
CURRENT BIBLIOGRAPHY

Tim Brooks

"Current Bibliography" is an annotated index to research on recording history that has recently appeared in small circulation collectors' journals. It also includes news about those publications.

To be indexed here an article must be in English, be reasonably substantive, and deal with *recording history*. Articles on musicology, sociology, or current matters such as contemporary artist activities and reviews of new LPs are not included. If the article was accompanied by something remotely resembling a discography, that fact is indicated by "W/D" or "discog."

Issues covered this time are those received between December 1989 and March 1990. Most should still be available from the publishers, at the addresses indicated below. If you contact one of these publishers or authors, please mention ARSC and "Current Bibliography."

NOTES

Thanks to the good offices of Dick Spottswood, who arranged for a courtesy subscription, we will now be listing the excellent publication *Bluegrass Unlimited* in "Current Bibliography." A mainstay of the country field for many years, this slick monthly regularly carries articles on historical bluegrass artists, as well as on current activities in the field. We also are happy to report that England's *Talking Machine Review (TMR)*, whose demise was reported here recently, has experienced a resurrection. Two collectors, John W. Booth and Charles Levin, have taken over publication from Ernie Bayly, who founded *TMR* 20 years ago but had to give it up due to a heart attack. The new editors intend to maintain its coverage of all aspects of the 78 rpm era, and both Ernie and label historian-extraordinaire Frank Andrews will be contributors. Although the masthead is none too clear, it appears that the new editors intend to change the title from *Talking Machine Review International* to *International Talking Machine Review*--maybe.

Member Peter Burgis has forwarded samples of two Australasian publications. The *Australian Record* and *Music Review* is a new discographical quarterly edited by Mike Sutcliffe which concentrates on Australian popular and jazz recordings of the 78 rpm era. Would you like two pages of pseudonyms used by the Denza Dance Band in the 1920s? Did you know that Cole Porter wrote "Begin the Beguine" while in

Sydney, during an around-the-world tour? ("I got the beat from a group of native entertainers in a Paris night club, but I didn't get the melody to go with it until I hit Sydney.") Many of the recordings discussed originated in England or the United States. Oddly the magazine contains no address or subscription information; Mike Sutcliffe's last known address was 15 Lowanna Ave., Baulkham Hills, NSW 2153, Australia.

Peter's other submission is published by the Sound Preservation Association of Tasmania and is called the *SPAT Newsletter* (don't you just love it?). This small newsletter seems to concentrate mainly on the society's archival activities. Available from: Resource/Research Center, 47 Campbell St., Hobart, Tasmania.

Another uniquely named publication (we at "ARSC" should talk!) is the *Sperdvac Radiogram*, from the Society to Preserve and Encourage Radio Drama, Variety and Comedy (SPERDVAC). The *Radiogram* deals mostly with radio performers and producers, and is not appropriate for indexing here. However, columnist (and ARSC member) Chris Lembesis reports that SPERDVAC is "committed to disc preservation of the old radio shows and (is) concerned about proper archival methods." He is planning to review the ARSC/AAA *Audio Preservation Report* in an upcoming issue. Besides publishing this informative monthly, the society maintains a large tape lending library for members. For those interested, SPERDVAC's address is c/o Duane Harding, 443 Appletree Court, Camarillo, CA 93010 (first-year member dues are \$25, or \$15 for a subscription only.)

Readers interested in big band or jazz music, or in labels, should be aware of the extensive series of artist and label discographies available from the Joyce Record Club, Box 1687, Zephyrhills, FL 33539. These plainly printed but informative booklets cover approximately 50 different bandleaders and vocalists, run from 25 to 100 pages each, and cost \$6-\$10 each. Contents vary, but some contain considerable discographic detail. Recently added to Joyce's catalog are label discographies for RCA Victor, Capitol, Columbia, Elite/Hit/Majestic, MGM and Signature (1930s-1950s). These range from simple numerical release lists to dated matrix listings. A few have artist indexes. Write to Joyce for details.

For those curious about what happened to *Record Exchanger*, a fine rock research magazine that apparently folded in 1983 with issue no. 31, recent letters to *DISCOVERIES* contain some interesting information. Publisher Art Turco continued to issue record auction lists, consisting mostly of consignments, up to no. 41 in 1987, but has done none since. Several collectors writing to *DISCOVERIES* report considerable difficulty getting their records back from him.

THE ROCK WARS

The leading publications for rock collectors have been taking pot shots at one another lately, sometimes in amusing ways. *DISCOVERIES*, which is mounting the most credible challenge to market leader *Goldmine* in many years, is known for its free-wheeling letters-to-the-editor column. In March 1989, *DISCOVERIES* gamely printed an unusually bitter letter which denounced almost everything about the publication, while praising *Goldmine* to the skies. No wonder--the letter writer was eventually revealed to be *Goldmine* editor Jeff Tamarkin, using the false name "Victor Spitalny" of Milwaukee (the name is that of a psychopathic murderer from Milwaukee in the novel *Koko* by Peter Straub; he is presumably unrelated to 1920s bandleader Phil Spitalny.)

Not a word about this ruse was breathed in *Goldmine*. In fact, as far as I know, *Goldmine* has never even acknowledged the existence of its pesky competitor in print.

More recently *Goldmine* has accused *DISCOVERIES* of printing an article that had appeared previously in *Goldmine* (apparently the author submitted it to both without telling them). *DISCOVERIES* counterattacked by accusing *Goldmine* of lifting materials from its price guides without attribution.

Perhaps more serious than this schoolyard hickering, both publications have ganged up on a third, smaller periodical called *Record Collector's Monthly (RCM)* over the matter of the recently discovered "first recording" by Elvis Presley. *Goldmine* and *DISCOVERIES* considered the rare acetate (a private recording made in 1953) to be quite a find, and raced each other to provide the most detailed coverage during 1988 and early 1989. Then, in July/August 1989 *RCM* ran an interview with voice analyst (and former ARSC Technical Committee Chairperson) Tom Owen which suggested that, according to his laboratory tests, the voice was *not* that of Elvis. The test had been commissioned by NBC News which planned to run a story on the discovery, but dropped it after seeing the test results. *Goldmine* and *DISCOVERIES* have both loudly denounced the voice analysis report, without providing much information about it (and without ever acknowledging that it appeared in *RCM*). In the sober, considered opinion of *DISCOVERIES* publisher Jerry Osborne, "I know Presley's voice better than any flighty analyst or dizzy bucket of wires and bolts one might use to electronically *prove* anything. Anyone who denies the disc is authentic . . . (is) either irresponsible, uninformed or ignorant" (Oct. 1989, p.8).

Whatever the merits of the Presley acetate issue, it is clear that if you read only *Goldmine* or *DISCOVERIES* you will be getting only one side of this story--the side they advocate. And you will never, never be told that there might be other sources of information out there.

"INTELLECTUAL PROPERTY" AND THE QUICK BUCK: QUOTE OF THE MONTH

A story in the February 28, 1990 issue of *Variety* described the business plans of multi-millionaire investor Stephen C. Swid, who made his fortune in foam carpeting and furniture. After clearing a cool \$120 million by buying and then quickly selling the CBS Songs publishing house, Swid has, according to *Variety*, decided that he can reap more quick bucks--and have fun--in the entertainment field. For starters he has bought a scholarly book publisher, Westview Press.

Swid is quoted as saying that in making the transition from manufacturing to show-biz, "your values become different. Commerce in culture is not only more 'fun' than manufacturing, it's also easier to create value added from intellectual property."

PUBLICATIONS LISTED:

Antiques & Collecting Hobbies, 1006 S. Michigan Ave., Chicago, IL 60605
Bluegrass Unlimited, Box 111, Broad Run, VA 22014
DISCOVERIES, Box 255, Port Townsend, WA 98368
Echoes Of the Past, Box 40, Agawam, MA 01001

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Hillandale News, c/o D.M. Field, Hon. Treasurer, City of London Phonograph & Gramophone Society, 116 Tanhouse Lane, Malvern Link, Worcs., England WR14 1LG
Historic Record, The, 185 The Wheel, Ecclesfield, Sheffield S30 3ZA England
Hobbies - see *Antiques & Collecting Hobbies*
IAJRC Journal, International Assoc. of Jazz Record Collectors, c/o Gil Erskine, P.O. Box 800, Grand Central Station, New York, NY 10163
In The Groove, Michigan Antique Phonograph Society, 2609 Devonshire, Lansing, MI 48910
The Jazz Archivist, Hogan Jazz Archive, Howard-Tilton Memorial Library, Tulane University, New Orleans, LA 70118
Joslin's Jazz Journal, Box 213, Parsons, KS 67357
Journal of Country Music, Country Music Foundation, 4 Music Square East, Nashville, TN 37203
Memory Lane, 226 Station Rd., Leigh on Sea, Essex, SS9 3BS England
Needle Time, The Moorings, 50 Ulwell Road, Swanage, Dorset, BH19 1LN England
New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819
New Orleans Music, Bayou Press Ltd., 117 High St., Wheatley, Oxon., OX9 1UE England
Record Collector, c/o Larry Lustig, 111 Longshots Close, Broomfield, Chelmsford, Essex, CM1 5DU England
Record Collector's Monthly, Box 75, Mendham, NJ 07945
Resound, Archives of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington, IN 47405
Rockin' 50s, 3022 56th St., Lubbock, TX 79413
Sound Box, The, Calif. Antique Phono. Society, Box 67, Duarte, CA 91010
Soundtrack!, c/o Ron Bohn, P.O. Box 3599, Hollywood, CA 90078
Storyville, 66 Fairview Drive, Chigwell, Essex, IG7 6HS, England
Tailgate Ramblings, 3608 35th St. NW, Washington, DC 20016
Talking Machine Review, 8 Weston Close, Dunchurch, Rugby, Warwickshire, CV22 6QD England
Tracking, c/o IASPM, Charles Brown, Dept. of Music, Saginaw Valley State College, University Center, MI 48710

POPULAR, GENERAL

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