
CURRENT BIBLIOGRAPHY

By Tim Brooks

“Current Bibliography” is an annotated index to research on recording history that has appeared recently in small circulation journals. To be indexed here an article must be in English, be reasonably substantive, and deal with *recording history*—as opposed to musicology, sociology, or contemporary subjects such as record reviews. “W/D” or “discog.” indicates that the article was accompanied by something at least remotely resembling a discography.

Issues covered this time were received between March and September, 1993. If you contact one of these publications or authors, please mention ARSC and “Current Bibliography.”

Notes

A number of heretofore unlisted periodicals recently have arrived at your compiler’s desk, and will be included here for the first time. *BASC News* is the newsletter of the British Association of Sound Collections, from which Joe Pengelly kindly provided an excerpt; *Jazzscene* is published monthly by the Jazz Society of Oregon, and includes an occasional historical article amidst its current news; *Jerry’s Rhythm Rag* has just begun publication in Sweden, and appears to consist primarily of reprints of articles on jazz from trade papers and collector’s magazines of the 1930s and 1940s; *The Music Box* principally is devoted to reviews; *Recollections* quarterly is devoted to classical music; and *17th Century Music* to musicological subjects, although the Spring 1993 issue contains a discography of Buxtehude by Jerome F. Weber.

Black Music Research Journal, though not new, also is listed for the first time. It is primarily musicological, but contains occasional articles on recordings in its field.

World Music Review, which I mentioned two issues ago, apparently has folded. An initial offering letter from editor Paul Vernon was mailed from Paris and contained a return address in London; however an inquiry to the latter was returned marked “gone away.” The whereabouts of *The International Discographer* at least is known. Following an auspicious debut issue in early 1992, Editor Ross Laird wrote subscribers apologizing for the non-appearance of Issue #2. He explained that this was due to his sudden move from Australia to Hong Kong (the *International Discographer* on the run?). He plans to resume publication as soon as possible, and solicits articles for future issues.

No resurrection is likely for *American Vernacular Music*, the planned successor to the late, lamented *JEMF Quarterly*, which was shut down by UCLA in 1989. The Center for Popular Music at Middle Tennessee State University had announced *AVM*, but now

finds it impossible to publish in “the foreseeable future” due to budget cutbacks. Subscriptions have been refunded. The Center is, however, preparing an index to the entire 21-volume run of *JEMFQ*, and has numerous back issues of that publication available for sale. The address is Box 41, MTSU, Murfreesboro, TN 37132.

Those struggling to keep abreast of popular music literature will be pleased to see that John Koenig’s former *Goldmine* column “The Reference Library” has been revived in *DIScoveries* (of which Koenig is sales manager). He covers current books and magazines in some detail, including some of the more obscure fanzines. Don’t expect to see the *ARSC Journal* listed, however.

One publication that is attracting a certain amount of controversy is *The Jazz Discography*, a new multi-volume discography by Tom Lord covering the entire history of jazz recordings, 1898 to date. The computer-compiled, alphabetical series of volumes is now up to the letter “D”; after a rocky start, its quality apparently is improving. You can read about its pluses and minuses in the pages of the *IAJRC Journal*. Also receiving notice in a number of publications is ARSC member Rainer Lotz’s ambitious project to publish a German national discography covering the 78 rpm era. Working with him are Michael Gunrem and Manfred Weihermuller (who will cover the operatic vocal field). Several volumes of the limited edition, self-published work are already available, but they won’t stay in print for long. Those interested should contact Dr. Lotz at Jean Paul Strasse 6, 53173 Bonn 2, Germany, without delay.

A nice write-up on the Smithsonian/Folkways Archives appears in the August 6, 1993 issue of *Goldmine*.

Who Cares?

It was Robert Burns, I think, who observed how useful it can be to see ourselves as others see us. *Goldmine* writer William Ruhlmann recently rebuked an author who had objected to one of his reviews, and who had mentioned that his book had been nominated for an ARSC award, thusly: “By the way, I was nominated for a research award by the Association for Recorded Sound Collections too. Who cares?”

The “Where Do I Go Next?” Award

Ever wonder how editors lay out a publication? Probably not, until the article you are reading starts to bob and weave through the pages so confusingly that you wonder if anyone laid it out at all (did they just throw the pages on the floor and paste them together as they fell?). There are lots of examples of this, but our award this month must go to a lengthy piece on the rock group “The Raspberries” (!) in the June 25, 1993, *Goldmine*. The text runs from page 15 to 20 and then skips to pages 22, 24, 28, 30, 46, 48, 50, 52, 54, 58, 60, 103, 104, 106, 107, 108, 139 and finally 147. For the purposes of “Current Bibliography,” we’ll call it “various pages.”

“National One-Hit Wonder Day”

I once suggested to the ARSC Board that in addition to its many and laudable preservation activities, it might consider establishing a “Committee on Destruction.” You can’t preserve absolutely everything or you will drown in the stuff. However, someone out there is determined to preserve at least the memory of the most fleeting of recording “stars.” According to the 38th edition of *Chase’s Annual Events*, September 25th is now designated as “National One-Hit Wonder Day.” It had to happen.

There is something perversely fascinating about all those almos and could-have-beens. But let’s not limit it to rock music. For next year’s celebration (it’s too late for 1993)

give a thought to Signor Grinderino, Lieut. Gitz Rice and Mrs. Hardin Burnley. They—along with many others—were profiled lovingly in an article I wrote some years ago called “One Hit Wonders of the Acoustic Era (...and a Few Beyond)” (*Antique Phonograph Monthly*, IX:2). Would someone like to undertake a similar survey for the classical field?

As for National One-Hit Wonder Day, I wonder if it will last?

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American Music, University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820
Antique Phonograph Monthly, 502 East 17th St., Brooklyn, NY 11226
Antique Phonograph News, Canadian Antique Phonograph Society, 122 Major St., Toronto, Ont. M5S 2L2 Canada
Australasian Record and Music Review, 15 Lowanna Ave., Baulkham Hills, NSW 2153, Australia
BASC News, British Association of Sound Collections, Sally K. Hine, Room 5058, BBC Broadcasting House, London W1A 1AA, England
Black Music Research Journal, Center for Black Music Research, Columbia College, 600 So. Michigan Ave., Chicago, IL 60605
Bluegrass Unlimited, Box 111, Broad Run, VA 22014
DISCoveries, Box 309, Fraser, MI 48026
Echoes Of the Past, Box 40, Agawam, MA 01001
Goldmine, 700 East State St., Iola, WI 54990
Hillendale 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
IAJRC Journal, International Assoc. of Jazz Record Collectors, 127 Briarcliff Lane, Bel Air, MD 21014
I.S.A.M. Newsletter, Institute for Studies in American Music, Conservatory of Music, Brooklyn College, Brooklyn, NY 11210
In The Groove, Michigan Antique Phonograph Society, 2609 Devonshire, Lansing, MI 48910
International Talking Machine Review, 105 Sturdee Ave., Gillingham, Kent ME7 2HG, England
Jazzscene, Jazz Society of Oregon, P.O. Box 968, Portland, OR 97207
Jerry's Rhythm Rag, Carl A. Hallstrom, Liljefors gata 85, S-754 29 Uppsala, Sweden
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
The Music Box, 3606 Edwin Ave., Cincinnati, OH 45204
New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819
New Orleans Music, 127 Mount Drive, Urmston, Manchester M31 1QA, England
Old Time Country, Center for the Study of Southern Culture, University of Mississippi, University, MS 38677
Popular Music & Society, Bowling Green University Popular Press, Bowling Green, OH 43403
Recollections, 2743 Eighth St., Berkeley, CA 94710
Record Collector, c/o Larry Lustig, 111 Longshots Close, Broomfield, Chelmsford, Essex CM1 5DU, England

- 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
Rhythm Rag, 8 Oakmont Drive, Waterlooville, Portsmouth, Hants., PO8 8TH England
17th Century Music, Society for Seventeenth-Century Music, Dept. of Music, Campus Box 1032, Washington University, St. Louis, MO 63130
Sound Box, The, Calif. Antique Phono. Society, Box 67, Duarte, CA 91010
Soundtrack!, c/o Roger Feigelson, P.O. Box 13835, Stanford, CA 94309
Storyville, 66 Fairview Drive, Chigwell, Essex, IG7 6HS, England
Tailgate Ramblings, 3608 35th St. NW, Washington, DC 20016
Vintage Light Music, 4 Harvest Bank Road, West Wickham, Kent, England

Popular, General

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