

CURRENT BIBLIOGRAPHY

by Tim Brooks

Some important and interesting research on recording history and artists appears in small collectors' and archivists' publications. Many people assume that there must be a general index of these publications somewhere, but in fact there is not. The purpose of "Current Bibliography" is to help readers find these articles, and to keep abreast of the latest research in all fields of interest to the ARSC membership. I hope members will subscribe to or write to these publications when they do see something that interests them. One of our association's major goals is to encourage better communication among researchers, and this can only be accomplished through your involvement. If you do write to one of these journals or authors, please mention ARSC and "Current Bibliography." A lot of them have no idea who we are!

To be included here an article must be in English, reasonably original, and deal with recording history--as opposed to musicological, sociological or current collecting subjects (such as LP reviews, record prices, artists' current activities, etc.).

"Current Bibliography" supplements the less frequent "Bibliography of Discographies" in that a great many articles of relevant but non-discographical nature are included (biographies, narrative histories, repair and preservation techniques, etc.). "W/D" indicates that the article did include a discography, although this is often no more than a simple list of releases by catalog number.

Issues covered this time are those received between August 1985 and February 1986. Most of the issues listed here should still be available from the publishers, at the addresses indicated below.

Notes

The venerable Hobbies magazine seems to have changed (or at least amended) its title to Antiques and Collecting HOBBIES (sic). You may find it moved to "A" in some libraries, but with 45 years of back issues I'm leaving mine where they are!

Golden Age Records of Amsterdam, a specialist dealer in jazz and blues recordings, has been kind enough to forward copies of its two publications for indexing; both may be of interest to members. Micrography lists jazz and blues reissue LPs with full discographical data on the sources of the recordings they contain (would that the labels themselves provided it). There are also cross-indexes of where

certain original recordings can be found in reissue. This is obviously a rather useful tool for collectors who may want to know what they are buying when they consider such LPs. (Both in-print and out-of-print reissue LPs are listed.) A sister publication, Names and Numbers, is a more traditional discographical journal, though here too the emphasis is on material that has been reissued. Both are recommended to those interested in jazz and blues. See the publications listing for their address.

Another publication recently received is Sounds Collectible from England. This appears to consist solely of auction lists, however, and so will not be indexed here. The lists concentrate on classical, film and spoken word material (available from Russell Barnes, 42 St. Leonard's Ave., Blandford Forum, Dorset DT11 7NY, England).

About Private Reissues and the RIAA

Finally, those concerned by the record industry's increasingly vigorous campaign to stamp out private reissues of out-of-print or never-issued recordings ("bootlegs")--and its unfortunate impact on collectors and historians--may be interested in some recent articles on the subject. The Los Angeles Times on May 20-21, 1984, ran a lengthy, well documented exposé of the rather heavy-handed tactics being used by the Record Industry Association of America's Anti-Piracy Unit against small-time operators. These have included sting operations, raids on flea markets and used record dealers, and forcible confiscation (with the help of local police) of whatever the RIAA says are illicit recordings, as well as equipment used to tape records. According to the Times, serious civil liberties issues have been raised by the RIAA's methods. In many cases the charges are never proven; however the records and audio equipment taken are not returned, and the legal and financial intimidation is enough to put the RIAA's victims out of business.

A follow-up series of stories in Billboard magazine reported that CBS Records was so angered that the Times had publicized this activity that it canceled all advertising in the paper for several months. CBS refused to comment on its boycott, and was eventually forced to drop it due to the protests of Los Angeles area dealers who said their sales of CBS product was being hurt by the lack of advertising.

Another series of articles, in Record Collector's Monthly (December 1983 through May 1984), focused on the raids conducted by RIAA lawyers on two San Francisco-area used-record dealers who catered to collectors. Among the items confiscated were private reissues of out-of-print recordings, radio station promotion discs, and a tape made at the request of an undercover investigator of an out-of-print LP.

RIAA lawyers also attempted to confiscate a "single-sided, 78 rpm Edison recording," claiming that it was counterfeit. These raids were also reported in the San Jose Mercury (date unknown). Charges were never filed against one of the dealers, while the other (from whom 38 alleged bootlegs were confiscated, out of a stock of 60,000 records) was fined \$450 and given a 30-day suspended sentence. The RIAA awarded a platinum record to Bay Area police for their assistance.

More recently, in the June 7, 1985 issue of Goldmine, RIAA Anti-Piracy lawyer Joel Schoenfeld protested that magazine's decision to carry a column which discusses private reissues of out-of-print or unissued recordings, such as studio outtakes and live performances. Goldmine has for the past three years refused advertising for such records, due to the threat of legal action by the RIAA. Editor Trey Foester rejected Schoenfeld's "strong suggestion" that it drop editorial commentary on them as well; however the column has appeared very infrequently since Schoenfeld's letter was published.

An editorial in the June/July 1985 Record Collectors Monthly reported that RIAA lawyers, with the help of local police, had recently raided record swap meets in Chicago and St. Paul, making arrests and confiscating LPs they deemed suspect. An RIAA spokesman indicated that such confiscations in the collectors' field would continue, and suggested a conference in which his organization would tell swap organizers what it would allow.

The increasingly frequent suppression of historic recordings, like the suppression of books, is of concern to many of us, whether it occurs for reasons of politics or economic greed. A number of proposals have been made which would insure that record companies and artists would profit from private reissue of out-of-print material, but would remove their ability to forbid such reissues. The big record companies are not interested; they prefer total control, on their terms, and at present they have it.

The unfortunate fact is that, left to the exclusive decision of the large record companies, many historic recordings are permanently locked away or destroyed. Whereas in the past small scale private reissues of old material were largely ignored, today private individuals who try to disseminate these recordings are being fined or arrested. The RIAA's attempt to suppress even the discussion of such reissues is still more alarming. These are issues that I believe ARSC must address, and soon.

Publications Listed

- American Music**, University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820
- Antique Phonograph Monthly**, 502 East 17th St., Brooklyn, NY 11226
- Business History Review**, c/o Harvard Business School 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 Christopher Proudfoot, The Old Rectory, Fawkham, Dartford, Kent, DA3 8LX, 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**, Folklore & Mythology Center, UCLA, Los Angeles CA 90024
- 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**, 40 Merryfield Approach, Leigh on Sea, Essex, SS9 4HJ England
- Micrography**, Nieuwezijds Voorburgwal 51-53, NL-1012 RD, Amsterdam, Netherlands
- Names & Numbers**---same as **Micrography**
- New Amberola Graphic**, 37 Caledonia St., St. Johnsbury, VT 05819
- Old Time Music**, 22 Upper Tollington Park, London N4 3EL, England
- Popular Music & Society**, Bowling Green University Popular Press, Bowling Green, OH 43403
- Record Collector**, 503 Norwich Rd., Ipswich, Suffolk IP1 6JT, England
- Record Collectors Monthly**, Box 75, Mendham, NJ 07945
- Record Finder**, Box 1047, Glen Allen, VA 23060
- Record Profile Magazine [R.P.M.]**, 24361 Greenfield, Suite 201, Southfield, MI 48075
- Record Research**, 65 Grand Avenue, Brooklyn, NY 11205
- Sound Box, The**, Calif. Antique Phono. Society, Box 67, Duarte, CA 91010
- Soundtrack**, c/o Ron Bohn, P.O. Box 3599, Hollywood, CA 90078
- Talking Machine Review**, 19 Glendale Road, Bournemouth, BH6 4JA, England
- Vintage Light Music**, 4 Harvest Bank Road, West Wickham, Kent, England

Articles

Popular, General

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- Arden, Victor, & Phil Ohman, by Thomas C. Rhodes is about the Broadway piano duo of the 1920s, who recorded widely, W/D (selected), New Amberola Graphic Autumn 1985
- Bacalov, Luis Enríquez, discog. by Daniel Mangodt et al, Soundtrack Sep, Dec 1985
- Baker, Howard, obit., by Chris Hayes, Memory Lane Autumn 1985
- Barclay, George, "The Shy Singer," by Charles Hippisley-Cox, Memory Lane Autumn 1985
- Bowly, Al, a discog. of non-commercial recordings, by Ray Pallett, Memory Lane Summer, Autumn 1985
- Bradley, Josephine, by P. De Westenholz, Vintage Light Music Summer 1985
- Bretherton, Freddy, by Chris Hayes, Memory Lane Summer 1985
- Cambridge University (UK) Dance Bands, by Steve Walker, W/D, Gunn Report #97
- Clinton, Larry, obit., by Bob Deal, Memory Lane Autumn 1985
- Coon-Sanders Orchestra, The, by Leonard Schwartz, billed as an "exclusive feature," though the author has had articles on C-S in 3 other publications in the last year, Memory Lane Summer 1985
- Cortez, Leon, and Doreen Harris, by Chris Hayes, Memory Lane Autumn 1985
- Coventry Hippodrome Orchestra, by Michael J. Lee, W/D, Vintage Light Music Summer 1985
- Crean, Richard, Orchestra, by Stuart Upton, W/D, Vintage Light Music Autumn 1985
- Cylinder Recordings: An modern recording session described by John C. Fesler, conducted in 1980-81 at Ohio Wesleyan University using original Edison equipment and techniques (reprint from AES), In The Groove Jan 1986
- Cylinder Records, Vinyl--see Miller, Duncan
- De Vekay, Andre, by Bert Wilcox, Memory Lane Summer 1985
- Demento, Dr. (Barry Hansen), by Lydia Sherwood, about the radio personality and his off-beat reissue LPs, Goldmine Feb 14, 1986
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- Downey, Morton, obit., New Amberola Graphic Autumn 1985
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- O'Malley, J. Pat, obit. by J. Lyman Potts, Memory Lane Summer 1985
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- Owen, Rex, obit., by Chris Hayes, Memory Lane Autumn 1985
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Aurora (1930s Canadian label), by Alex Robertson, discussion and discog. (Victor matrices, etc.), Record Research Jan 1986

Bettini (1890s cylinder recordings), by Peter Betz, is a reprint of an earlier article in which Betz lists his collection, and describes how these rare items were found, Hillandale News Oct 1985

Big Band Landmarks (1969 label), by Erik M. Bakker, a detailed discog. of Wally Heider's label and the origins of the recordings he has reissued, cont'd, Names & Numbers Sep 1985, Jan 1986

Blue Bonnett (1947 label), discog., by Tony Russell, Old Time Music Winter 1985/86

Brunswick/Vocalion (1920s labels), matrix numbering, 1929, by Dick M. Bakker, Names & Numbers Sep 1985

Caete (reissue LPs), by Theo Zwicky, a full discography of the origins of their jazz contents, Names & Numbers Jan 1986

Coliseum (1910s UK label), a reprint of an undated list of new releases, Vintage Light Music Winter 1986

Crown (1950s label), by Tony Middleton, additional information about the jazz label, Names & Numbers Sep 1985

Decca (1930s-40s label), by Arthur Bradley, is a detailed discussion of their recording program in the 1930s and '40s, Joslin's Jazz Journal Aug 1985

Decca (1940s UK label), by Jim Hayes, a discog. of the wartime "Music While You Work" series, cont'd, Vintage Light Music Summer, Autumn 85, Winter 1986

Durium (1930s label), a reprint of an English advertising brochure listing titles, Talking Machine Review Dec 1985

Edison (1920s label), by Ray Wile, continues a day-by-day chronology of the label's last days, with recordings made, Record Research Oct 1985, Jan 1986

Edison Bell (1920s UK label), by Frank Andrews, Hillandale News Apr, Aug 1985

Favorite (1906 German label) described, by Michael S. Kinnear, Talking Machine Review Dec 1985

Fortune (1946 label), by Peter Grendysa, Goldmine Jan 3, 1986

Goldband (1950s label), and its owner Eddie Shuler, by Adriaan Sturm, Goldmine Nov 8, 1985

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Gramophone Company (UK), History of, by Geoffrey Jones, traces the history of Victor's English Victor affiliate from 1898-1931, in the context of a multinational corporation, Business History Review (Harvard) Spring 1985

HMV (1920s UK label), Catalog Numbers Chart by Frank Andrews, Hillandale News Apr 1985

Hit (1940s label), a brief discussion by Carl Kendziora, (reprinted from 1957), Record Research Jan 1986

Homephone (1900s UK label), by Frank Andrews, Hillandale News Dec 1985

Imperial (1900s label, US & UK), a detailed history by Frank Andrews, with artist listing, Talking Machine Review Dec 1985

Imperial (1920s UK label), Pseudonyms Used On, by Joe Freeman, Gunn Report #97

Imperial (1936 German label), by Hansfried Sieben, Talking Machine Review Dec 1985

Imperial (1945 label), 5000-series discog. by Anthony Rotante & Dick Horlick, cont'd, Record Research Oct 1985, Jan 1986

King (1940s label), by Peter Grendysa, Record Collectors Monthly, Nov/Dec 1985

Kristall (1929 German label), by Hansfried Sieben, Talking Machine Review Dec 1985

Liberty Music Shop (1930s-40s label), addenda, by Len Kunstadt, Record Research Oct 1985, Jan 1986

Little Wonder (1910s label), discog. by George Blacker, cont'd, Record Research Oct 1985, Jan 1986

National Music Lovers (1920s label), discog., by Dave Cotter, cont'd, New Amberola Graphic Summer, Autumn 1985

Paramount (1949 reissue label), by Dick M. Bakker, a discog. of the 14000 reissue series, Names & Numbers Jan 1986

Piccadilly (1930s UK label), discog., by Arthur Badrock, Talking Machine Review Dec 1985

Plaza Music Co. (1920s), Matrix Listings, go on and on...., Record Research Oct 1985

Roost (1940s-50s label), discog. of the jazz label, by Piet van Engelen, cont'd, Names & Numbers Sep 1985, Jan 1986

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Sun (1950s label): reminiscences of guitarist Roland Janes, by Robert Bowman & Ross Johnson, includes information of the label's operations and recording sessions, Journal of Country Music Vol. X No. 3 (1985)

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Country, Folk, Ethnic

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 Calypso Music on Record (1912-40s), an overview, by Donald
 R. Hill, seeks information for a new book, Record Research
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- Knight, Joe, by Beverly King, is about the country guitarist active in the 1950s, Goldmine Aug 16, 1985
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