

are on the topic of reviews, I was surprised by the stilted and unidiomatic translations of many of them, given that Enrico Jr. was completely bilingual. Two examples will suffice: "to speak of her (Ada) we would have to borrow the entire theatrical vocabulary, the most superlative, and we would still find ourselves falling short of the truth." (p.58), and "Musetta's entrance was most suggestive." (p.69)

Mind you, I know from bitter experience how difficult it is to render flowery nineteenth century Italian theatrical criticism (and presumably Spanish, too) into flowing, readable English prose.

One final point. Throughout the book, Enrico's many amatory exploits neither are glossed over nor exaggerated. He is presented as a warm-blooded natural Italian male with faults as well as virtues. Reading of the 1906 "Monkey House" affair in which Caruso was accused of "assaulting" a young woman in the Central Park Zoo and fined \$10, this reviewer was reminded of an incident which happened in London a few months later. Let me quote the whole of Max Beerbohm's letter to Ronald Gray, dated 18 May 1907.

My dear Ronald, Sunday week by all means: great fun. Caruso behaved *fairly* well the other night. That is, he had tried to regularise his conduct so that he would not actually be liable to prosecution. To every lady in the room successively he put (in his quaint broken English) the old conundrum of Adam and Eve and Pinch-Me.

Most of them replied cautiously, "The third person on your list, Signor;" which seemed to annoy him horribly.¹

And a final, final point. On page 451 Leopoldo Mugnone is reported as saying to a lady cellist in the orchestra which he was conducting, "Signorina! Lei ha uno strumento fra le gambe; la prego di suonarlo, non grattarlo." That cruel but witty remark has always been attributed (in England, at least) to Sir Thomas Beecham, Bart.

And I almost forgot the splendid photographs, most of them previously unpublished. A lovely book, beautifully written and presented. Buy it. *Reviewed by Keith Hardwick*

Note:

¹From *Letters of Max Beerbohm 1892-1956*, edited by Rupert Hart-Davis, 1988, John Murray

The Faber Companion To 20th-Century Popular Music.

By Phil Hardy & Dave Laing. London, Boston: Faber And Faber, 1990, 875 pp. ISBN 0-571-13837-3. Hardbound. \$29.95.

The scope of this book is quite breathtaking. With apologies to Irwin Stambler and his *Encyclopedia of Pop, Rock and Soul*, there is no pop reference work to compare with the *Faber Companion*.

We have well-written, informative biographical sketches of artists well known and obscure. Producers are represented, as are some entrepreneurs. Rock is only part of the story. Also treated are blues, jazz, country, bluegrass, folk, cajun/zydeco, pop, reggae, soul, soundtracks, even classical if applicable. (Leonard Bernstein's entry mentions not only George Gershwin and Stephen Sondheim, but also P. J. Proby and The Nice).

There are nearly 2,000 entries, and the experienced British writer-editors Hardy and Laing explain their criteria clearly in the introduction. They note other writers, such as Tony Russell and Simon Frith, who contributed some of the sketches.

It would take someone of exceedingly wide tastes to be interested in all these listings, and many of the British artists will be unfamiliar to American readers. (For that matter, many of the American artists will be unknown to the American readers).

To give an idea of how wide a net the authors cast, look at some of the alphabetical sequences: The Andrews Sisters followed by The Animals, Iggy Pop followed by Julio Iglesias, Xavier Cugat and Culture Club, Fabian and John Fahey, Charlie Parker and Graham Parker, the Stranglers and Barbra Streisand.

The serious treatment of producers/entrepreneurs such as Lou Adler, Moe Asch (Folkways Records), the Bihari Brothers (Modern Records), Wes Farrell, Jack Good, Don Kirshner and Don (Duke Records) Robey also is long overdue.

Most entries consist of three to five paragraphs, but more comprehensive listings appear for bands and artists such as the Beach Boys, the Beatles, Creedence Clearwater Revival, the Everly Brothers, Jimi Hendrix, the Kinks, the Rolling Stones, Hank Williams, and the Who.

There is a glossary, but no discographies, and if both U. K. and American record labels are applicable, usually only the British one is chosen. Birthdates often are listed.

Members of bands and personnel changes are detailed. Did you know that Dave White, born David White Tricker, was replaced by Bill Carlucci in Danny And The Juniors? Now you know also that in the Village People, Victor Willis was replaced by Ray Simpson, who was replaced by Miles Jaye.

Occasionally, there is the minor error: Joe Boyd did not produce the first R.E.M. album, and the book incorrectly lists them as REM. However, the copy appears free of errors for the most part, and the typeface is easy to read. Artists who have their own listings are noted in other entries in boldface type.

There is no index, and no photos save on the cover sleeve. In an attempt to be all-inclusive, the writing at times wanders off into tangents.

But the major achievement here is undeniable. And at \$29.95, the value for libraries and private collections is evident. This sets the standard for all future pop music reference works.

A welcome companion indeed. *Reviewed by Bruce Rosenstein*

Picture Discs of the World. Price Guide and International Reference Book For Picture Records: 1923-1989.

By Joe Lindsay with Peter Bukoski and Marc Grobman. Scottsdale, AZ: BIODisc, 1990. 205 pp., illus., ISBN 0-9617347-2-8. Softbound, \$22.95. Hardbound edition also available. Available from BIODisc, P.O. Box 8221, Scottsdale, AZ 85251.

Probably the most popular article that this reviewer has ever written was a history and discography of Vogue picture records, published in *Record Research* in 1977. I still get letters about it. Picture discs have been one of the explosive growth areas in record collecting during the past decade. Beginning with the pictorial 78s produced by RCA Victor in the 1930s and Vogue (U.S.) in the late 1940s, check-wielding collectors have driven up the prices of thousands of 78s, LPs, 45s and even postcard recordings that bear all manner of illustrations, from the artistic to the