

Unfortunately, some of the information given for the Victor discs is erroneous. The series was launched in late 1932, not in 1931. Number 17-4000 is not by "Leo Reisman & His Orchestra with Janet Gaynor and Henry Garat" (Gaynor was the star of the film from which the songs were taken; her picture is on the recording, but not her voice). The recordings "Habanera" and "Miramar" are by Pablo de Sarasate, not "Pablo Sarosote." (Rock fans always seem to want to be on a first name basis with their subjects; in describing a variant pressing of this disc the author remarks "actual music on this disc is by Jimmie Rodgers, not Pablo." Hi, Pablo.) No hint is given of the remarkable origin of the Sarasate titles, which were recorded for G&T in Paris in 1904.

No. 18-6004, probably an unissued variant, is misprinted 16-6004, and the content is attributed to Jimmie Rodgers rather than to Johnny Marvin, the actual performer. The 2000 series mistakenly is shown as 12-inch rather than 10-inch, and numbers 221-226 as six-inch rather than seven-inch. Number 39001, "Music in the Air," is given as "Music Is in the Air." This is, incidentally, the most frequently found Victor picture disc.

The current value given for the Victor picture discs is generally in the \$100 to \$300 range, which seems about right in today's market. The Caruso picture disc is said to be worth \$350/\$450, and the ultra-rare Jimmie Rodgers disc, \$1200/\$1800. The compilers of this book have an enormous collection of these records, and will no doubt be able to retire in style if they can realize such prices.

The whole subject of price guides is controversial. For those who see only dollar signs in these (or any) recordings, I feel sorry. They are missing a great deal.

Despite its shortcomings, *Picture Discs of the World* is a landmark publication, both for its breadth and its excellent illustrations. The price is reasonable, and until something better comes along—for which I would not hold my breath—it is strongly recommended to anyone interested in this field. *Reviewed by Tim Brooks*

Vogue: The Picture Record.

By Edgar L. Curry. Everett, Washington: The author, 1990. 92 pp. \$19.95. Available from the author, 8502 8th Avenue W., Everett, WA 98204.

The colorful Vogue Picture Records produced in the U.S. between 1946 and 1947 have become highly collectible in recent years. This is certainly not due to the quality of the music, most of which is quite pedestrian late-1940s pop material (although a few sides by jazzman Charlie Shavers, bandleader Art Mooney and a country band called the Down Homers, which may have included a young Bill Haley, stand out). The interest is probably due more to Vogue's gaudy, campy illustrations, which are prototypically "forties." Even contemporary reviewers called them "glam-puss discs" and, less kindly, "coal company calendar art."

Collector Edgar Curry has put together a remarkably professional-looking small book on the label, highlighted by large size photographs of all 67 single 78s and eight 78 rpm albums known to have been released. In addition, several misnumberings and other rarities are pictured. Most of the many illustrations are in black and white, although a few are reproduced in the gloriously garish full color for which Vogue is famous.

In addition to the pictorial directory, Mr. Curry has reprinted, with minor updates, a history of the label as written by this reviewer, which originally appeared in *Record Research* magazine in 1977. The article includes information from several

people associated with the company and its founder, Tom Saffady, who died in 1954. A detailed discography from the same source also is included, along with a price guide developed by Mr. Curry. Values assigned to individual issues range from \$40 to \$400, the highest being reserved for numbers R713 (which no one has ever seen) and R784. A relative rarity chart indicates how many copies of each Vogue were actually located among a sample of collectors.

The production values of the book are exceptionally high, with an easy to read layout and a full color cover that is guaranteed to catch the eye—as did the original Vogues. It is a pleasure to see a self-published book designed and executed in such a professional manner.

This reviewer has no financial interest in the book (permission to reprint the text materials was willingly granted without charge), and one doubts that Mr. Curry will make much on it either, given the high cost of production. Quite a few Vogue collectors contributed illustrations and information to the project. The result is a comprehensive study of a minor, albeit colorful, part of record history that anyone interested in the subject should see. *Reviewed by Tim Brooks*

The Complete Library of American Phonograph Recordings.

By Jerry Osborne. Port Townsend, WA, Osborne Enterprises, 1987-. Three volumes published so far: 1959 (1987, 244 pp., \$24.95 plus \$2 p&h), 1960 (1987, 226 pp., \$24.95 plus \$2 p&h), 1961 (1990, 239 pp., \$29.95 plus \$3 p&h). Available from Jellyroll Productions, P.O. Box 29, Boyne Falls, MI 49713.

Osborne's *Complete Library* is a welcome addition to the documentation of the microgroove recording era, which is now drawing to a close. A series of annual volumes is planned, eventually to cover 1950 to date. While by no means "complete," they are probably the most comprehensive general listings published so far of LP, 45 rpm and EP recordings issued in the U.S.

The main portion of each volume is arranged by artist, showing issued recordings on 7-inch singles, EPs, and LPs during the year. This is followed by a label index displaying output in numerical order and a title index. All three sections are easy to read and should be useful to the researcher, depending on the project at hand. About a thousand labels and 10,000 individual releases are listed for each year. The principal virtue of this series is, in fact, its breadth of coverage—many obscure labels are covered, along with the majors.

The principal drawback is the depth of information, or rather, the lack of it. Essentially, these are simple release lists—artist, title and record number is all you get. Even that information is sometimes truncated. Only the principal artist is noted; if several appeared on an LP, the *Complete Library* may just say "various." Contents of LPs and EPs are not given, and there is no indication of release date closer than the year. Sometimes the description is rather misleading. For example, how would one know that the LP *Hey Boy, Hey Girl* (actually the correct title is *Hey Boy! Hey Girl!*), which is listed simply as by Louis Prima & Keely Smith, is actually the soundtrack of the 1959 movie of that name?

Probably the worst offense, however, is the author's decision to strip the prefixes off of all catalog numbers. Thus we don't know if a listed RCA LP number is in the LPM, LOC, EL, LOC, LSP, LES or LSO series. Prefixes are essential to understanding stereo vs. monaural recordings, issue series (e.g. RCA Red Seal vs. black label), and often to simply find the record.