

recording as well as on the first and second overdubs. Therefore, which Ball track was finally used? Or was more than one piano track used? Need more be said about the problems besetting a discographer in ferreting out data pertaining to multi-track overdubs and/or replacement tracks?

Immediately following "The Sessions" section, Smith provides supplemental indexes of U.S., European, and bootleg releases. In these indexes, singles and LPs (including song title contents) are listed separately in alphanumeric order by label and release number. Another index lists song titles alphabetically with a cross-reference to recording dates, including all overdubbing sessions.

Also provided is an index to songs Cash performed on his ABC-TV series from June 7, 1969 through March 31, 1971. Although one might think such a listing to be somewhat beyond the scope of a discography per se, a glance at the author's index to bootleg releases will reveal a number of LPs that feature performances from these TV shows.

These few criticisms aside, one must not overlook Smith's tremendous accomplishment in readying this manuscript for publication. It required wading through hundreds of sheets of corporate and personal papers, listening to Cash's recordings for hour upon hour (the pleasant part), and following up with interviews of musicians in order to fill in missing data.

Johnny Cash's magnificent recording career, meanwhile, continues unabated as we enter the era of the compact disc. Let us hope that John Smith's discographic research will continue to match Cash stride for stride and lead to the eventual publication of an even more encompassing reference book on The Man in Black.

Bob Pinson

William Daniels, The American 45 and 78 rpm Record Dating Guide, 1940-1959. Discographies No. 16. Westport and London: Greenwood Press, 1985. pp. xii + 157. \$37.50.

The book title tells it all.

It is arranged alphabetically by record company, then by issue number. Beside each number is the release month and year. Not all numbers are listed; rather, the author chooses a middle one from each monthly group.

Information was drawn from the record trade weeklies--Variety, Cash Box, Billboard, One Spot, etc. One result is that dates are a month or so earlier than those in the record companies' consumer supplements.

A few odd classical numbers turn up, but the book focuses very strongly on the popular musics--pop, rock, country, etc. Such material was tailored for immediate consumption

and was usually released as soon after recording as possible (excluding reissues, of course), so release dates are helpful if more extensive data is unavailable.

Those dates I checked were accurate, and I have no nits to pick. If an issue-dating guide to U.S. popular records issued from 1940 through 1959 is what you need, Mr. Daniel's tome will fill the bill nicely.

Steven J. Smolian

Denis Matthews, Arturo Toscanini, with selected discography by Ray Burford. London: Hippocrene Books, 1982. 176 pp. \$17.95.

Tully Potter, Adolf Busch: The Life of an Honest Man, vol.

1. Published and distributed by the author, 4 Cherry Trees, Billericay, Essex CM12 9NY, England, 1984. \$6.00.

More has been written of Toscanini than of any other conductor, perhaps of any other performing musician. And perhaps, indeed, more bad writing than about anyone else: not bad prose--although many contain enough of this--but just poor, repetitive, inaccurate borrowings one from another. My own bookshelf contains thirty full-length volumes--of which nearly a half are pretty valueless and half of the remainder so hagiographic as to be embarrassing.

Where in this welter of words stands Denis Matthews' study? Its length precludes the detail of Harvey Sachs' excellent Toscanini, which preceded it by only two years, and to which Matthews acknowledges his debt: just ninety pages, which include many photographs both familiar and unfamiliar, to cover the career, with further short chapters on "Toscanini and the Critics" and a summing-up. The value of the book lies in its accurate synthesizing of much research by others about all the facets of an extraordinary life within the framework of what Professor Matthews calls his "many personal experiences, thoughts and memories." Matthews was a devotee from the age of sixteen when he heard Toscanini give his first four BBC Symphony Orchestra concerts in 1935 and pursued the Maestro's performances thereafter whenever possible; and for him personally this culminated in his meeting with the Maestro at his Lago Maggiore home in 1949, faithfully and touchingly described.

Within this framework Matthews outlines each phase of the career in separate chapters with lucidity and elegance, with the retelling of many a familiar anecdote and the addition of others which will be new to most readers. Often these originate in personal experience: for example, the comments of Walter Legge present at the Philharmonia rehearsal of the Brahms Third at the Festival Hall in 1952--"To my present way of thinking, that is the greatest performance I have