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Early Field Recordings: A Catalogue of Cylinder Collections at the Indiana University Archives of Traditional Music. Edited by Anthony Seeger and Louise S. Spear.

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reduction firing and that these can also be controlled. It is this reviewers thinking that Mimbres potters were aware of both how to control and use warpage and that they were also aware of how reduction firing occurred, and that they did not prefer reduction firing yet understood what creates it.

*Mimbres Painted Pottery* is a remarkable book written about the art of a people perhaps typical of human-kind, geniuses before their time, like a bumble bee who is not supposed to be able to fly, yet he flies despite his incorrect being. This is a book of beautiful illustrations and intriguing thoughts and information. It is recommended highly by the reviewer for any readership interested in prehistoric people and prehistoric art which impacts on contemporary people.

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**Early Field Recordings: A Catalogue of Cylinder Collections at the Indiana University Archives of Traditional Music.** Edited by Anthony Seeger and Louise S. Spear. Bloomington and Indianapolis: Indiana University Press. 1987. xviii + 201 pp. \$22.50 Cloth.

Seeger and Spear's book describes 158 collections of nearly 7000 wax cylinder recordings made between 1893 and 1938 by various anthropologists, ethnomusicologists, linguists, and explorers. Approximately two-thirds of these collections document the music and spoken words of North American Indians. The catalog is therefore an important research tool for those who are looking for early aural documentation of Indian culture.

*Early Field Recordings* is a product of the two-year Archives of Traditional Music [ATM] project to re-record the cylinders on preservation tape, to check the documentation, and to create a computer database from the resulting information. The ultimate purpose of the work, funded by the National Science Foundation and undertaken by many ATM staff members, was to make the cylinder collections "more widely known and more easily available to researchers" (p. xviii). Thus considerations of accessibility have influenced the format of the book.

Opening with a short introduction to the history, mechanics, and particular problems of cylinder recording and archiving, the

book primarily consists of 105 pages of collection descriptions and 78 pages of indices. Collections are listed in the order of their ATM accession number, followed by the name of the collector and the recording date. After these items are the country of origin, the ethnic group(s) recorded, and the identified genres of song and speech. Additional information includes the number of cylinders and separate items recorded, the relative audio quality of the recordings, the kind of restrictions imposed on the collection by the depositor, and a summary of the contents and available documentation.

The four subsequent indices—geographical areas, names (collectors and performers), culture groups, subjects (genres)—intentionally reflect the major headings under which researchers customarily seek information. As the editors note, however, the subject index is derived from individual collectors' genre distinctions and general categorizations. Readers will therefore need to use this index as a preliminary search tool that is reliable only insofar as the collectors were; those who have worked with cylinder collections know that specificity and accuracy are not to be taken for granted.

*Early Field Recordings* is a partial successor to *Native North American Music and Oral Data: A Catalogue of Sound Recordings 1893–1976* by Dorothy Sara Lee (Indiana University Press, 1979). The earlier book contains brief entries for all the available American Indian material (field and commercial recordings on cylinder, wire, disc, or tape) in the Archives of Traditional Music. The newer book, while restricted to field-recorded cylinders, lays out the basic information in a format that is easier to read and also describes the collections and documentation in more detail than was required for the earlier catalog.

The other American institutions with major field-recorded cylinder collections—the Library of Congress (10,000 cylinders) and the Lowie Museum of Anthropology at the University of California (3000 cylinders)—are also in the process of making available information on their collections. The Federal Cylinder Project of the American Folklife Center at the Library of Congress is publishing eight volumes of catalogs devoted primarily to American Indian material. The Lowie Museum has a 700-page typescript index to its ethnographic recordings that may become the basis for a published annotated guide.

While each of the three institutions provides access to its holdings on several levels, on request if not in published form, the

primary "unit" used in cataloging varies. As noted above, the Indiana Archives catalog is based on collections as accessioned; the Federal Cylinder Project catalogs are organized cylinder by cylinder within ethnic-group designations that frequently split up material attributed to a single collector; a draft of the Lowie index focuses more on individual components (songs, speeches, etc.) of each cylinder in a collection. Thus the researcher needs to start at somewhat different points when referring to catalogs from each archive, to become acquainted with different formats, different types of in-house numbering schemes, and the like.

In "The Role of Sound Archives in Ethnomusicology Today" (*Ethnomusicology* 1986:216-76), Seeger stresses the importance of well-documented, accessible field collections with clearly established conditions for use (honoring whatever agreements were made with those who consented to be recorded). The work accomplished by the editors and collaborating project staff in preserving and making the Archives of Traditional Music collections even more accessible is consistent with the emphases of Seeger's article. *Early Field Recordings* is a useful tool for all libraries and archives whose patrons need to locate ethnographic recordings as well as for the individual researcher working with aural documentation of American Indian culture in the early decades of this century.

*Judith A. Gray*  
Federal Cylinder Project,  
American Folklife Center,  
Library of Congress

**Chief Pocatello: The White Plume.** By Brigham D. Madsen. Salt Lake City: University of Utah Press, 1986. \$6.95 Paper.

When the historians of the future look back on the work of Brigham D. Madsen, they will see that he laid the first reliable foundations for an adequate history of Indian-white relations in the northern Great Basin. Dr. Madsen has now added another stone to this foundation: *Chief Pocatello: The White Plume*. Because of his mastery of the sweep of northern Great Basin history, he is unusually capable of interpreting the role of his subject, Pocatello, in this unfolding drama.

Although focused on Pocatello, this book also includes an in-