

BIBLIOGRAPHY OF DISCOGRAPHIES  
ANNUAL CUMULATION --- 1972

Edited by

Michael Gray and Gerald Gibson

INTRODUCTION

For some time now virtually every user of discographies regardless of subject has agreed upon the need for a comprehensive bibliography of discographies. It was generally conceded, however, that the difficulty of attempting such a diversified bibliographic project was so great that it would be impossible for one or two people to tackle. After due consideration and some preliminary work (a number of you are probably aware of inquiries made by the editors of this bibliography in the periodical literature covering the field of sound recordings), we proceeded to contact several persons with strong discographic reputations in their respective subject fields to ask if they would be interested in working with us to produce a comprehensive bibliography of discographies to be published annually in the ARSC Journal. In each instance we met with overwhelming enthusiasm and, as the following bibliography will attest, we have received marvelous cooperation.

The contributors and their subject areas are: Country and Hillbilly--Norm Cohen, Playa del Ray, California; Folk-Ethnic--Joe Hickerson, Washington, D.C. (because of his pressing schedule at this point, Joe has been unable to include his discographies in this issue); Blues-Gospel--David Evans, Anaheim, California; Spoken Documentary Recordings--Gary Shivers, Lawrence, Kansas; Jazz--Daniel Allen, Toronto, Canada; and Classical--Michael Gray and Gerald Gibson, Washington, D.C. As you can see, the area of Popular-Soul has not been covered in this bibliography; it is hoped that this oversight will be rectified in the near future.

With this list of contributors we have attempted what we hope is a comprehensive search of the various

fields of publication which would include discographies. The intention is to include a citation for any discography regardless of length, completeness or accuracy. It would have been desirable to have included editorial comment on the merit of each discography which we were citing, but due to the size of the project this was completely out of the question. No discography has been intentionally excluded. The intent, on the contrary, is to have full coverage. Therefore, if you are aware of any discography that was published during the period in question, by all means please send its citation to the editors who will gladly receive notification of it for inclusion in a future bibliography of discographies. It is the intent of the editors that this bibliography should appear annually in the ARSC Journal and that it will cover discographies published in the previous calendar year. The response to the 1973 citations was such that we have included the citations that were in hand for the 1972 publication year. As pointed out in the introduction of the BIBLIOGRAPHY OF DISCOGRAPHIES ANNUAL CUMULATION --- 1973, these citations for 1972 were intended to appear at that time.

#### ORGANIZATION OF THE BIBLIOGRAPHY

A few words should be presented about the method of arrangement of this bibliography. It is in two parts, and, for the present, there is no index to either. The first part is arranged alphabetically by proper name subject, whether this subject is a personality such as a performer, an author, or a composer, or the name of a record company such as Atlantic. If there is a proper name which is the subject or the *raison d'être* of the discography, then it is included in this list, or Part I, of the bibliography. The names and spellings are those as accepted by the Library of Congress. It seemed logical to adopt this criterion because it is the most complete listing of proper names of which the editors are aware, and it is the collection with which the two editors most actively work. If we are aware that this spelling differs from that used elsewhere, suitable cross references have been furnished.

The second part of the bibliography is arranged by compiler. These are discographies which do not have a

proper name subject appropriate to them. Included are broad areas as discographical correction columns in such periodicals as Storyville, a discography of music theory programmed instruction by Paul Harder, a discography in a book on modern music by Philip Miller, etc. It would have been possible to arbitrarily assign subject headings to each of these, but we felt that to do so might be misleading as different people tend to use different terms when referring to the same subject. Therefore, we have decided to arbitrarily arrange them by the name of the compiler or the compiling body. The user must scan the second part of the bibliography in order to grasp the range of subjects that it encompasses.

When setting up the machinery to compile this bibliography it was assumed that all discographies consulted would contain certain elements--the composer or author and title of the work recorded, and in the case of a commercial recording, the name of the issuing company and its issue number. We subsequently discovered a few discographies which do not include all of this primary data but the vast majority (in excess of 99 percent) do.

In order to reveal additional information, descriptive of each discography, there will be found at the end of most citations a typographic system which uses a double parenthesis and a number, or series of numbers, within them, e.g., ((1,3,7)). The key to these numbers is as follows:

1. NONCOMMERCIAL issue
2. this number unused for the present
3. MATRIX NUMBER
4. INDEX
5. ISSUE DATE of a commercial recording
6. TAKE NUMBER
7. PLACE and DATE of the recording

If the discography includes one or more of these additional elements, that respective number (or numbers) will appear within the double parenthesis following the citation. Dashes appearing within the double parenthesis ((--)) show that the discography includes none of the above--no number therefore was applicable.

Finally, the double brackets which appear before

and after some citations designate discographies which were not actually seen by our contributors--in most cases, consequently, the supplementary numbering system described above could not be supplied. We hope this system works for you; if not, please let us know and suggest alternate means of coping with the situation.

It is our intention, eventually, to compile a complete bibliography of discographies which would extend far beyond the scope of these annual gatherings. Once again, we speak for all the contributors when we say we would welcome hearing from you and would gladly receive information concerning citations which have been inadvertently omitted. Please send such citations to Gerald D. Gibson, 118 Monroe Street, Apt. 410, Rockville, Maryland 20850.

The following periodicals have been searched and citations from them appear in this Bibliography:

ANSUARIO DU JAZZ CALIENTE	JAZZ JOURNAL
ANTIQUÉ RECORDS	JAZZ MAGAZINE
ASSOCIATION OF RECORDED	JAZZ PODIUM
COLLECTIONS JOURNAL,	JAZZ WERELD
BLUEGRASS UNLIMITED	JEFFERSON
THE BLUES	JOHN EDWARDS MEMORIAL MEMORIAL
BLUES UNLIMITED	FOUNDATION QUARTERLY
BOOGIE WOOGIE AND BLUES	LIBRARY JOURNAL
COLLECTOR	MATRIX
BULLETIN DE LA PHONOTHEQUE	MUSIC '72
NATIONALE	MUSIC AND MUSICIANS
COUNTRY MUSIC (AUSTRALIA)	MUSICAL ANALYSIS
COUNTRY MUSIC TIMES	MUSIK REVY
DANKS MUSIKTIDSSKRIFT	OBJECTS ET MONDES
DEVIL'S BOX	OLD TIME MUSIC
DIAPASON	OPERA
DISCOGRAPHICAL FORUM	OPERN WELT
DISCOTECA	PIANO QUARTERLY
ETHNOMUSICOLOGY	LE POINT DU JAZZ
FONO FORUM	RECORD ADVERTISER
GRAMOPHONE	RECORD COLLECTOR
LE GRAND BATON	RECORD RESEARCH
HIFI STEREOPHONIE	RECORDED SOUND
HOT BUTTERED SOUL	RECORDS AND RECORDINGS
JAZZ AND BLUES	REVUE DES DISQUES
JAZZ FORUM	SHOUT
JAZZ HOT	STORYVILLE

STUDIES IN MUSIC  
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