

CURRENT BIBLIOGRAPHY

by Tim Brooks

There has been a proliferation of research into recording artists and record history in recent years, much of it appearing in limited circulation collectors' journals that seem to rarely be indexed. This column will help Journal readers find those often interesting and useful articles that would otherwise "slip through the net"--and to stay on top of current record research wherever it appears.

To be included here an article must be in English, be reasonably substantive, and deal with recording history--as opposed to musicological or sociological subjects, or current collecting news such as LP reviews, record prices, and articles about current artists. Current Bibliography augments the Bibliography of Discographies in that it is more current, and also contains a great many non-discographic articles of interest (artist biographies, label histories, interviews, genre articles, repair and preservation techniques, etc.). "W/D" or "discog." indicates that the article did contain a discography, although in many cases this was no more than a simple list of titles and catalog numbers.

Issues covered this time are those received between April and October 1988. Most should still be available from the publishers, at the addresses indicated below. If you write to one of these journals or authors, please mention ARSC and "Current Bibliography." Many of them still have no idea who we are.

Notes

My comments in the last issue about the editorial direction recently taken by Goldmine, the largest circulation publication dealing with rock music history, stirred some strong responses. Dr. Mike Biel, former ARSC President, wondered why I would bother correcting mistakes in Goldmine when its editor obviously wasn't interested, and compared those who get worked up doing so to the patient in the old vaudeville routine (PATIENT: "Doctor, it hurts when I do this." DOCTOR: "Well, don't keep doing this.") However he felt that GM deserved to be taken to task, and that it should have a higher opinion of its readers. Don Mennie, Editor of the competing Record Collector's Monthly, thought the comments "right on the money." However Jeff Tamarkin, Editor of Goldmine itself, argued otherwise in a long and impassioned rebuttal which will appear in a later issue of this Journal.

I have spent some time on this matter because I believe it is an instructive look at the dynamics of editing a modern collector's/research magazine. To conclude the discussion (hopefully!), I would emphasize that Goldmine still contains some of the best research being published on rock music history--and also, unfortunately, some of the worst. Its standards of discography are limited, and there is an unfortunate tendency to reject differing opinions--and even factual corrections. It does, however, contain much of value and is a "must" for anyone seriously interested in the field.

Mr. Mennie notes that Record Collector's Monthly, which I had characterized as being on an infrequent publication schedule, is now being issued four to six times per year.

Turning to other publications, the Center for Popular Music at Middle Tennessee State University has announced that JEMF Quarterly will discontinue publication after Volume 21, ending a 23 year run. (The publication was begun as the John Edwards Memorial Forum Newsletter in October 1965.) Longtime editor Norm Cohen deserves the praise of the entire collecting community for the enormous contribution he has made to folk and country music research and discography during these many years. MTSU has obtained the John Edwards Memorial Collection from UCLA, which was not interested in maintaining it, and will launch a new semi-annual publication titled American Vernacular Music in 1989. According to a letter to JEMFQ subscribers, this will "expand its coverage away from an emphasis on phonograph records and early country music to embrace other forms of vernacular music (blues, Cajun, ethnic, gospel, rock 'n' roll), and all forms of dissemination of such music." Many back issues of the JEMFQ are still available, and should be obtained while they last by anyone interested in primary research in this field.

New to our listings this time are Echoes of the Past, a somewhat amateurish-looking but enthusiastic rock music publication that features valuable interviews with early artists; Discographical and Micrographical Basics, an "occasional" jazz discographical publication edited by Dick M. Bakker and serving as the successor to his discontinued Names and Numbers; 78 Quarterly, a well crafted but expensive (\$6.95 plus postage per issue, sold by the issue only) revival of the fine 1960s publication of the same name; and Resound, the quarterly newsletter of the Archives of Traditional Music at Indiana University. My thanks to Marilyn Graf, Editor of Resound, for supplying recent issues for inclusion here. An index to Volumes I-V of Resound appears in Vol. VI, No. 1 (January 1987) of that publication.

Also new is Tracking, the recently launched journal of the U.S. chapter of the International Association for the Study of

Popular Music (IASPM). I recently joined this organization and attended the 1988 conference of its U.S. and Canadian chapters at Yale, in September. The focus of the association is musicological, and spans virtually all areas of popular music old and new (jazz, country, blues, ethnic, rock, etc.); membership is recommended to those interested in the field.

Unfortunately, the Journal of the International Association of Jazz Record Collectors (IAJRC) remains unlisted here since that organization is unwilling to provide copies, or agree to a reciprocal subscription with ARSC. Perhaps some ARSC member who is also a member of the IAJRC would be willing to supply listings of appropriate articles that appear there. Editors of other journals, and authors whose articles appear in them, are also encouraged to submit listings for this column (preferably in the form of whole issues, or clippings of articles). We would like to let people know where your work is appearing.

Finally, for those following the the record industry's well-financed war on people who disseminate recordings it doesn't want disseminated, some articles of interest. Stereophile for June 1988 included the article, "Music, Copyright and the Record Industry." Subtitled "Music Industry Muscle: R-DAT, Politics and Greed," this surveyed the controversies surrounding taping, music licensing and the anti-consumer legislation being pushed in Congress by the major labels through their trade association, The Record Industry Association of America (RIAA). Goldmine for August 12, 1988, contained a piece entitled "The RIAA... Are They Out To Throw the Switch On Collectors?" accompanied by a picture of a blindfolded man in an electric chair! Despite the "scare" headline, this was largely a forum for the RIAA to express its views on why parallel imports (or any imports) should be suppressed, and U.S. consumers should be able to buy only what U.S. labels care to make available. A letter-to-the-editor from an RIAA lawyer, printed in the October 7, 1988 issue, reiterated that in his view U.S. record companies have total legal control over virtually all imports. A September 23, 1988, article in the same publication, titled "Promos--Just What's Legal and What Isn't? (No One Seems to Know)", explored the legal status of the not-for-sale promotional copies craved by collectors. Warner's, at least, feels that everything belongs to them and can be seized at will, at any time. Others, however, disagree. Finally, it should be noted that Record Collector's Monthly contains frequent reports and editorials on the RIAA's anti-import activities and flea market raids.

Thanks to Franklin D. Stettner, and to Donald McCormick and the helpful staff of the Rodgers and Hammerstein Archives, New York Public Library, for their assistance in compiling these listings.

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American Music, University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820

American Musicological Society Journal, 201 South 34th St., Philadelphia, PA 19104

Antique Phonograph Monthly, 502 East 17th St., Brooklyn, NY 11226

Discographical and Micrographical Basics - same as Micrography

DISCoveries, Box 255, Port Townsend, WA 98368

Echoes Of the Past, Box 40, Agawam, MA 01001

Footnote, 66 High St., Melbourn, Royston, Hertfordshire, SG8 6AJ England

Goldmine, 700 East State St., Iola, WI 54990

Gramophone, The, 177-179 Kenton Road, Harrow, Middx. HA3 0HA England

Gunn Report, Bramble Hall Lane, Daws Heath, Hadleigh, Essex SS7 2XG England

Hillandale News, c/o D.M. Field, City of London Gramophone Society, 116 Tanhouse Lane, Malvern, Worcs. WR14 1LG, England

Hobbies (Antiques & Collecting Hobbies), 1006 S. Michigan Ave., Chicago IL 60605

In The Groove, Michigan Antique Phonograph Society, 2609 Devonshire, Lansing, MI 48910

JEMF Quarterly, Center for Popular Music, Box 41, Middle Tennessee State University, Murfreesboro, TN 37132

Joslin's Jazz Journal, Box 213, Parsons, KS 67357

Memory Lane, 226 Station Rd., Leigh on Sea, Essex, SS9 3BS England

Micrography, Nieuwezijds Voorburgwal 51-53, NL-1012 RD, Amsterdam, Netherlands

New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819

Popular Music & Society, Bowling Green University Popular Press,
Bowling Green, OH 43403

Record Collector, 18 Penhydd St., Pontrhydyfen, Port Talbot,
Wales SA12 9SB

Record Collectors Monthly, Box 75, Mendham, NJ 07945

Record Finder, Box 1047, Glen Allen, VA 23060

Record Research, 65 Grand Avenue, Brooklyn, NY 11205

Resound, Archives of Traditional Music, Maxwell Hall 057, Indiana
University, Bloomington, IN 47405

Retro Rock, 115 E. 4th St., Brooklyn, NY 11218

Rockin' 50s, 3022 56th St., Lubbock, TX 79413

78 Quarterly, c/o Yazoo Review, Box 810, Newton, NJ 07860

Show Music, 5800 Pebble Beach Blvd., Las Vegas, NV 89108

Sound Box, The, Calif. Antique Phono. Society, Box 67, Duarte, CA 91010

Soundtrack!, c/o Ron Bohn, P.O. Box 3599, Hollywood, CA 90078

Stereophile, Box 364, Mount Morris, IL 61054

Tailgate Ramblings, 9228 Bailey Lane, Fairfax, VA 22031

Tracking, c/o IASPM, Charles Brown, Dept. of Music, Saginaw
Valley State College, University Center, MI 48710

Vintage Light Music, 4 Harvest Bank Road, West Wickham, Kent,
England

Whiskey, Women and ..., 39 Pine Avenue, Haverhill, MA 01830

Popular, General

Albums, Early examples (in the 78 rpm era), by George Blacker, in
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Soundtrack Sep 1988

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Baseball Songs and Records (1800s to date), discussed by John D. Wells & James K. Skipper, Jr., Popular Music & Society Vol. 12 No. 1 (Spring 1988)

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- Monshin, Bernard, Orchestra, by Brian Reynolds, (Monshin's obit. appears in the Summer 1988 issue), Vintage Light Music Spring 1988
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- Pike, Ernest, by Stuart Upton, with a partial discog., Vintage Light Music Summer 1988
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- Record Industry Association of America (RIAA), by Burnett Anderson; despite a scare headline ("Are They Out to Throw the Switch on Collectors?" with a picture of a man about to be electrocuted), this is a rather sympathetic description of the RIAA's efforts to control the U.S. record market, Goldmine Aug 12, 1988
- Record Industry in England (1907), by Frank Andrews, covers the major issues and artists of that year, Hillandale News Jun 1987
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- Record Industry, 100 Years of Disc Recording, An essay by George Frow, Hillandale News Aug 1988
- Record Industry, Number of Hit Records by Year, 1958-1982, by Howard Koval, documents the declining no. of hit records per year and the result, in "Homogenization of Culture in Capitalist Society" Popular Music & Society Vol. 12 No. 1 (Spring 1988)
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- Records, "The Survival of 78 r.p.m. Records" by Alan Hindmarch, is an essay on the use (and abuse) of 78s by their original owners in the early 1900s, Hillandale News Dec 1987
- Records, Dating: "The H-3 Chrono-Matrix File" by Harold H. Hartel, a serialized dating guide for various early 1930s labels, goes on and on, in Record Research Jun 1988
- Records, Small-Diameter Discs (under 10"), by Frank Andrews, incl. illus. of English labels of the 1920s, including Mimosas, Beacon, Oliver, Butterfly, Little Marvel, Bell and Dinky, Hillandale News Apr 1987, Apr, Jun 1988
- Reynolds, Alfred (composer), by Philip L. Scowcroft, Vintage Light Music Summer 1988
- Rock, George, by Thomas Jackrell, about Spike Jones' trumpet player and vocalist, who died in 1988, Joslin's Jazz Journal May 1988
- Rodgers, Jimmie, a brief, illus., portrait of the 1950s star, Rockin' 50s Jun 1988
- Roseberry, Arthur, by Nick Dellow, cont., Memory Lane Winter 1987/1988
- Ross, Lanny, by Lou Dumont, Hobbies Aug 1988
- Savoy Hotel Orpheans, The, by Peter Wallace, Memory Lane Summer 1988
- Scott, Robert (explorer), An article by George Taylor, discusses the Gramophone and records taken on Scott's Antarctic expedition of 1910-1913, Hillandale News Aug 1988
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- Sinatra, Frank, Jr., by Gregg Turkington, Goldmine Aug 26, 1988
- "Singin' the Blues" (song), by Colin Escott, Goldmine Aug 26, 1988
- Slavin, Archie (guitarist), by Chris Hayes, Memory Lane Winter 1987/1988
- Smith, Tommy (trumpet), obit., a reprint from 1931 reporting his suicide, Vintage Light Music Spring 1988
- Spoken Word Recordings: An article by Bonnie Urciuoli describes holdings of The Archives of the Languages of the World, including examples of many disappearing tongues, Resound Jul 1987
- Standard Quartette (1890s) - see Miller, Polk,
- Stanley, Henry Morton, a report on 50 private recordings of the 1890s (many by English celebrities) once owned by him, now being rerecorded, Hillandale News Feb 1988
- Television Programs, Records Based on, by Steve Pimper, illus. with picture sleeves; in "Slix Pix" column, Discoveries Oct 1988
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1988

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Berliner (1890s label), by Ernie Bayly, discusses five-inch discs issued in the early 1890s, Hillandale News Aug 1988
Bettini (1890s label), Operatic Recordings, by George Taylor, with detailed information on artists who recorded, and which cylinders survive, Hillandale News Apr 1987
Brunswick (1940s label), 80000-series discog., by Dick M. Bakker, Frank Dutton & Bert Whyatt, Discographical/Micrographical Basics Sep 1988
Budget LP labels of the mid 1960s, by Douglas Bregger, a short survey, with a limited discog. of Design, Somerset and other labels, Goldmine Sep 9, 1988
Budget Labels of the 1950s Featuring Hits By Anonymous Artists, by Jerry Osborne, incl. 18 Top Hits and Variety; in "Return With Us Now" column, illus., Discoveries May/Jun 1988
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Duophone (1920s UK label), reprint of a 1923 advertisement, Vintage Light Music Spring 1988
EJS (1950s reissue label), by William Shaman, contains additional information regarding the author's earlier discog., Record Collector Jun 1988
Edison (1913 UK label), reprint of a 1913 notice introducing Blue Amberol Cylinders in that country, Hillandale News Feb 1988

Elgin (1950s label) - see Baker, Bill

Frankie (1950s label), by Paul Bezanker, history and discog.,
Echoes of the Past Winter 1987

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HMV (1930s UK label), by Ruth Edge, is the story of the company's 1934 "Show Train" promotional railway tour, illus., Hillandale News Oct 1987

HMV (UK label), Survey of Record Catalogs, by Frank Andrews, covers 1898-1926, Hillandale News Oct, Dec 1987, Feb 1988

HMV/RCA (French label), by Dick M. Bakker, discusses the changing label name and prefixes, from the 1930s to the 1970s,
Discographical/Micrographical Basics Sep 1988

Homochoord (1920s UK label), pseudonyms used by U.S. bands, by Joe Freeman, Gunn Report #105 (1988)

Imperial (1945 label), Matrix listing by Cedric J. Hayes, cont.,
Record Research Jun 1988

Labels, Various (Acoustic Era), by John A. Petty, includes illus. and brief descriptions of many labels, and is geared toward the beginning collector In The Groove Oct 1988

Lyrophon (1900s German label), by E.M. Van Oirschot, in "The First 40 Years of the German Gramophone Record Industry, Part 2," Record Collector Mar 1988

Mercury (1940s label), Discog. of 5000 series, by Ed Novitsky
Record Research Jun 1988

Mobile Fidelity (1978 label), by Joe Lindsay, W/D of LPs,
Discoveries Oct 1988

National Music Lovers (1920s label), discog., by Dave Cotter, New Amberola Graphic Apr 1988

Nipper (Victor logo) - see Victor

Paramount (1920s label), by Stephen Calt, a meticulously researched account of the famous race label, 78 Quarterly Vol. 1 No. 3 (1988)

Plaza Music Co. (1920s labels), by Carl Kendziora, continuation of the interminable 5000 series matrix listings, Record Research Jun 1988

Rich-Tone (1920s label), by Carl Kendziora, some brief notes,
Record Research Jun 1988

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Somerset (1960s label) - see Budget Labels (1960s)

V-Discs (1940s label), A brief history, by Alice Rogers,
Discoveries Oct 1988

Victor (label), Nipper, by Joan Rolfs, is a short history of the famous dog-and-horn logo, and the various bric-a-brac based on it, In The Groove May 1988

Wise (1920s label), by Carl Kendziora, some brief notes, Record Research Jun 1988

Classical

- Academy of Ancient Music, The, by Stephen Johnson, an interview with conductor Christopher Hogwood on the occasion of the organization's 15th anniversary, Gramophone May 1988
- Arrau, Claudio, at 85; tributes by colleagues and friends, Gramophone Feb 1988
- Behr-Schnabel, Therese, by Paul Lewis, W/D, Record Collector Aug 1988
- Bernstein, Leonard, "The New York Years," by Edward Seckerson, part of a tribute to Bernstein on his 70th birthday, Gramophone Aug 1988
- Bettini (1890s label), Operatic Recordings - see Bettini (under labels)
- Bjorling, Jussi, As a young man, by Stephen Stroff, W/D, Hobbies Oct 1988
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