

in a credits list, few published sources are cited. There is no index of either names or titles. There is no bibliography. This last is particularly unfortunate since little biographical information is given on each singer and previously issued biographies and full discographies exist on several of them.

The book is softbound and measures 8.25" x 5.75". There are full-page photographs of each of the artists (two for Flagstad) and 39 illustrations of concert, opera, and recordings brochures and programs related to the artists. The main body of the text is printed with an 8-point, light, sans-serif typeface. For those who annotate books, there is plenty of white space on almost every page.

Some readers may find this a handy compendium. We did not. *Reviewed by Elwood A. McKee and Phillip Rochlin.*

### Endnotes

1. Leider, Frida: *Das war mein Teil*. Berlin-Grunewald: Herbig, 1959. Includes a discography by Harold Burros. An English translation, *Playing My Part*, was published in London and New York in 1966 with discographies by Burros and Harold Barnes, respectively.
2. Eterna 745 combines onto one disc recitals by Boninsegna and Leider that were previously offered on Eterna 468 and Eterna 477, respectively.

### ***Eric Clapton: The Complete Recording Sessions, 1963-1992.***

*By Marc Roberty. New York, NY: St. Martin's Press, 1993. 192 pp. ISBN 0-312-09798-0. \$29.95.*

Few rock music careers have been as varied and fascinating as Eric Clapton's. Thirty years after his first recording, he is perhaps at the height of his popularity. From the first sessions with The Yardbirds in late 1963 to his wildly successful "Unplugged" in 1992, it's all documented by collector/chronicler Roberty, modestly described on the dust jacket as "the world's leading authority on Eric Clapton".

Certainly his credentials are in order: he was the longtime editor of Clapton's fan club newsletter and has written four books on the man. (Particularly see the 1994 coffee table collection *Eric Clapton: The Eric Clapton Album Thirty Years of Music & Memorabilia* [Viking Studio].)

The sheer scope of Clapton's career is breathtaking. In capsule form, besides the solo career, he was in the following outfits: The Yardbirds, John Mayall's Blues Breakers, Cream, Blind Faith, and Derek and the Dominos.

Besides all this activity, Roberty documents the wealth of recording sessions Clapton has done. Some you may recall easily: Bob Dylan, The Band, Phil Collins, Dr. John, Aretha Franklin, George Harrison (as well as The Beatles), Stephen Stills and Sting.

But how about: Stephen Bishop, Buckwheat Zydeco, Kinky Friedman, Corey Hart, Carole King, Cyndi Lauper, Lionel Richie and Zucchero. And that's just a handful - Roberty lists 75 artists, plus assorted 'various artists' albums.

What must be made clear about this book is that it is as much, if not more so, pitched to the Clapton fan/collector as it is to libraries and researchers.

It is quite handsomely produced, well laid out and interspersed with photos, reproductions of advertisements, record covers and concert posters. It doesn't have the look and feel of a book produced for scholars.

The body of the book proceeds chronologically, listing each recording session, with month and year, location, songs recorded (with the name of the album it appears on, if any), personnel, producer, engineer, and even which guitar Clapton used.

The discography, record numbers and release dates are in the back, along with a videography and a list of bootlegs. There is also an index of song titles, but this refers only to titles in the main body of the book, not the discography. In addition, players, producers and engineers are not indexed.

Roberty's book is recommended for serious Clapton fans and collectors, as well as libraries with strong rock music collections. *Reviewed by Bruce Rosenstein*

### ***Berliner Gramophone Records - American Issues, 1892-1900.***

*Compiled by Paul Charosh. Westport, CT: Greenwood Press, 1995. 290pp. ISBN 0-313-29217-5.*

If you have been waiting for an absolutely complete discography of Berliner records, this new book comes mighty close. This useful new research tool is a discography of known American Berliner records issued up to the spring of 1900. Over 3000 individual recordings are identified, along with as much information on each recording as was available to the author at the time of writing. To be sure, several gaps of information still exist, but this work is a monumental first step.

The Berliner record was developed by Emile Berliner as the first laterally recorded flat disc record available to the public. After several years of experimentation, Berliner issued his first printed catalog in late 1894 and began regular marketing of his disc records in competition with the brown wax cylinder. Sales continued until the spring of 1900 when Berliner was forced to quit marketing his gramophones and records in the United States due to legal action taken against the validity of his patents. He continued to be active in Canada and Europe. The Charosh book, however, does not cover the records made outside of the United States.

*Berliner Gramophone Records - American Issues, 1892-1900* avoids going into a detailed history of the Berliner label or its complicated corporate and patent history, although a section entitled "Resources for Further Study" is included. Instead, this book concentrates on the records themselves.

In the early years of record production, almost all companies used a "block" system of numbering to identify individual selections and Berliner was no different. With this system, each type of music or artist was assigned a numerical block. For example, with Berliner, No. 1 and up was assigned to band music, No. 150 and up was for male vocal solos, No. 200 and up was for cornet solos and duets, No. 250 and up was for piano solos, etc. When a block was filled, a new one would be assigned. For example, when No. 149 was reached, a new band block was started at No. 8000. The highest number reached in the Berliner block system was 8021, but this does not mean that 8021 different records were actually issued. Not all blocks were filled which, consequently, left gaps in the numbering. Most companies of the period, including Berliner, found this to be an awkward system. By the spring of 1899, Berliner began to issue new records in consecutive order using a "0" prefix and beginning at number 01 and continuing to number 01304. Mr. Charosh deals with what could become a confusing jumble of numbers by dividing the discography into two sections: the Block series and the "0" series. This is important not only because of the different types of