
CURRENT BIBLIOGRAPHY

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Serious research into recording history often appears in small circulation collectors' journals that are rarely indexed in the standard sources. To help ARSC members find interesting and useful articles that they might otherwise miss, this column regularly surveys a wide range of such publications, and notes articles that deal with historical subjects.

To be included in this listing, an article must be in English, be reasonably substantive, and deal with recording history—as opposed to musicology, sociology, or current matters such as reviews of new LPs, record prices, and current artists. “Current Bibliography” augments the less frequent “Bibliography of Discographies” by covering a great many articles which contain no discography, including biographies, interviews, label histories, genre articles, and articles on repair and preservation techniques. If an article was accompanied by a discography this is indicated by “W/D” or “discog.,” although in most cases the “discography” is simply a list of titles and catalog numbers.

Issues covered this time are those received between October 1988 and August 1989. Most should still be available from the publishers, at the addresses indicated below. When contacting one of these publishers or authors, please mention ARSC and “Current Bibliography” to help build awareness of ARSC and its programs!

NOTES

My comment in the last issue that the International Association of Jazz Record Collectors (IAJRC) had declined to provide copies of their *Journal* for inclusion here brought an immediate response from IAJRC Discographical Editor Dick Raichelson and President Shirley Klett, offering to correct the oversight. I'm happy to report that ARSC and IAJRC are now exchanging publications, and that historical articles in the *IAJRC Journal* will be listed here. As a matter of fact, Ms. Klett was kind enough to supply five years of IAJRC back issues; the 1988 and 1989 issues were surveyed for this installment of “Current Bibliography,” while prior articles will be included in the planned ten-year cumulation of this column. The IAJRC's excellent,

professional-looking quarterly contains some of the finest work published in the field of jazz, and readers with any interest in the field should definitely read it. It may be obtained by joining the IAJRC (membership is \$20 per year), at the address shown below.

Two smaller publications, both British, also are added this time. *The Historic Record* is an interesting new quarterly published by John Wrigley dealing with vintage popular music and discographical matters, mostly British. A sample copy was received from Mr. Wrigley; we hope that additional issues can be obtained for inclusion here. The U.S. subscription rate is six pounds per year. *Needle Time* is published bimonthly by master discographer Brian Rust, and features short but highly informed articles by some of the best writer/collectors of vintage jazz and dance bands, including Rust himself. Oddly, there are few discographies. *Needle Time* covers both United States and British subjects, and also includes auction lists. The cost is a rather steep 10.30 pounds per year (6 issues) or 20 pounds for two years (12 issues). Unfortunately neither of these publications has a United States agent, so payment must be sent in pounds sterling or cash, no personal checks. (The clearance charge on international checks is now three pounds or more; evidently the banking industry is determined that no one will use checks for small overseas purchases.)

Needle Time, incidentally, is one of those "secret" publications that you may hear about in passing once in a while, but seem to be deliberately hard to find. Despite the fact that it is edited by one of the best known names in discography, to my knowledge it has never advertised in the United States, has not been reviewed here, and is found in hardly any libraries. Even a direct request to Rust himself for information, a couple of years back, brought no response! A more recent letter yielded a sample copy. Another "secret" publication is *78 Quarterly*, published in the United States with unknown frequency, but certainly not quarterly. That one will not even take subscriptions; one must order it one issue at a time for a rather steep \$9.15 per copy, including "postage and handling"! Order it, that is, if you can find out about it. Even those who buy one issue are apparently not told about the next.

Both of these publications have contained valuable articles by some of the leading experts on record research, articles that clearly deserve circulation. One wonders why the publishers do not let more people know about them?

Certainly not secretive is *DISCcoveries*, the feisty competitor to *Goldmine* in the rock research field. Like *Goldmine*, it contains articles of varying quality (occasionally very good), has minimal discographical standards, and a great many record sale ads. It reads like a collector's party in progress each month; there is a very large, noisy letters column in every issue, and some of the most interesting collecting scuttlebutt in print. Did you know that a single recording sold at auction recently for between \$17,000 and \$18,000—an all time record? (The disc in question was the 1953 R&B release "I Can't Believe" by the Hornets on States 127. Check your collections.) Or that the great state of Georgia was seriously considering Little Richard's *Tutti Frutti* for designation as the "official state rock and roll song?" You can hear it now, echoing through the halls of the state capitol, "A-wop-bop-a-lu-a, ba-lop-bam-boom!"

Current Bibliography

Editor Terry Dash has announced that *Footnote*, a respected bimonthly dedicated to New Orleans artists, will cease publication in 1989, after a 20 year run. He is, presumably, worn out. *Footnote* contributor Mike Hazeldine has already announced a successor bimonthly to be called *New Orleans Music*, and Dash has agreed to help him from the sidelines, with the title of "founding editor." Content is planned to be similar to the older journal: many artist articles, but few discographies. The new publication will be available from Bayou Press, 117 High St., Wheatley, Oxford, OX9 1UE, England.

Also ceasing publication after 20 years is England's *Talking Machine Review* (TMR), edited by antique phonograph guru Ernie Bayly, who has of late suffered from health problems. Originally a spin-off of sorts from the *Hillandale News*, which Bayly edited in the 1960s, *TMR* became one of the very best publications dealing with the late 19th and early 20th century recording industry, classical and popular, machines and records, British (primarily) and the United States. It will be missed. *TMR* goes out in style, however. The next-to-last issue, No. 74, was devoted to a magnificent, 57-page comprehensive discography of John McCormack; this is being sold as a separate booklet by several dealers.

Two publications have been received that do not qualify as periodicals, but should be noted. *The 1988 International Steel Guitar Discography*, edited by Joe Goldmark (47 Hemway Terrace, San Francisco, CA 94117), is the fifth edition of that venerable work. At 85 pages, it lists just about every non-Hawaiian steel guitar recording one would want to know about, on LP, 45 or 78, including four-and-a-half pages of Santo and Johnny. However, it doesn't include my own personal favorite, the Four Aces' wonderful 1929 side "Singing In the Bathtub" on Harmony 1060 H. Maybe steel backings don't qualify.

New from ARSC member institution Discothèque des Halles (8, porte de St. Eustache 75001, Paris, France) is *Jazz Independent, cinq labels d'aujourd'hui* (Independent Jazz: Five Labels of Today) by François Morey. A slick 98 page book, it contains discographies of Chabada, ECM, Hat Hut, Nato and Steeplechase, and interviews with their principals, all in French.

Member Joe Pengelly, whose infectious enthusiasm was missed at ARSC's 1989 Kansas City Annual Conference, contributes notice of his many letters-to-the-editors. (Editors must dread his swift response whenever they stumble in the field of cylinder reproduction or countertenors.) One article of Joe's appeared in a journal that most ARSC members probably do not frequent. "Dick Jose of Lanner, 1862-1941, Cornwall's Greatest Singer" appeared in the *Cornwall Family History Society Journal*, No. 35, March 1985.

Roger York sends notice of *The Journal of the Phonograph Society of New South Wales*, which is reprinting in serial form the complete run of the *Australasian Phonograph Monthly* from the 1920s. Articles appearing in the sample issue received (March 1989) are included in this installment of "Current Bibliography." There are many other small society journals out there, too. The N.S.W. editor mentions two, the publication of the South Australian Phonograph Society, and the Tasmanian Record Collectors' *Gazette*. We are happy to list qualifying articles that appear in these and other publications whenever the editors are willing to supply us with copies.

Readers also may be interested to learn of the existence of ASRA, the Australasian Sound Recording Association, which held its second annual conference in Canberra in April 1989. This was a four-day affair much like the ARSC annual conference, with papers on many recording and archival subjects.

Finally, thanks are due to Donald McCormick and the always helpful staff of the Rodgers and Hammerstein Archives, New York Public Library, for their assistance in compiling this column.

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Annual Review of Jazz Studies, Transaction Books, Rutgers University, New Brunswick, NJ 08903

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

Antiques & Collecting Hobbies--same as *Hobbies*

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

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

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

Journal of Country Music, Country Music Foundation, 4 Music Square East, Nashville, TN 37203

Journal of the Phonograph Society of New South Wales, Secretary, 18 Macklin St., Pendle Hill N.S.W. 2145, Australia

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

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

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

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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

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

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

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

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

Tailgate Ramblings, 3608 35th St. NW, Washington, DC 20016

Talking Machine Review, 19 Glendale Road, Bournemouth, BH6 4JA, England

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

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