

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

much more relevant. Artists like the Talking Heads, Depeche Mode and the B-52's have graduated to the big leagues, and there is a minor but growing surge in interest for the early punk/new wave bands such as Stiff Little Fingers, the Gang of Four and 999.

To this mix Robbins, who was the magazine's publisher and editorial director, has added rap, world music, reggae and newer punk, metal, and independent label artists.

No need exists to cover superstars in a book like this, but those that fit the concept, such as David Bowie, The Police, R.E.M., Prince, and Madonna are represented. So are old *TP* favorites like Sparks, Bill Nelson and Jonathan Richman, veterans whose influence has always outpaced record sales.

Many independent label and import artists will be new to most readers. And finding the records of said artists will be easier said than done, especially in these days of the shrinking import market.

But more of these recordings are being reissued on CD, and the guide notes those now available. No record numbers are given, but each entry lists records with label and year, taking into account British and U.S. releases. Robbins explains all succinctly in the preface and introduction.

Artists and bands with more releases and more importance, even if this does not always coincide with mass popularity, are accorded extended space. Thus Iggy Pop and the Ramones have lengthy entries, as do Alex Chilton/Big Star, the Flamin' Groovies and the Fall.

There is no index or glossary, but generous use is made of "see also" listings. Some photographs might have helped break up the text, but generally the layout is easy to read. The sense of accuracy is fastidious, another factor which makes the volume a worthy addition to any size of music library. Its value as a reference source is unquestionable.

With 27 different contributors, an inevitable divergence in the quality of writing is evident, though generally the standards are high. And it is a credit to Robbins that 1,900 artists are included (and 6,200 records, according to the back cover).

You may not really want to learn about Virgin Prunes, Mortal Micronotz or the F.U.'s, but somehow it is comforting that they are included. *Reviewed by Bruce Rosenstein*

Full Frequency Stereophonic Sound.

By Robert Moon and Michael Gray, San Francisco: Robert Moon, 1990. Paperback, 83 pp. \$25.00.

Anyone who even glances at collectors' lists will find dealers anxious to offer records that appeal to audio buffs, with high prices demanded for copies. The early stereo issues of RCA, Mercury, and London dominate all these lists. Here is a detailed discussion of one of these, the London recordings of 1956 to 1963. Michael Gray's article, "FFSS and How It Grew," is another treatment of the research that resulted in "The Birth of Decca Stereo" (*ARSC Journal*, Vol. 18, pp. 4-19), but the two articles are complementary.

While the cover lists two authors, it becomes clear from the preface that Robert Moon is the voice speaking in the first person throughout the rest of the book. That does not include two short chapters, credited to Ivan March, reprinted from *The Stereo Record Guide*. The heart of the book is a critical discography in two parts.