

why? When is the risk of imposing potential harm to the original material outweighed by the advantages of producing a successful transfer copy of an already deteriorating original sound recording?

Difficult issues such as these need discussion to provide enough information for the sound archivist to make informed decisions. A survey of existing practices and solutions adopted, although not necessarily recommended, by existing preservation transfer centers in the U.S., would at least provide some guidance to the sound archivist attempting to establish an audio preservation program.

This manual is well researched and documented. Footnotes are included at the end of each chapter, providing citations for all sources used within a chapter in lieu of a general bibliography at the end of the book. The last chapter comprises a brief annotated list of recommended readings, conveniently arranged by subject headings. The author refers the reader to Gerald Gibson's "Bibliography: Working Draft" in Associated Audio Archives' *Audio Preservation: A Planning Study* (Rockville, MD: ARSC, 1988) for more detailed listings. He also reprints in its entirety the very useful Glossary from Appendix III of the *Planning Study*.

Ward's *Manual of Sound Archive Administration* is a useful resource for sound archivists in the United States and abroad. Ward is successful in maintaining his intended focus throughout the book, and in providing an informative overview of the various aspects of a complex subject. While the usefulness of portions of the manual restricted largely to sound archivists working in Great Britain, enough information is relevant to the subject in general to warrant purchasing it for use as a basic reference tool for sound archivists in the United States. This book is not the final word on the subject of sound archiving, however. Much more work is needed in this area, and it is hoped that the publication of this book will inspire further efforts in this direction. Until a more consistently helpful and more definitive guide for the sound archivist in the United States appears, though, Ward's manual will serve as the most useful tool available. *Reviewed by Suzanne Stover*

Enrico Caruso: My Father and My Family.

By Caruso, Enrico, Jr. and Farkas, Andrew; Illus., 850 pp. Amadeus, Oregon: Amadeus Press, 1990. \$39.95

This is in every way a great book. Not only is it remarkably heavy, weighing in at 3 1/2 lbs. (1.58 kilos to European friends), not only is it *very* long (the text runs to 560 pages, with a further 164-page section of notes, bibliographies, discographies, chronology, index, etc.), it is above all authoritative, scholarly, and readable. Not that it totally displaces all other books on the century's greatest tenor, it is both more and less than some of these. More, in that, as well as giving the domestic life story of the tenor and of his two greatest loves, the sisters Ada and Rina Giachetti, it is also an autobiography of the co-author Enrico Caruso, Jr. as well as relating the long squalid wrangling over the tenor's estate. Less, in that it does not pretend to give a detailed account of Enrico's career, although much of it is told. For this, other books (especially Michael Scott's) should be consulted. So why is it so special? Because it is such an honest and human book. The principal author was Enrico Caruso, Jr.; Andrew Farkas, who befriended him toward the end of his life, has provided the mortar with which the bricks have been set to provide the splendid many-storied building.

The book basically falls into two parts. The first relates the story of Enrico Caruso's life, not neglecting the salient points in his career, but concentrating on his private life, including his love affairs which are covered with greater frankness, detail, and compassion than ever before. Considerable space is devoted to the careers of the Giachetti sisters, and the complex relations between them, Caruso, and his two sons by Ada are fully explored. After the tenor's death the narrative deals fully with the lengthy litigation, in both Italian and American courts, between Caruso's young American widow, Dorothy (on her own behalf, and that of their daughter Gloria), and the tenor's sons Rodolpho (Fofò) and Enrico (Mimmi), and his brother Giovanni. Although he bends over backwards to be fair, Enrico Jr. cannot conceal the (justified) anger felt by the Italian Caruso family at the attempts made to deprive them of what they considered to be their proper inheritance. After all, for all their lives and until his death, they had lived in one or other of his homes and been acknowledged, supported, and loved by him. Caruso intended both his sons and his brother to inherit his estate, in conjunction with his wife, Dorothy. Unfortunately for the Italian side, Caruso's will was rendered null on the birth of his legitimate daughter Gloria, and he neglected to make a new one.

The rest of the book is the tale of Enrico Jr.'s life in Italy and America. His attempts to forge a successful career for himself were all doomed to failure, in part because he was never trained to follow any vocation or profession. His efforts to make a singing career, both in Spanish-language musical films and in frequent forays into the night club world all foundered on three rocks—the absence of a properly grounded vocal technique, inevitable comparisons with his father, and lack of personal drive. Indeed, throughout the book Enrico Jr. comes across as a thoroughly decent, gentle man, but weak-willed and lacking in push. As Andrew Farkas writes (p. 559), "he was a lovable, easy-going man, not self-effacing but without pretence, optimistic, wise yet childlike, gallant and generous to a fault." How sad that he should have died three years before the publication of this book.

Record collectors will be interested to note that a chapter is devoted to the late Edward J. Smith, the Pirate King of LPs, who supported and encouraged Enrico Jr. in his efforts to forge a career in the musical world.

After the main text, and a short epilogue by Andrew Farkas, there are several appendices (although they are not so named). First come the notes for each chapter. This may be a tidy way of quoting sources and expanding on the main text, but it is irritating to have to keep a finger in another place in the book—especially such a fat book as this. Then follows:

- a. Genealogical Table of the Caruso family, from which one learns that the name of Caruso is today borne by two great-grandsons and one great-great-grandson (descendants of Enrico Jr.) as well as the 36-year-old granddaughter of Rodolpho (strange that she should have been christened Gloria Letizia, bearing in mind the less than cordial relationships between the Caruso brothers and the tenor's widow).
- b. Bibliography of Sources—newspapers, periodicals and monographs (by which is meant books).
- c. Caruso Bibliography. This includes "How to Sing" by Enrico Caruso (John Church & Co., 1913) although a note makes it clear that Caruso disclaimed any connection with it, and a Mme. Meyerheim successfully sued for plagiarism. Then we have 16 pages listing books and articles either about or referring to Caruso—which makes my Caruso library look very small beer!

- d. The recorded legacy of Enrico Caruso. This is in the safe hands of William R. Moran and is a model of lucidity. It includes all the reissues made up to 1989 (the last entry, Angel/EMI CDH 7 61046 2, was compiled and transferred by this reviewer). Since publication, three “complete” CD editions have either appeared or are planned. I would like to make a few comments on these, not as a rival (EMI will never contemplate the reissue of a singer’s records, most of which were made by other companies), but as a long time (40 years!) devotee of Enrico.

The “complete” fifteen CD edition published by Bayer Records, and using the Sonic Solutions No-Noise system (“Digital Perfection”) is to be avoided at all costs. It is far from complete. To take the first CD alone, the rare 1902 versions of “Dai Campi” (Mefistofele) and “Celeste Aida” are omitted; the chronology is outdated and in error.

More importantly, however, the transfers are diabolically bad—the vertical-cut trio sounds positively inhuman. I gather too, that many of the later recordings are pitched incorrectly. The RCA/BMG complete version has yet to appear, but as it will be based on the Stockham transfers I shall not be finding shelf-space for it.

Remains the Pearl edition, as yet incomplete. The first three-CD volume covering the records up to March 1908 is absolutely splendid; the transfers by Ward Marston are exemplary, the speeds meticulously checked, the presentation admirable.

Reverting to the discography, I cannot understand why, after listing the European recordings chronologically, Moran lists all the Victor records alphabetically—a very awkward discographical format.

- e. Chronologies of the appearances of Enrico Caruso and the Giachetti sisters, by Thomas G. Kaufmann. The Caruso portion of this was used in Michael Scott’s “The Great Caruso” but the new version incorporates additions and corrections. This is a fascinating section to browse through, and the information on the Giachetti sisters is particularly interesting and valuable. The “Index” and “Notes on Authors and Contributors” end a monumental and indispensable book.

This review is already quite long, but I cannot refrain from selecting a few points that struck me on the first reading. The date of birth controversy is finally settled: February 25, *not* 27, as even the new Grove states. More importantly, the matter of how many children preceded him seems to be authoritatively resolved. It is usually stated that Enrico was the eighteenth child, and the first to survive. A slight variant is provided by his widow (in *Enrico Caruso, His Life and Death*) in which she quotes Caruso as saying, “My mother... had 21 children. Twenty boys and one girl—too many. I am number 19 boy.” This is manifestly wrong; three sons were born after Enrico as well as the only daughter. The authors of this book point out the biological impossibility of Enrico being the 18th (or 19th) child of a marriage which took place only 6 1/2 years before his birth. He was in fact the third son, preceded by Pasquale (1869-1876) and Antonio (1871-1873).

The chapters concerning the careers of Ada and Rina Giachetti are fascinating, and demonstrate that both of them (and especially Rina) were far from insignificant second-raters. There are copious reviews of their performances—too copious, perhaps; Rina’s *Manon Lescaut*, *Mimi* and *Tosca* appear again and again. And while we

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).