 1964 to 1968, as Holmes points out). In Op. 4 on Music Guild, the artists are Karl Ristenpart and the Saar Orchestra. In Op. 4 on Melodiya the conductor is Guzman (also in Op. 29, omitted here), not Rozhdestvensky (in the Prokofiev coupling only). He fails to point out under Op. 7 that neither recording is complete. The conductor of Op. 9 and Op. 24 is Edgar Cree, and of Opp. 4, 18, and 93, Jean-Walter Audoli. Since Op. 23 is for two pianos, John Ogdon should be joined by Brenda Lucas.

Most of the dates for 78 rpm issues are as much as seven years late, but many LP dates are off three years one way or the other, and the worst errors include Op. 15 under Whitney (1962, not 1977), Op. 18 by Micheau (1954, not 1950), and Op. 34 under Bernstein (1961, not 1973). The precise dates of all of these were included in my earlier work.

The volume is handsome, with paper, printing, and binding on the level suggested by the price. There are so few typos as to pass over them in silence, but there are no diacriticals, and the technology is electric typewriter with underlining (a choice of Selectric typefaces was available fifteen years ago). Except for a title page and two pages explaining the format (almost unnecessary because it is so straightforward), the poor child comes naked into the world, with not a word of introduction. The compiler might have told us something about the composer and his recordings, as well as his own approach to his task. The coding is off-putting. It adds nothing to clarity to use "1mlp" or "1slp" or "1scd" to indicate the number of discs, the recording mode, and the format. In case you wondered, there is also "2-78rpm," which is not explained on the format page. The page layout is generous with white space.

This was a good time to put Britten together again. The overall approach is splendid, and it is unfortunate that Parsons didn't stand on the shoulders of his predecessors. *Reviewed by J. F. Weber*

Assessing, Insuring and Disposing of Jazz Record Collections.

Edited by David Goldenberg. IAJRC Monograph 1. Feasterville, PA: International Association of Jazz Record Collectors, IAJRC Publications, 1990. 86 pp. Paperback. \$10.95. (Available from Richard Lagerman, 1300 Clover Lane, Feasterville, PA 19047).

This is the first book which addresses the disposal of record collections. Though some of it is jazz-specific, most of the ground covered applies to records of all kinds. Chapters were contributed by various authors.

The appraisal section discusses the ethics expected of the appraiser, some of which are common sense, and some mandated by IRS regulations and—viewed from their standpoint—also are logical. Various standards of value are discussed. A number of points could be inserted in the discussion. For example, if the appraisal is for a gift made to a tax-exempt institution, frequently the appraiser is recommended by that institution. Should a conflict of interest arise, all parties must be aware the appraiser is working for the donor, not the institution. Appraisal fees are the donor's responsibility; IRS regulations prohibit payment by the receiving party.

The author states the appraiser's responsibilities include "personally reviewing all of the items in question (a list of records with gradings is acceptable)." This reviewer, who has averaged eight appraisals a year for the past fifteen years, will not work from a list unless he has seen the items and graded them himself. Should the appraisal be questioned, one surely wants to know exactly what one is responsible for defending. Penalties may be visited upon the appraiser as well as the donor.

When exploring the various standards of value, the author fails to discriminate among the cumulative value of individual items and the collection's cumulative value at retail, and that for the aggregate lot at wholesale, all under time constraints for disposal varying from "as long as it takes" to "immediate—we have to vacate the house." He also fails to mention that the IRS allows a percentage premium to be added to the total value for the completeness and organization of the collection.

The section entitled "Appraising Your Collection for Donation to an Institution" is quite sound but might have addressed the problems which arise from limitations placed on a gift. Delayed or limited access, or partial retained ownership by the donor, are reasons the IRS may reduce or completely disallow a charitable deduction; insisting that a library keep a gift intact rather than combining it with a pre-existing collection is another. Potential donors also should be mindful that some institutions may request that a money gift (also deductible) accompany the collection to cover cataloging and other processing costs. A collection may be refused unless processing costs can be found. It also could be accepted and then stored in an inaccessible place pending the availability of such funds.

It should also be emphasized that a charitable donation should be kept intact by the receiving institution for a two-year period. If any parts of the donation are disposed of during that time at less than the appraised value, the organization is obligated to notify the IRS. The form on which they are required to do this would trigger a bill to the donor which reflects this value change, probably with penalties added. This "hold for two years" assurance should be part of the deed of gift.

Donors should understand that libraries cannot expect to generate money to pay processing costs from the sale of surplus items in the donated collection.

Sound recordings held by institutions should be locatable through a catalog which integrates all the holdings in a given location, but a gift does not need to undergo complete formal library processing to be of use in an institutional setting. Until the collection enters the formal cataloging process, a stop-gap funding aid, often the donor's own catalog, can be used to allow access. Often portions of a collection can be marked off in a subject area catalog, such as Rust's books, or a detailed price guide such as Osborne's "Country" or "Show and Soundtrack" guides. The better the donor's catalog, the more attractive the collection may be to a potential recipient, and the better the chances that it will be considered an enhancement to the collection's value by the appraiser.

Chapter Two covers insurance. Inventory is dealt with as a list of items owned, the condition of each, and their replacement value. Some insurance companies' and agents' comments are included as well as their names and addresses. This reviewer suggests limiting appraisal costs by assembling general figures to determine the appropriate level of coverage. Replacement value depends on the market when the records have to be bought after a loss is suffered, not their cost now.

The interrelationship is so closely linked between donation and appraisal that the content of the third chapter, "Donating Your Collection to an Institution," should

have been combined with the opening one. The most interesting question Jerry Atkins raises here is not financial, but that which treats the donor as the collection's parent and the collection as a child up for adoption. "Will there be motivation for use and analysis?" Many institutions see themselves as caretakers which allow the listener access, supplying little more in the way of discographic support than that which arrives with the collection—better than outright refusal but hardly ideal. Increasingly, it is becoming difficult to find homes for collections as the major archives fill up. Sometimes it is necessary to make the gift to a less prestigious place to get the fullest tax advantage. Three institutional archives respond concerning their acquisition policies. None mentions determining if a college has courses into which the sound from gift materials would be integrated as a factor in deciding on recipient institutions.

The volume also avoids discussing what access the donor may have to his collection beyond that offered the general public. Once title has passed, can he get tape copies if the institution's copying policy does not allow this for others? This may have to be stated explicitly in the deed of gift, a document which outlines the recipient's responsibility. A sample deed or two might have been included, as it is a critical piece of paper to all concerned, including the IRS. The donor can obviously add to the collection, but he should realize the materials are not available for trade, even for better items. It also is important to remember that librarianship and collecting mores differ, and once the discs are in the hands of a library, the collection is controlled by the music librarian who has to conform to the bureaucratic requirements and whims of his institution, no matter how stupid they may seem to the donor (or the music librarian, for that matter.)

Non-commercially issued recording tapes are extremely tricky to appraise, and though the sample appraisal in the appendix uses such a collection, there is such a vast and treacherous gray area of unresolved regulation that the subject should have been discussed in much greater detail.

The following chapters are concerned with selling collections—microgroove (by Frederick S. Cohen) and 78 rpm (by Robert Hilbert). Mr. Cohen discusses the dealer's point of view as well as that of the owner, the better to understand each other's needs. The portion devoted to condition is extensive as is that concerning price guides and the effect of the collection's size on the dealer's outlook. However, the authors make a statement concerning the aggregate wholesale price of good LP collections of 2,500 or more records which I find understates the amount a buyer might expect. He says "It has been seen that, after a lengthy review of collections, where each record is inspected and assigned a value, the value of the entire collection averages \$3.50 per record plus or minus approximately 50 cents." Recent events have overtaken this figure, particularly when selling to dealers with access to overseas markets. Quality jazz record collections of size have changed hands at a \$6.00-10.00 average. A large (ca., 25,000), choice, classical LP collection recently was sold in the \$6.00 per disc range, and similar escalations in other LP collecting fields have occurred as well.

The volume should have clarified the relationship between the dealer's anticipated selling price and the proportion of this which the party disposing of the collection might reasonably expect to receive. There are at least three factors at work: the size of the collection, its condition, particularly of the rarities, and any extraordinary expenses a dealer will incur in the buying process. No Guam dealers are

listed among those mentioned in the appendix. Let's assume a collection on Guam is owned by a record-ignorant family which insists on cash for the collection which is large, disorganized and kept in a dark place down two flights in oversize crates which have to be donkeyed about to get at the next one, and contrast this with a well-shelved, well-lit collection in a New York suburb in a street-level room where a vehicle can be brought to the door. Any number of dealers can be called in the New York area. The Guam collection requires long-distance conversations to determine the quality of the unknowledgeable family's holdings, and the condition of the discs (beware the expression, "they're in great shape for their age"). Moreover, the donors have no idea of the difference between originals and reissues, much less imports as opposed to U.S. pressings, not to mention 78s and LPs (the bigger ones are obviously LPs since they play longer than the smaller ones.) Travel costs become a major consideration as well as the otherwise productive time the dealer gives up to make this Guam jaunt. He has to find appropriate cartons, go through the collection once to find what is there and, after a successful negotiation, once again pack it, hire labor to get the boxes up those steps or suffer exhaustion himself in the process, and pay for the collection (does one travel with great quantities of cash?). What banks on Guam have a business relationship to yours? How is all this affected by time-zone difference? Are they calling in other dealers as well so you either have to make the trip twice or take an enforced vacation while the other(s) go over the merchandise? How much is UPS from Guam? Are there cheaper ways of shipping? Is special packing required?

Condition—ah, condition. Everyone wants an item in perfect shape and many are disinterested in those which are imperfect. No matter what price at which the dealer offers a record, there is always a smaller pool of buyers for even slightly damaged copies. A dealer may not even buy a collection which will sell slowly if he already has a higher quality back up stock awaiting selling space.

Then there are money matters. A collection of only rarities will turn over more quickly than one of budget merchandise. Considering alternate uses of the dealer's money such as CDs (certificates of deposit—we have a confusing abbreviation problem on our hands) or the interest he pays if he has to borrow, how long does it take him to recover his capital (including acquisition expenses) and prepare himself to move on to the next purchase.

In most collections not every record is marketable. It is not unusual for the dealer to discard ten to fifteen percent of a lot, and he has to factor this into the transaction. Often this reviewer performs record triage after purchase and before transporting to cut shipping costs.

Based on the above factors, moderated by less exaggerated circumstances, the seller might reasonably expect between 25 and 33 percent of the price the dealer anticipates from saleable items.

Though most dealers prefer buying the best items only, this leaves the seller with a far less desirable torso. With the hot items gone, the balance will inevitably be slower sellers, increasing the investment turnover time. The next dealer in line will pay a substantially lower price for a picked-over lot. I feel it is unethical for the seller not to inform the dealer if some of the material has already been sold, especially if he has to travel to inspect the merchandise. I also have been party to some non-transactions where the seller has actually lied about this issue.

Mr. Cohen goes into disposal methods—outright sale vs. auction vs. consignment, the variety of options available within each method and a “how to” for do-it-yourself sellers. I wish, however, that he had spent some time on the legal obligations incurred by each method, including the increasingly vexing one of dealing with mail fraud. The excellent following section supplements the LP chapter with 78-specific comments.

A caution should be uttered about obtaining appraisals before offering a collection for sale. Advice from a knowledgeable collector friend is a good preparation for entering the market. Asking a professional supplies broader knowledge and intelligence but at considerable cost. The book's appendix which lists dealers and appraisers includes no fees. My own is \$750 per day plus expenses, portal to portal and is mid-priced (I know of one well-established dealer whose rate is double mine), so the element of cost against potential money received should be weighed.

An appraiser is paid for his expertise, his experience, and his ability to convey these opinions on paper in a credible manner to the greatest legal benefit of his client. He simultaneously assumes obligations to the IRS, to the parties involved, and to his profession. Many of my own appraisals have benefitted the donor from conversation with the client's Certified Public Accountant prior to seeing the first disc. Gifts to institutions of relatively inexpensive items in bulk (even the most expensive record is hardly an impressionist painting) calls for appraisal techniques which are unfamiliar to many in the accounting community, no matter how deep their stock-and-bond and real estate expertise.

Pressure on the appraiser to take time-consuming shortcuts which reduce the appraiser's fee may well put the finished product at risk. He must follow certain procedures to protect his work's credibility. Remember, though this is the only collection you are likely to be disposing of, the appraiser does not want this to be last appraisal he is allowed to make.

Both the LP and 78 rpm chapters contain useful illustrated instructions for packing. I expect this will prove a highly popular and often-Xeroxed section.

Unlike many items covered in reviews, this volume will develop into a battlefield manual. Buyers and sellers will fire phrases from it at each other. To avoid unnecessary casualties, this volume should be immediately revised, and perhaps expanded to cover other collecting fields, incorporating at least some of the points mentioned above plus valid ones from other notices. *Assessing, Insuring and Disposing of Jazz Record Collections* is a brave start in a complex and treacherous field. Reviewed by Steven Smolian

The New Trouser Press Record Guide.

Third Edition. Edited by Ira A. Robbins. New York: Collier Books, 1988. 657 pp. \$14.95.

What can one say about a book which describes Ziggy Marley as “reggae for the Benetton generation?” *The New Trouser Press Record Guide* is opinionated, knowledgeable and reasonably droll. Now in its third edition and published five years after the demise of the *Trouser Press* magazine, the book contains information on music which was barely known when *Trouser Press* was one of the best guides to new wave and punk music.

Unfortunately, from the magazine's standpoint, at that time there was little commercial acceptance of this type of music. That has changed, and makes the book