

these discs in connection with the use of Pythagorean tuning, along with a laudatory mention of Marcel Pérés's *Harmonia Mundi* disc of Aquitanian polyphony.

In the Renaissance section, "Sacred Polyphony" brings in a David Munrow album on Seraphim. James Haar's outstanding article on "Unwritten Tradition" which concludes the first volume cites two fine articles on records in *Early Music*, one by Mary Berry and one by Lance Brunner. He also mentions an Esther Lamandier recording to make a good point.

In the baroque section of the second volume, David Fuller praises William Christie's recording of Lully's *Atys* in a chapter on "The Performer as Composer." An article on "Tuning and Intonation" mentions J. Murray Barbour's writings, but fails to cite his records on the Musurgia label, which would help to clarify the matter enormously.

In the nineteenth century section, it should be no surprise to find abundant mention of recordings. The introduction to this section mentions revisionist interpretations such as Roger Norrington's as well as reissues of historical performances by conductors, instrumentalists and singers, not overlooking the Mapleson Cylinder album. The article on "Voices" makes the point that Peter Schram, born in 1819, who sang with Jenny Lind in the 1840s, recorded for Edison in 1889, and mentions that over 400 items were recorded by seven singers born in the 1830s and 24 born in the 1840s, artists whose style is an invaluable indication of another era.

The next-to-last article, "1900-1940," mentions recording almost as much as the final chapter does. Specific comparisons include the Elgar Cello Concerto in early recordings by Squire, Harrison and Casals, and the degree of portamento in recordings of Debussy's *Nuages* made by the Conservatoire Orchestra in 1929 and 1939. The author of this section, Robert Philip, did his dissertation at Cambridge in 1974 on changes in orchestral playing as shown on records, surely an indication of the heights to which the study of recordings can reach.

It would take a whole article to cite the ways in which the authors might profitably have extended their references to recordings in demonstrating the points this anthology makes. In another generation, a book of wider scope will doubtless be written. But for now, record researchers will know that the evidence on records old and new is acknowledged to be a valuable and even essential source for the study of music of all eras. *Reviewed by J. F. Weber*

National Directory of Collectible Record Dealers, 1990 Edition.

Compiled by Walter Smith. Richmond, VA: Record Finder Publications, 1990. 48 pp. \$4.95. (Available from Record Finder, 8754 Landmark Road, Richmond, VA 23228).

This pocket-sized booklet is a collection of names and addresses of approximately 250 U.S. dealers in "collectible" records. Anyone who submitted basic information to the publisher appears to have been included, without charge.

Walter Smith, publisher of *Record Finder* magazine and a dealer himself, is aptly listed as "compiler," since little editing seems to have been done. Probably the most serious shortcoming is the omission of a consistent indication of the type of records sold by each dealer (e.g., classical, popular, LPs, 78s, cylinders.) Many dealers give a clue in the ten-word description they are allowed with their free listing, but some do not. Unless your tastes are very eclectic, you may spend a lot of time writing letters to find what you want.

The organization is by state (for some reason listed in zip code order). This makes little difference since most of these are mail order dealers. An index by name and by type of recordings sold would have been helpful.

And, of course, there is no evaluation or editorial commentary on the reliability or years-in-business of any of these "dealers." This reviewer recently had an unfortunate experience with one of them, a well-known Florida dealer. He simply didn't send the \$45 worth of merchandise I had won on his auction, after I had paid for it. Inquiries to other collectors revealed that probably this was not due to larceny, just ineptitude. Unfortunately, there was no way to reach him. He does not answer his mail, his home address is not given (only a post office box), and his phone number is unlisted. The number was obtained anyway, but the party who answered said curtly "he's not here" and hung up. After four months of fruitless attempts to reach him, I finally wrote to the regional Postal Inspector. My merchandise arrived shortly thereafter, with an amiable apology.

The dealer is listed here, as you might guess, with a post office box and no phone. Many others who are listed have excellent reputations and are completely reliable. Unless you have another source of information, you are on your own.

Given these limitations, the *National Directory* does its simple job well enough. If you want names and addresses, all presumably current, they're here. *Reviewed by Tim Brooks*

The Decca Hillbilly Discography, 1927-1945.

By Gary Ginell. New York, Westport, CT: Greenwood Press, 1989. xxiv, 402 pp., intro., indexes, photographs, \$49.95.

With the continuing absence of a generic country music discography, those of us wishing to document recordings have been forced to resort to magazine articles, old catalogs, LP covers, and other catch-as-catch-can sources. Those lucky enough to have a copy of Brian Rust's *Victor Master Book, Volume 2* (1969; other promised volumes were never published) have found it an indispensable guide to the company's 1925-36 country music output. Twenty years later, Gary Ginell has given us a comparably useful work documenting the life span of Decca's first country record series which spanned the years 1934-45 and totaled 1,113 releases (numbers 5000-6112). The central part of his book consists of alphabetically arranged artist discographies which chronologically list all released and unreleased material made by individuals and groups for Decca's country catalog. Each entry provides the master number, main and alternate titles, release number(s), session personnel, and date and place of recording. Mr. Ginell also surveys Decca's 1935-36 Champion label series, which combined original material with reissues of masters acquired from the Gennett Company of Richmond, Indiana, covering the period 1927-1934. Decca/Gennett/Champion material also was pressed for sale by Montgomery Ward at reduced prices, both through retail outlets and by mail order through the company's ubiquitous catalogs.¹

As a bonus, the book includes an accounting of Decca's 17000-17059 Acadian French series (higher 17000 numbers were devoted to Trinidad calypsos) on the reasonable assumption that Cajun material is also of interest to country collectors and scholars, and because Cajun bands recorded English-language performances which appeared in the 5000 series.

Like any book-length discographic study, this one has its material arranged in ways that will take some getting used to. The artist discography chapter is preceded, and to some extent duplicated, by a 131-page numerical listing whose only additional information is the A/B side designation of each release and the descriptive