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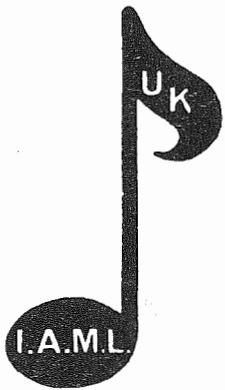
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A SURVEY OF FANZINES

Nigel Cross

For a musical movement that was cursorily dismissed in the mid-1950s as just another passing fad amongst young people, the pop music subculture is still in remarkably good shape in 1981: it now supports a multimillion-pound/dollar industry. The industry's main organs of communication are the weekly pop papers, *Melody Maker*, *Sounds*, *Record Mirror*, etc. These are regarded by many as the 'establishment' magazines, whose main purpose is to supply the music-follower with news of the latest record releases, live concerts, tours, chart placings, and trends. Some of them, notably *Melody Maker*, include sections which discuss musical instruments and amplification, and also classified adverts for musicians and groups of musicians to offer their services, recruit new members and sell their instruments. Nobody could deny that for these reasons the weeklies are indispensable. However, these newspapers are run on the lines of big business, with first priority being given to commercial considerations, thus creating a fierce, often ruthless competitiveness between them. Like many establishment newspapers, they take a part of their large income from advertising, and their essentially competitive nature means that they resort to gimmicks, controversy and all manner of marketing devices to increase their readership and circulation figures.

This article, however, concerns itself with a form of journalism that has grown up to act as an alternative to the organs discussed above — the fanzine. As its name implies, it is usually a magazine written and published by music fans for other music fans. It has come into being to fill a gap created by the shortcomings of the established weekly papers, and has been described as a 'corrective arm'¹ to them: it fulfills the needs of many fans, and often of musicians, too. In the following pages such aspects of fanzines as their history, their diversity, the reasons for their existence, their format, finance and distribution will be discussed. This article concentrates on British fanzines. To include flourishing fanzines in North America, Australia and Europe would not only be a bibliographical nightmare, but would also be beyond the time and resources available.

The value of an exercise like this cannot be overstressed. Arguably much of the really important material that has been written on rock music and related fields comes in the form of limited circulation journals like fanzines. Of course, the bulk of literature on the rock-and-roll subculture is contained in the pages of the aforementioned weekly papers, and there has been a considerable amount of material published over the last couple of decades in the form of books which have detailed individual rock artists from Elvis Presley to Bob Marley, chronicled the history of rock like Charlie Gillet's *The Sound of the City* or just aspects of it such as rhythm and blues, rockabilly, mod music, psychedelia, glam rock or punk. Sadly, the fanzine has often been overlooked on account of its very limited circulation, lack of proper distribu-

tion, finance and thus advertising; also, the fanzines' anti-establishment stance or esoteric direction have often made them an uncommercial proposition for newsagents and booksellers. I hope that this article will show that the world of fanzines is not only rewarding and a useful source of information on pop music and thus the youth culture, but also a valid form of journalism and an area of documentation that should be taken more seriously. Pete Frame, founder of *ZigZag*, sees the fanzine as 'an encyclopedia, a reference. It just builds up and up'.²

A brief historical outline

In order to understand the kind of material with which we are dealing, a glance at its history will provide some clues. The history of the fanzine spans some five decades, showing some strange twists in the way it has developed to its present form in the 1980s. In tracing its course, one can also reach some kind of definition for the term 'fanzine'.

The original use of the word was in connection with science-fiction stories, although the exact date that it was first adopted by musical journals is not known. The original sci-fi fanzines were created by fans who had formed clubs to celebrate the genre; the journals were made up of letters and appreciations, in reaction to the almost total lack of space given over to fans' views in the regular sci-fi journals of the 1920s and 1930s. The tie-up with music came much later, but some kind of relationship existed in the 1950s on the contemporary British folk scene, in which there were many addicts of science fiction. One of them was Michael Moorcock, who has subsequently become one of the most famous science-fiction writers; his literary creations include *Jerry Cornelius* and *The Hawkmoon Saga*. Coincidentally, Moorcock went on to collaborate as lyricist with the British rock group Hawkwind and to record in his own right, backed by rock musicians. In 1980 he was also involved with a newspaper-style publication based on the punk band Sex Pistols' film *The Great Rock and Roll Swindle*. Another was John Brunner, who in 1969 received the much-coveted Hugo Award for science fiction; in the mid-fifties he was London correspondent for the American folk magazine *Caravan*.

In the very early 1960s the term dropped out of sight, and surprisingly was not applied to the spate of (usually) monthly glossy pamphlet-size magazines which began to surface at that time, dedicated to one particular pop group or soloist. Although some were only available through fan clubs, others such as *Beatles Monthly* and similar ones centred around such figures as the Rolling Stones, the Kinks, the Animals and the Yardbirds come to mind as being regularly on sale at local newsagents, lying next to *Woman's Own* or magazines on a variety of hobbies like football and fishing. Certainly these magazines were created by fan enthusiasm, with pages given over to letters from mainly teenage girls gushing with love and praise for their favourite Beatle or Stone: yet somewhere along the line the spirit and style of writing which had characterized the fanzines of previous decades was displaced by business considerations. In 1966 another shift took place in the youth culture, and another type of alternative magazine was beginning to appear, of a wholly different nature, yet recapturing some of the soul that the syndicated Beatles and Rolling Stones monthly magazines were incapable of displaying.

It would be all too easy to slip into a detailed description of these mid-sixties magazines, as they surely deserve some serious documentation, but it would be hardly relevant to this discussion. Magazines and papers like *IT (International Times)*, *OZ*, *Freudz*, and *Gandalfs Garden* appeared, containing a mixture of radical politics, mysticism, new life-styles, rock music, etc. These could not be described as fanzines, yet they were a reaction very much like the science-fiction publications mentioned above, which stood as alternatives to the establishment press, creating a space for a new emerging culture to voice itself. The prototype of this kind of publication was *Rolling Stone*, created by Jan Wenner in 1967 in San Francisco, which was the nerve-centre and energy supplier of the new culture. As its name implied (taken from an old blues song metaphor), it had a bias towards rock music. Distribution for alternative magazines, ever one of the main problems, meant that *Rolling Stone* had few outlets in Britain and Europe at the end of the sixties. In May 1969 Pete Frame launched *ZigZag* to act as a counterpart to *Rolling Stone*, and to fill the need for an alternative rock music magazine over here which was free of the pseudo-politics and sexual liberation posturings that characterized *OZ*, for example. However, when *ZigZag* started out, it was referred to as 'the rock magazine' and nobody attached the term fanzine to it. It was not until the early 1970s that the word came into usage, and it is probable that the American West Coast magazine *Who put the Bomp* was responsible for its introduction. One of *Bomp's* many attractive characteristics was its column that listed fanzines around the world; like a lot of other American hip slang, the word became increasingly popular among aficionados of rock music. At this point it must be noted that the term 'fanzine' has since been used to cover a huge selection of magazine literature on an equally wide selection of popular music fields, and many magazine writers, notably of the more serious musical styles, are loathe to have the epithet attached to their particular publication!

For four years *ZigZag* struggled to provide an alternative coverage to that of the weekly musical press and for some of that time, regular monthly publication was often hampered by financial troubles. Thus various other small magazines sprang up to fill these gaps in publication. The first was *Supersnazz*, which only reached two issues in four years; this was joined in 1971 by a Harrow magazine, *Fat Angel*, which like *ZigZag* and *Supersnazz* had a bias towards rock music from the West Coast of America (see later comments). By the mid-1970s there were at least 30 fanzines in Great Britain alone, all operating at 'different levels of intention and success'.³ In 1973 *ZigZag* became a proper monthly magazine published by Charisma Records, and began to build up to a readership of about 20,000. Although it was in the hands of a professional publisher, thus relying on advertising for part of its income and being properly distributed for the first time in its history, the character of the magazine did not change too dramatically, and in some respects the sheer enthusiasm of its writers has meant that to this day the word 'fanzine' could still be applied to it.

In 1976 fanzines finally came into their own. As in previous times it was another dramatic shift in the youth culture that was the cause of this. The rock/youth culture was suddenly going through its once-a-decade shake-up, and a whole new phase began — punk. Like its predecessors, rock and roll in the 1950s and psychedelia/hippies in the 1960s, punk generated a huge

amount of money and media publicity. Each generation has to have its own values, heroes, fashions etc. and the punk/new wave generation immediately rejected the culture which, once exciting in the mix-sixties, was now little more than decadent and seemed to be of little relevance to them. As a perceptive New York rock musician, Richard Hell, coined it, 'the blank generation' was born. To meet the needs of a new 'punk rock'-hungry generation, the fanzine had to change: the credit for this must go to one Mark Perry, a former trainee bank manager who from his parents' high-rise apartment in the East End of London started *Sniffin' Glue* (the name reflecting teenagers' new way of getting 'high'). *Glue* became the model for literally hundreds of lesser, inferior fanzines. The first two issues were no more than a few coloured sheets of excited commentary on a new musical phenomenon that was happening which was pertinent to teenagers' needs of the late seventies, describing the horrors of neo-fascism, the dole queue, the alienation of housing estates and inner-city decay, and the rediscovered pleasures of drug stimuli like amphetamines. These sheets were xeroxed, stapled together and sold wherever the punk music scene manifested itself. A new wave of energy crackled through fanzine land, creating a flood of new publications, all very much in the vein of *Sniffin' Glue* and the much-loved *Ripped and Torn*. As before, distribution was poor, but such was the unprecedented demand for copies of these magazines that many record shops suddenly found themselves making money by agreeing to sell them. It seemed like 'every kid on the block' all over Britain could and was producing a fanzine.

As with most movements, punk's momentum has dwindled, and this coupled with increasing inflation has meant that fanzines are having to become more competitive to survive. It is certain that readership has also decreased, so it seems likely that some fanzines will probably fold in the months to come. Just as many of the 1960s underground papers like *OZ* folded or had to curb their political content in favour of complete musical coverage (*Rolling Stone*), so this trend appears to be colouring the situation with recent punk fanzines. The first issue of former *Ripped and Torn*'s editor Tony D's new venture, *Kill your Pet Puppy*, was mainly given over to documenting the music, whereas the second issue, mainly a mouthpiece for its editor's ideas on anarchy and apocalypse, sold badly and received a savage critique from *New Musical Express*.⁴ However, some fanzines continue to make political inroads, such as Rock Against Fascism's publication *Temporary Hoarding*, whilst a new fanzine, *With Direction*, does not actually cover music at all but includes poetry, a review of the film *War Game*, cartoons and some interesting comments on the mentality of the journalism to be found in the weekly pop press.

A whole new phase in the history of the fanzine is now beginning. Over the last few years the amount of music available only in cassette form has grown enormously. This is due in part to the handy compactness and relative cheapness of the cassette, and also because the record companies have deemed the output of some musicians to be totally uncommercial, with the result that these artists have to resort to releasing their music independently in cassette form. The fanzine world is beginning to feel the impact of this development, and already one or two excellent cassette-style fanzines are available. One of these is *Northern Lights*, 'the audio cassette magazine' from Cheshire: issue 2 (August 1981) features 'music and chat' from such contemporary

artists as Bill Nelson and the Yorkshire Actors Co. The best of this type of magazine is *Fast Forward*, from Melbourne, Australia, a C-40 cassette put together by two people involved in FM radio there. The fourth issue includes a signature tune, literature, jokes, interviews and music from stars such as John Cooper Clarke and Pere Ubu, alongside material from local bands such as Melbourne cartoonist/musician Peter Lillee and some very percussive music from a local Canberra band. It's excellently packaged with details of how to contact the local musicians on the magazine's plastic jacket. Also, there is an interview with Adam Ant's Uncle Bert, an example of fanzine humour. Apart from experiments with cassette-style, perhaps the most exciting direction the 1980s fanzine could take is embodied by the *Bristol Recorder*. This is an attempt by a group of people who, whilst suffering from the horrors of the dole queue, decided to weld together a printed magazine and a 12-inch long-playing album. The result is a very professionally produced artefact: issue 3 features music from local Bristol groups alongside contributions from such heavyweights as Bob Fripp and the Thompson Twins. The accompanying magazine, which is stapled into the gatefold LP sleeve, includes heavy reading in the form of long interviews with the aforementioned musicians, together with discussions on suicide, the media manufacture of paranoia, and a large piece on the International Arts Festival in Rennes. It doesn't quite come off, but with time, this type of magazine might easily catch on.

Fanzine contents

Having discussed the reasons why fanzines have come into being and the kind of mentality which supplies and demands such publications, let us now turn to the contents of British fanzines. Their father-figure is *ZigZag*, which set the precedent for fanzines through the last decade. Quite apart from filling the void in 1969, one of *ZigZag*'s main aims was and remains to expose those performers which the weekly press either dislike or find commercially unviable to cover. Thus when *ZigZag* started up, the British rock scene was undergoing a blues revival which was powered by such groups as early Led Zeppelin, Fleetwood Mac, the Groundhogs, Jethro Tull, etc. Pete Frame immediately began to pioneer unheard-of or cult artists like Fairport Convention (a folk rock band from North London) and an obscure Californian musician who went under the unlikely pseudonym of Captain Beefheart. This pioneering trend gradually became one of *ZigZag*'s main features. The contents of these early issues were a mixture of critical, positive reviews of concerts, a musician's history, new albums and singles, plus well-conducted and interesting interviews and the obligatory gossip/trivia column. The name *ZigZag* was taken from the title of a Captain Beefheart song, 'The ZigZag Wanderer', from his first album. Again, this set the precedent, and many subsequent fanzines have made use of rock song or album titles for their names. For example, *Omaha Rainbow* came from the title of a song by John Stewart, an artist who would still be virtually unheard-of outside his native California were it not for this fanzine; *Bucketful of Brains* was the title (unused) of a projected Flamin' Groovies album, whilst *Dark Star* magazine takes its name from Californian 'acid'-rock band the Grateful Dead's best-known improvisational piece.

Thus one of the main aspects of rock fanzines on both sides of the Atlantic, and in Europe also, was to place the spotlight on performers whom the writers considered far too important, enjoyable and talented not to be given attention. Often articles were atmospheric labours of love about obscure groups who were no longer in existence but nonetheless inspired loyalty and fanaticism amongst their cult-followers. California was a particularly fertile ground for British fanzine writers of the early seventies to plough, and excellent if over enthusiastic articles on groups like Love, Quicksilver Messenger Service, the Charlatans and Kaleidoscope littered the pages of early copies of *ZigZag*, *Fat Angel*, *Supersnazz* and *Hot Wacks*. It did not matter that most of these groups meant nothing to the rock audiences of their native country. But fanzines did not just spring up to give coverage to obscure performers from the West Coast of America. There was and still is a wide coverage of different musical idioms, from the lowliest fanzine like *Terrapin* — a small pamphlet put out by the Syd Barrett Appreciation Society — to the catholic *Hot Wacks*, which looks at punk/new wave, heavy metal bands, country rock musicians, etc. Then there are the black music magazines like *Shout* and *Blues Unlimited*, rock 'n' roll/R and B fanzines such as *SMG*, *Kommotion* and *Not Fade Away*, and one-off publications like *Lou Reed and the Velvets*, an interesting homage to Lou Reed that was written, designed and produced by Nigel Trevena of Redruth, Cornwall.

Before looking at the more contemporary, punk fanzines it is worthwhile looking at the writing of one fanzine editor in particular, Pete Frame. Embarrassed by some of his early journalistic attempts in *ZigZag* of 1969-70, which he now sees as pretentious, Frame began to develop a fresh approach, adopting a style which was cynical, colloquial almost, yet mixed with a sly and very British humour which is impossible to imitate. As well as being the father of *ZigZag*, he has also contributed to rock music journalism his unique family trees of musical histories. In *ZigZag 17* appears the first attempt — a John Mayall tree (Mayall is regarded by many as being one of the originators of English blues/rock, along with Alexis Korner and Cyril Davies). At first the trees looked more like a statistical drawing or bar chart, but his draughtsmanship had been utilized from his job as a surveyor and over the years he has refined his approach — the results of which can be seen in his recently published book of trees (Omnibus Press). 'A family tree is the only way a fan can keep track of where musicians were at a certain time and its application to rock music is inspirational.'⁵

As has been pointed out above, the punk rock era signalled a new kind of fanzine and created another approach to writing. Although the contents were still primarily concerned with the activities of new musical heroes, the writing was a lot sharper, vindictive and outspoken. Various magazines began to tackle interrelated fields, so that not only did *Ripped and Torn* discuss the new myth-makers like the Clash, XRay Specs, etc., but it also discussed relevant issues of the day like racism, brought new types of clothes fashion into focus, and generally reflected the energy that was symptomatic of a new emerging youth. In fact, so powerful were the new magazines like *Sniffin' Glue* and *Ripped and Torn* that even established overground magazines like *ZigZag* went through personality crises in which older spokesmen decided to stand back and not only let a new surge of enthusiastic writers take their places, but also to allow the magazine to undergo a complete overhaul in

style and subject coverage. The old warhorse *ZigZag* survived gracefully, and today it is as strong as ever, with an increasing readership. Though a long way in subject coverage from the original magazine, *ZigZag* still retains links with its founders (Pete Frame's trees sporadically appear and a John Tobler contribution appears every other issue), and most importantly retains its enthusiasm and sense of humour through its current editor, Kris Needs, who formerly worked for a local Aylesbury newspaper as a cub reporter. In his spare time he contributed to a local music fanzine, *Aylesbury Roxette*, played in various Buckinghamshire beat bands and ran the Mott the Hoople fan club: quite a strong pedigree. Interestingly, *ZigZag* now has a circulation of over 30,000 per issue.

Other aspects of fanzines

Finance. Cost varies considerably, but unless finance is coming through a parent publishing company, which is how the current *ZigZag* magazine works, the fanzine writer will have to put up a certain amount of his own money at the start. This can be anything from £80 to £300. During the punk explosion, most of the magazines were run off cheaply, either stencilled or xeroxed, and thus were produced at low cost to their creators. Usually, if it is carefully budgeted and if it attracts a good readership, a fanzine will break even on its first issue, though profit is slim. Many fanzines are run on a sporadic or quarterly basis, which usually means that they are dependent on money coming in from each issue before they can do a second or third.

Another way of financing, which *ZigZag* has managed from its birth, is to run advertisements from record companies. Even at its inception in 1969, *ZigZag* had to find £700-800 each month in advertising revenue in order to continue. If record companies find this is a suitable means of selling their wares, which many did right from the outset with *ZigZag*, they take out whole pages to advertise their latest albums. But very few fanzines apart from *ZigZag* use advertising; the other major one is *Dark Star*, which in order to maintain its quality glossy format and number of pages, takes ten to twelve full-page advertisements per issue. Bookshops, specialist record shops and some publishing companies also advertise through fanzines, but a magazine must have a high circulation to attract such advertising.

Some income can be made from subscriptions, but here again it is only the established journals like *Hot Wacks*, *ZigZag*, *Dark Star*, *Omaha Rainbow*, *Bam Balam*, *Impetus*, and *Blues Unlimited* which are able to do this, mainly because the number of issues they have already published has inspired enough confidence in their respective readerships to subscribe.

Distribution. Usually, the more obscure and esoteric the magazine, the more difficult it is to sell and distribute. There may be an audience for just about every fanzine, but reaching it poses problems. The more professionally produced the fanzine, the more inclined are major distributors to take copies. Thus it is unsurprising that *ZigZag* and *Dark Star* magazines are readily available in major newsagents like W. H. Smith, whereas the ones who do not have enough money for a substantial number of pages or glossy, colourful covers, find themselves relying on advertising in other journals, and hawking their wares round specialist book and record shops. On a more optimistic note, it has just been drawn to my attention that a new fanzine distribution

service is to be started in Welwyn Garden City and that local radio stations do, on their rock specialist hours (e.g. Mike Sparrow's 'Breakthrough' on Radio London), discuss the contents and qualities of the latest fanzines emanating from their particular area.

Format/Type of printing. Like the standard of their writing and the diversity of their subject coverage, format and printing quality of fanzines vary enormously. More space will be given to these aspects when each individual fanzine is considered at the end of this evaluation. However, it is fairly obvious that the better presented magazines, which feature glossy covers, fine quality paper, etc., are the ones which have been going for a long time and which have the finance to be printed like other enthusiast magazines, like those in the fishing, sailing, and football areas. Accordingly they will be the most expensive: *Dark Star* now sells for 75p, whereas *Granite City* is only 30p and is obviously a non-commercial venture, lithographically printed in black and white, with obvious use of basic Letraset techniques.

The future

Despite the difficult economic climate, a drop in the standard of living, etc., the 1980s is an exciting era for fanzines. Already there is an increasing trend away from the printed magazine format in favour of the cassette, e.g. *Northern Lights* or the 'record-magazine' as typified by the Bristol Recorder. Within the next five years it seems likely that many homes will have a video cassette recorder, and this will undoubtedly be of significance. Fanzine writers will be able to become presenters of material that will owe more to television-style music, chat and magazine programmes, than to publications like *ZigZag*; the more time and money available, the more exciting and ambitious the project. Technically, it would be possible to produce a magazine in the vein, say, of *Ready Steady Go* or *The Old Grey Whistle Test*, but even more imaginative and exciting.

In other areas there are still improvements to be made, notably in distribution. Since Phoenix went bankrupt in 1979, owing many small magazines money, fanzinedom has been chronically lacking a good distributor. Rough Trade Records have alleviated this problem to an extent, but they are primarily a retail outlet and fanzines are not their first consideration. It would be helpful in this respect if there were better communication between all the fanzine producers: recently at a Capitol Radio Rock Week at the ICA, one of the fringe activities was a discussion between rock journalists from both sides of the fence. Something along these lines, involving fanzine writers, might throw up some useful and original ideas. Some kind of fanzine convention whereby people outside the area such as retailers, magazine distributors, and publishers could get a better understanding, would be welcome. On another level, such a convention or workshop would provide a platform for editors to exchange views on a variety of fanzine-related topics. This kind of event could be made more palatable by the inclusion of films, live acts and an area for the artefacts themselves to be sold.

Finally, a plea for the library world to give some serious consideration to fanzines! They come under the bibliographic description of 'grey literature', an area with which most libraries are scared to involve themselves: in other words, ephemera! However, I feel that there is enough evidence contained in

this article to persuade the leading British libraries to make some effort to collect material of this genre, as it provides an extensive, encyclopedic coverage of the popular music culture, and is thus worth preserving for posterity.

1. Watts, Michael and others. 'Read all about it', *Melody Maker* (20 March 1976), pp. 28-30.
2. *ibid.*
3. *ibid.*
4. Morley, Paul. 'Fanzine round-up', *New Musical Express* (19 April 1980), pp. 12-13.
5. Watts, M., and others. *Melody Maker* (20 March 1976), pp. 28-30.
6. Robin Basaak, 8 Moor End, Welwyn Garden City, Herts.

APPENDIX

Shops that sell a good array of fanzines:

1. *Better Badges*, 286 Portobello Road, London W10
2. *Collet's*, 180 Shaftesbury Avenue, London WC2 (particularly good for folk, jazz and the more esoteric publications)
3. *Compendium Books*, 234 Camden High Street, London NW3
4. *Ezy Ryder Records*, Greyfriars Market, Forrest Road, Edinburgh
5. *Red Rhino Records*, 9 Gillygate, York
6. *Rough Trade Records*, 202 Kensington Park Road, London W11
7. *Shade Records*, St Anne's Court, off Wardour Street, London W1
8. *Virgin Records*, Megastore, 14/16 Oxford Street, London W1

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AN A-Z CHECKLIST OF BRITISH FANZINES October 1981

This list was compiled by consulting various established fanzine writers and their personal collections of magazines, and visits to Rough Trade Records in Ladbroke Grove, London, and Compendium Books in Camden Town, London. As far as possible, entries are included for every fanzine that is in some way related to the rock and pop culture, but it is by no means an exhaustive bibliography. At the beginning of 1982 Sue Donne at Rough Trade Records (for address see Appendix) should have completed a catalogue of this type of publication. Criteria for evaluating each magazine have been based on content, value for money, layout, subject coverage, quality of printed artefact and originality. (Postage is not included in the prices.)

Adventures in Reality

56 Chevaler Avenue, Radford, Coventry (price not known). This magazine comes in a brown paper-bag cover. The inner contents open out into A4 sheets which contain many striking photographs. It covers rock music in the Midlands area. Issue E, for example, contains reviews of concerts and a piece to save the local drill hall.

All the Poets

77 Templars Avenue, London NW11 (price not known). Little to do with pop music, but a nice selection of poetry, graphics and photographs.

Allied Propaganda

65 Briar Crescent, Northolt, Middx UB5 4ND (30p). A4-size format which covers the contemporary 'new wave' music scene: good interviews with the Comsat Angels, the Jam, etc.

Alternative Sounds

143 Moat Avenue, Coventry (30p). Its intention, to focus on rock and pop activity in the Midlands, is admirable. Black and white format; pedestrian layout; writing quality variable.

Back Issue

59 Gunnersbury Lane, London W3 8ED (25p). Published by Aidan Brennan, who works in the Cherry Red Records press office, this is a standard fanzine covering the punk/new wave area. Issue 3 contains material on TV personalities, the Damned, Swell Maps, Flux of Pink Indians, etc.

Bam Balam

Flat 7, Catellau, Dunbar, East Lothian, Scotland (50p). One of the longest-standing fanzines, *Bam Balam* is now into its seventh year, after it began as a spin-off from *Hot Wacks*. Its roots are planted firmly in mid-1960s pop music of the UK and the USA. Every musician from the Kinks and the Pretty Things, the Beach Boys, the Thirteenth Floor Elevators and Country Joe and the Fish to the Yardbirds, Tyrannosaurus Rex and Johns Children is treated in a very intellectual, theoretical style which makes the magazine the most American-sounding of the British fanzines. The printing is sometimes messy, but it is strongly recommended for its original documentation of sixties musical developments such as the mod era, rhythm and blues, psychedelia, etc.

Barricade

1 Tower View, Saltash, Cornwall (20p). A small, pamphlet-sized publication that attempts to chronicle the Ulster area of punk music: enthusiastic stuff on Stiff Little Fingers, the Undertones, Rudi, etc.

The Beat Beat ('the magazine for hipsters')

Sue Sutcliffe, 29 Etire Crescent, Bishopbriggs, Glasgow (no price given). Interesting magazine issued, unusually, by a woman. The front 'editorial' alone is worth the price of the magazine: 'Into the Confessional'. Its coverage is chiefly the Glasgow area, e.g. Sheena Aston, Altered Images; but bands like the Modettes and Teardrop Explodes are included.

Bicycle Pump

15 Merrick Way, Grangemouth FK3 0BT (12p). Pamphlet-size publication that concentrates on the local Scottish music scene.

Black Virgin Eyes

c/o Rough Trade, 202 Kensington Park Road, London W11 (20p). Small, pamphlet-size publication with some unusual graphics. The contents, which include reviews, a little philosophy, notes on fashion etc., steer the thin line between humour and pretention.

Blam!

2 Oakfield Lane, Terling, Chelmsford, Essex (25p). This magazine typifies the 'Better Badges' style of fanzine printed in black &

white & red. The issue perused contained an interview with Wah! and a crossword.

Blues Unlimited

8 Brandon Road, London SE13 (50p?). One of the longest-running enthusiast magazines and one of the very few that devotes itself to blues music. Its authoritative style and the inclusion of exhaustive discographies assures it of a hard-core readership and prominent placing among the best fanzines.

Body and Steel

1 Renney Road, Heybrook Bay, Plymouth, Devon PL9 0BD (20p). A4 photocopy-type publication that covers the local music scene plus interviews with such unrelated musicians as Kim Fowley and Wasted Youth.

Born Yesterday

385 Kilmarnock Road, Newlands, Glasgow G43 2JA (40p). A worthwhile magazine characterized by a destructive humour, good layout and design, and outspokenness. Issue No. 1 features groups like Orange Juice, the Delmontes, the DB's, etc.

Brass Lip

c/o Rough Trade Records (no price given). Nicely put together A4-size fanzine with a strong feminist angle. Imaginative layout and good articles on the Au Pairs, Kleenex and the Raincoats.

Brave New Soldiers

38 Athelstan Road, Harold Wood, Romford (15p). An A4 photocopy/staple style fanzine in the manner of the prototypes from five years ago — enthusiasm is the key!

Breach of the Peace

183 Abbots Road, Abbot Langley, Watford, Herts (16½p). An enthusiastic little magazine crammed with articles that all seem to have something to do with Swell Maps! Produced by somebody with the familiar name of Ian Botham!

Bucketfull of Brains

25b Ridge Road, London N8 (50p). A wide-ranging magazine of the old school: a fairly catholic taste in music, although there seems to be a trend towards modern psychedelia pop and New York rock bands. Issue 3 contains pieces on Merrell Fankhauser, the Misunderstood, the Mothmen, the Soft Boys and a long interview with the infamous cartoonist Gilbert Shelton. Notable for its odd humour and imaginative layout. A4 size with glossy cover.

Cabaret

1 Carnhill Avenue, Newtonabbey, Co. Antrim, N. Ireland BT36 6LE (30p). Small, pamphlet-size photocopy style, with interesting material on how to release your own cassette, information on other magazines, plus interviews with musicians like Eyeless in Gaza and Cabaret Voltaire.

Can't Explain

c/o Rough Trade Records (price not known) For the mods of this world: an A4-size, black-and-white stapled publication! Issue 2 features groups like Speedball, Long Tall Shorty and the Spiders plus mod-related items on scooters, clothes and beach fighting.

Chainsaw

Box 787, 1 North End Road, London W14 (50p). Shocking in the original punk style with gaudy front cover. There's a free flexi-disc of the Tronics in issue 1.

Chinese Takeaway

24 Benscliffe Drive, Loughborough, Leics (35p). An A4-size set of stapled sheets in red and white that comes in a brown paper bag decorated by Chinese symbols. Issue 1 contains a John Lennon tribute, breakfast with Anna Ford, poems, reviews, etc., published by the 'frustrated intellectuals'.

Collusion

15 Norcott Road, London N16 (80p). A very professional-looking publication that, like *Impetus* or *Dark Star*, probably does not warrant the description of fanzine. Glossy cover, imaginative layout with 50 pages. This is possibly the most esoteric publication included in this listing, with articles on NYC rapping, Cuban Roots of Salsa, Milford Graves, Burundi, Beat, music in New Guinea and Nigeria, etc. in the first issue. Highly recommended.

Comstock Lode

51 Bollo Lane, London W4 (60p). John Platt (former librarian at Chiswick Public Library) insists that *Comstock* is not a fanzine. Certainly its style and spirit owe more to small circulation literary magazines and its contents do not cater for the average rock fan. Nonetheless it does give much coverage to the more esoteric and avant-garde musicians in the rock, folk, and jazz fields, which warrants its inclusion here. There is a strong interest in the Bohemian tradition in San Francisco and the old artists' community in London's Soho area. Other interesting features have been articles

Other interesting features have been articles on San Francisco psychedelic poster art, rhythm and blues music in California in the 1930s, and extensive coverage of the Beat Era poets like Allen Ginsberg and Jack Kerouac: *CL4*, for example, contains an interview by respected jazz critic and poet Jim Burns with Gary Snyder. Issue 9, just out, looks at such Californian rock musicians as the Grateful Dead, Ron Nagle and the Misunderstood. For older, more intellectual readers this magazine is indispensable.

Cornbread Moon

48 Rectory Way, Yatton, Nr Bristol (45p). A newsprint publication in the mould of *Omaha Rainbow*. The two issues so far cover such rock/country musicians as Joe Ely, the Maines Bros, Ian Dunlop, etc.

Cosmic Dancer

17 Westpark Avenue, Cliftonville, Margate, Kent (the official journal of the Marc Bolan Appreciation Society). One of a few small fanzines that are available to the public outside the appreciation society which publishes it. This pamphlet-size magazine is well worth investigating, lovingly written and put together. Marc Bolan was one of the pop stars of the late 1960s and early 1970s, and commanded a huge following prior to his death in 1977. Like those of Elvis Presley, Gene Vincent and Eddie Cochran, his fans live on, and this magazine gives them plenty of information about his various former groups and his life; it also includes Bolan's poems and news of how to obtain his rare records.

Dark Star

58 Islip Manor Road, Northolt, Middx UB5 5EA (75p). Possibly second only to *Zigzag* in terms of sheer professional appearance and format (glossy cover, etc.). *Dark Star's* subject coverage is moving farther afield than it originally intended, having absorbed *Zigzag's* older readers when the latter underwent a change of direction in 1977. It still concentrates on the West Coast of America rock music scene, on musicians like the Jefferson Starship, Clover, Spirit, and the Beach Boys. But, as the latest two issues (21 and 22) show, it is branching into other areas, with articles on British musicians like the Kinks and Marianne Faithfull; there is even an interview with Monty Python star Terry Jones. The next issue seems certain to create some kind of collision course between its editors, who now seem more interested in British 'psycho-pop' and readers who still prefer musicians like John Fahey,

Fleetwood Mac and Canned Heat. Its excellent news pages apart, this magazine is characterized by some terrible ego-ridden gossip columns and record reviews. However, with 56-64 pages per issue, it is still good value for money.

Drastic Measures

c/o Rough Trade Records (20p). Standard xeroxed punk fare: very derivative of new-wave magazines of 1976/77.

Flow Motion

31 Stainbeck Avenue, Meanwood, Leeds LS27 2QT (£1.00). Small, pamphlet-size, with a pink and black exterior, charting the avante-garde area. Experimental/electronic music by such musicians as the Lemmon Kittens, Tuxedomoon and Chrome are covered, but at £1 per issue this is only for die-hard fans.

Fragile ('the voice of discontent')

31 Clearview, Saltash, Cornwall PL12 6HD (price not given). Small, pamphlet-size; covers groups like the Blue Orchids, the Freshies, Essential Logic — new-wave pop.

Getting Nowhere Fast

38 Water End, Clifton, York (20p). Small pamphlet-size: concentrates on the local York music scene, though prepared to cover other bands as diverse as the Dead Kennedys and New Order.

Granite City

224 Union Street, Aberdeen (30p). A large-size magazine of the standard 'Better Badges' type: good value for money. Issue 4 has articles on groups like Gang of Four and Another Pretty Face.

Grinding Halt

131 Butts Centre, Reading, Berks (30p). A4-size stapled black-and-white printed sheets: pretty average punk fare.

Harsh Reality

64 Corder Road, Ipswich, Suffolk (no price given). Another punk-style fanzine; issue 12 includes articles on the Damned, the Wall and Killing Joke.

Helter Skelter

86 Nile Street, Gateshead, Tyne & Wear (40p). Described as the 'Northeast music magazine', this is yet another worthwhile venture. Good cartoons, local coverage, free badge and interesting interviews with contemporary pop stars like Duran Duran, Specials and Hazel O'Connor in issue 4.

Hot Buttered Soul

67 Albert Terrace, Woolstanton, Newcastle, Staffs (30p?). Another specialist magazine for soul music fans, characterized by extensive label listings, artist discographies and the occasional interview of variable quality.

Hot Wacks

16 Almondback Terrace, Edinburgh EH11 1SS (50p). One of the most established fanzines, now glossily printed in bold black-and-white. *Wacks* is an excellent mix of interviews with musicians of all kinds and extensive discographies of record labels rather than individual artists, plus news of record bargains. It is a clearing house for other fanzines, and even includes a Pete Frame rock family tree every few issues, such as the Talking Heads one in issue 19. All in all, as that issue indicates, it is a rock magazine, and that is the area where the emphasis is placed: Pete Townshend of the Who is interviewed, and there is a complete discography of RADAR Records, a label which recently went bankrupt. Recommended.

Impetus

68 Hillfield Avenue, Hornsey, London N8 7DN (45p). A magazine devoted to the contemporary areas of jazz, rock and classical music, and thus unique in its coverage. Glossily printed in the same format as *Hot Wacks* and *In the City*, *Impetus* is another excellent magazine, covering musicians as famous as Keith Tippett, Mike Gibbs and Mike Westbrook to buskers/oddballs like Lol Coxhill and straight rock artists like Kokomo and the Talking Heads. It also looks at certain record companies such as Bead Records, types of music like Salsa, and has extensive coverage of continental jazz and experimental musicians like Arild Anderson, Krzysztof Penderecki, and Stomu Yamashita. A quick glance at the contents of issue 9 is indicative of its wide-ranging taste, e.g. Scritti Politti, Edgard Varèse, Archimedes Badkar and Henry Cow. Nearer to *Collusion* in its seriousness and aims than any other publication included in this survey, it boasts an editorial board of some of the best young contemporary jazz musicians in the UK, like Chris Cutter and Fred Frith.

In the City

234 Camden High Street, London NW1 (25p). Since the demise of both *Sniffin' Glue* and *Ripped and Torn*, this is now the premier punk fanzine. Its layout is sober but not boring, with some use of coloured splashes, black-and-white photographs and glossy gothic cover. Apart from interviews

with up-and-coming musicians like Adam and the Ants, Poison Girls, and X-Effects, there are articles on established chart stars like Gary Numan and Ultravox, plus record reviews and a piece on violence at clubs and rock concerts.

Kick

19 Barnard Hill, London N10 (25p). Yet another stapled A4-size fanzine, much in the mould of early *Sniffin' Glue*: issue 3 (Winter 1980) covers hard-core punk rockers like UK Decay, Bauhaus and other musicians like the Fall. Colour cover.

Kill Your Pet Puppy

c/o Rough Trade, 202 Kensington Park Road, London W11 (45p). Started in December 1979 by Tony D., who was editor of *Ripped and Torn*. A colourful(!) magazine with sexual graphics and cartoons, hysterical outpourings on cult bands like East End anarchists Crass, and an article on racism. This magazine may in every respect be diametrically opposed to a publication like *Impetus*, but there is a high demand for fanzines like this. Recommended for the hard-core punk fan and good value for money. Up to issue 4 now, and still as uncompromising as ever.

Making Time

34 Cobbler's Bridge Road, Herne Bay, Kent (25p). A local fanzine which concentrates on the South Coast rock scene, with the emphasis placed firmly on punk and nouveau mod music.

Manana

Ronderlin, Station Road, Newmachar, Aberdeen (25p). A black-and-white pamphlet-size fanzine which covers country rock music as typified by musicians like Jimmy Buffet, Michael Nesmith and Emmylou Harris. Although the articles are short, and the page size small, it is worth reading, especially if your musical taste is American country rock and folk. Also, if you are a seeker of obscure information and trivia, it is certainly worth its price.

Maximum Speed

40 Sidlaw House, Portland Avenue, London N16 (30p). Surprisingly, I have been unable to unearth few other fanzines which concentrate on the passing nouveau mod trend. Definitely worth investigating, with articles on stars like the Jam and Secret Affair.

Merseysound

c/o Ezy Rider Records, Greyfriars Market, Edinburgh (10p + s.a.e.). Yet another local fanzine which, as its name says, concentrates on musical activity in Liverpool and surrounding districts. Very roughshod in format, but a good cross-section of music such as Sister Sledge (commercial pop), the Yachts (new-wave pop), local gossip and guide to local rock concerts.

Moonlight Drive

203 Hight Street, Lewisham, London SE13 (65p). A pamphlet-size, black-and-white magazine which is a little expensive compared to other, better-produced, magazines that cover this area. Nonetheless, interesting bias towards mid-sixties/West Coast music, with discographies and articles on such luminaries as Captain Beefheart and the Doors in the first two issues.

NMX12

c/o Rough Trade Records (20p). Again, much in the mould of the early punk fanzines.

New Musik

21 York House, Sussex University, Falmer (30p). Yet another pamphlet-size magazine, but this is admirable for its accent on West German/European coverage, e.g. bands like Can, Kraftwerk, etc. Future issues promise exploration of Eastern bloc countries, too, which should provide fascinating reading.

Next Big Thing

10 Dochart Path, Grangemouth, Stirling-shire (70p inc. p&p). A nicely presented magazine, with a slant on American rock bands like the Cramps and the Ramones. However, when compared with other magazines of that price, definitely not value for money.

New Crimes

360 Victoria Avenue, Southend-on-Sea, Essex SS2 6NA (25p). Pretty messy in presentation, but a wide coverage of rock music (Poison Girls, Black Flag, etc.) and other areas (animal liberation, pacifism) in issue 5.

New Puritans

Cherry Red Records, 53 Kensington Gardens Square, London W2 (free if you send s.a.e.). All the latest news from Cherry Red Records contained here: a good idea, and surprising that no other record company has thought of this. Interview with Felt, and A Tent, articles on 5 or 6, Thomas Leer, reviews, etc.

1984 ('Bolton's rock mag')

12 Sudbury Drive, Lostock, Bolton (20p). Good local coverage of the Bolton music scene.

No Cure

8 Candleford Close, Bracknell, Berks (20p). A wide range of articles and reviews on the Jam, Bruce Springsteen, the Pirnahas, plus material on the anti-nuclear movement.

Not Fade Away

16 Coniston Avenue, Prescott, Merseyside (£1.25). The official organ of the Vintage Rock 'n' Roll Appreciation Society, it contains hard-core information for all rock and roll enthusiasts and is of particular appeal to teddy boys, with its coverage of 'all the greats': Jerry Lee Lewis, Little Richard and Elvis Presley.

Omaha Rainbow

10 Lesley Court, Harcourt Road, Wallington, Surrey (45p). Beautifully produced, black-and-white fanzine (similar in appearance to *Comstock Lode* and *Bucketfull of Brains*), which concentrates on US music of the country, folk, country & western, rock and roll variety as typified by John Stewart, Joe Ely, Flying Burrito Brothers, the Byrds, Emmylou Harris etc. Again it has a specialist readership and fills a void left by lack of coverage in the weekly music press and other fanzines of the areas listed above. Of all the fanzines of the 1970s, *Omaha Rainbow* has been the most successful and has now reached issue no. 26. Highly recommended.

Outlet

33 Aintree Crescent, Barkingside, Ilford, Essex (50p). Not just a fanzine, but also a series of exhaustive discographies. The latest one features Object Music, Fiction Records, the Old Island 3,000 series from 1966, etc.

Oycnaff

17 Fitzroy Lane, Cambridge (35p). Similar in content to *Bucketful of Brains*'s first issue, issue no. 1 boasts Alex Chilton, the Flamin' Groovies and the Soft Boys, whilst its format is like that of many other fanzines described. It will be interesting to see whether a second issue will emerge.

Panache

Better Badges, 286 Portobello Road, London W10 (20p). Another gaudy, cheap punk fanzine.

Penetration

13 Westholm Avenue, Heaton Chapel, Stockport, Cheshire (25p). A long-running fanzine of variable quality, but which does a good job in documenting the activities of established and cult rock bands, particularly those that could be labelled heavy metal. Apart from articles and interviews with Hawkwind, the Pink Fairies, the Groundhogs and Black Sabbath, there are occasionally forays into areas like jazz rock, as typified by the Soft Machine. Its pamphlet size and illegible print often prove to be its downfall, as they create a far from appealing impression on the casual browser.

Pink Flag

Pat Mackie, Top Flat, 11 Ashland Road, Nether Edge, Sheffield 7 (20p). The 'Sheffield fanzine' somewhere between A3 and A4 size with good coverage of a multitude of different musicians such as Gary Glitter, the Fall, the Comsat Angels and Red Zoo.

Potatoland Information

Glynford, Tregada, Launceston, Cornwall PL15 9NA (30p). Exhaustive coverage of the North Devon/Cornwall rock scene with articles on local musicians, concerts, records, plus material on the Footsbarn Theatre, and more well-known bands like TV Smith's Explorers and the Dangerous Girls, all put together with great enthusiasm and humour.

Rock and Role

5/6 The Biggins, Keir, Dumblane, Scotland (20p). A newcomer from the far north of Scotland, which features in its first issue well-informed pieces on the Scottish new-wave groups Shake and the Revillos. There's also a heavyweight, bordering on the pretentious, piece on Leeds Maoist rock group the Gang of Four. It is interesting to surmise how *Rock and Role* deals with problems like distribution, advertising, etc., with its isolated base. I discovered it on the fanzine page in the current *Hot Wacks*.

Rockin' Bones ('the legion of the Cramped fanzine')

10 Dochart Path, Grangemouth, Stirling-shire FK3 0HJ (50p). Great title for a fanzine! This is the official fanzine for US psycho-rockabilly cult group the Cramps and is packed with interesting facts and rare photographs of this group.

Safe as Milk

45 Green Vale Road, London SE9 (20p). A well produced new-wave magazine with

imaginative layout, plenty of black-and-white photographs, and wide coverage of bands like the Cure, Cockney Rejects, and the Boys. There is also a piece on mod poet/lyricist Dave Waller, which adds to the appeal of this magazine, and the tone of the writing is a good balance of enthusiasm, humour and anger, occasionally slipping into naive political outpourings and sixth-form-level criticism.

Shake

93 St Mark Road, London W10 (15p). A fairly standard magazine which concentrates on all aspects of the mod life-style.

Shboom

The Oaks, Kingseat Place, Falkirk (35p). A large, A3-size new-wave fanzine with provocative, outspoken articles on groups such as U2, Josef K, the Scars and the Cure. The photocopied pages are paperclipped together.

Shocking Pink

4 Essex Road, London W3 (20p). This has little to do with music and 'fanzine' is the last word it should be described as: nice layout and front-page design, with little coverage of music but material on feminism and anti-racism. This is, however, included in the fanzine folders at Rough Trade Records. One interesting fact in the editorial suggests that each issue costs £900 to produce, an amount which is beyond the resources of most fanzines listed here.

Shout

P.O. Box 226, London SW4 0EH (35p). Devoted to soul, rhythm and blues and black music in general, this is a well-established magazine that has been running since 1966, undergoing many name changes during its development from *Soul*, *Soul Music Monthly*, *Soul Music* and finally to *Shout* after the Isley Brothers record. Its major important feature is its exhaustive discographies listing every soul and R. & B album released. In the light of the recent wave of fresh interest in Soul music, this is another recommended journal.

Small Axe

17 Hume Point, 2 Jersey Road, Custom House, London E16 (30p). Since the demise of Nick Kimberley's incomparable *Pressure Drop*, this little magazine has filled the gap for a reggae paper admirably. In format it is similar to the former, and in layout it is even better, with many photographs and a collage of shots of obscure

West Indian musicians such as Dennis Al Capone and Prince Lincoln. It also supplies its readers with the latest news of record releases and new books on reggae music. Its logo is done in the colours of the Rastafarian movement: issue 9 features the Cimarons and a tribute to the late Bob Marley. For anybody interested in reggae this is very worthwhile.

Smart Verbal

33 College Road, Moseley, Birmingham (30p). One of the most interesting fanzines in the punk/new wave area. Although the quality of the printing leaves something to be desired, the contents are interesting, with a refreshing stance and attitude to its material, which includes interviews with groups like the Nightingales and Dangerous Girls. Also included in issue 7 are pieces on Rock against Racism, cassettes in Europe, a fanzine supplement and a free 7-inch single of local Brum group Legs Akimbo. Yet another interesting aspect of this mag is that, like *The Beat Beat*, it is published by two young women. Recommended.

SongSong

Fresh Hold Releases, 11 Ferrestone Road, Hornsey, London N8 7BX (35p). A highly entertaining, humorous little publication edited by one Polly! 'Pop it in your pocket — the new pop pamphlet' proclaims the snazzy colour cover: inside the 'probe' issue are interviews with Joe Strummer of the Clash, and with Furious Pig, an *a cappella* group, along with amusing photographs, short stories and all kinds of fiction. With time and support this could develop into an interesting publication.

The Story so Far

Rough Trade, 202 Kensington Park Road, London W11 (20p). A cheap, xeroxed, black-and-white, stapled affair with a lot of good writing packed into its 20 pages. Issue 2 features the Jam, Swell Maps, the Swiss all-girl group Kleenex, the Raincoats, the New York Dolls, plus record and concert reviews. A good attempt and good value for money.

Swing 51

41 Bushey Road, Sutton, Surrey (75p). No other UK magazine included on this list has made more than a few nods in the direction of British and North American folk music, so a magazine like *Swing 51* is very welcome. To quote from the editorial of issue 1, '*Swing 51* is hardly a new concept, but I hope that it fills a niche, which up to now

has remained unoccupied. Its central theme is, broadly speaking, the folk revival, but other kindred subjects will be covered in future issues.' With the monthly newspaper *Folk News* having recently folded, *Swing 51* should have an immediate readership. In some respects it is similar in layout and printing to *Dark Star*, though the glossy cover for issue 1 is in black-and-white with a bold, uncomplicated logo in black, and photographs of Shirley and Dolly Collins, who feature in the leader article. The standard of writing is high, intellectual, evaluative and exhaustive. The cover price, however, is a little high at 75p.

Ten Commandments

953b Sauchiehall Street, Glasgow (10/-). A4 size with a colour gloss cover and lots of photographs: mainly covers the Glaswegian rock scene, groups like Orange Juice, etc.

Terrapin

87 Southhill Park, London NW3. The official pamphlet of the Syd Barrett Appreciation Society, *Terrapin* has gone quickly downhill since its originator John Steele left the project and it is easy to see why. Barrett is a reclusive alcoholic who has made no public appearances or any new records since 1972; thus information about him is scant, and most of it included in the early and best issues of the magazine anyway. Recently a special edition has appeared, which is little more than a number of coloured photocopy sheets of photos of Barrett from the 1967 period, stapled together; it is selling at the high price of £1.50 and appears to be a cash-in on the 'psychedelic revival'.

Things in General

704 Finchley Road, London NW11 (20p). A thin, stencilled, new-wave magazine with odd graphics and enthusiastic articles on groups like Echo and the Bunnymen, the Modettes and the Passions. Unfortunately, it is like too many others to deserve any special credit or praise. Its creators' love for the music and lack of finance are its two most obvious features.

Toyahzine

41 University Street, London W1 (80p). Another 'fan' club magazine, for Toyah followers.

Townbeat

Peace Works, 58 Wakefield Road, Aspley, Huddersfield (20p). Another run-of-the-mill

fanzine that owes its existence to the visionary *Sniffin' Glue*. Admirable in that its main priority is to cover activities on the local South Yorkshire rock scene.

Trouser Press

18 Cumberland Avenue, Basingstoke, Hants (30p). Not to be confused with the US glossy publication *Transatlantic Trouser Press*, this is a humorous fanzine covering local rock activity in the Hampshire area.

Vague ('Revolt in Style')

Butcombe, Castle Street, Mere, Wilts (25p). This magazine covers the 'boring' Bournemouth/Salisbury area rock activity with enthusiasm. No. 10, however, branches outside to include such artists as Siouxsie and the Banshees, Richard Strange, Thompson Twins, TV Smith.

Voice of Buddha

14/13 Beulah Hill, London SE19 (25p). Pamphlet-size, with colour cover. Issue 2 has good interviews with John Peel, Adam Ant, the Jam and the Red Crayola.

Voltage (formerly Situation Butane)

12 Buckingham Road, Worthing, Sussex (no price given). Started out as a local Brighton area magazine, but since the name change has widened its coverage and improved its quality.

Vox

449a South Circular Road, Rialto, Dublin 8 (45p). A good, solid, A4, lithographically printed fanzine, with plenty of photographs, interesting cartoons, and poetry, though the overall effect is a little austere. Issue 5 covers the contemporary rock scene with material on Wah!, Throbbing Gristle, Virgin Prunes, Minney Pops and others.

Vox Populi

14 Alfred Road, Kingston, Surrey (20p). Although just stapled photocopies, issue 2 is remarkably good, with coverage of the South London rock scene plus 'the history of reggae'. Also there's a free single by reggae artist Jah Woosh, and all for 20p!

Way Ahead

16 Russell Drive, Wollaton, Nottingham (40p). Professional, in colour, long-running magazine which, like *Nuggets* and *Hot Wacks*, covers the whole rock spectrum. Issue 17 boasts a whole variety of styles from the Ruts, Steve Hackett, Lowell George, Whitesnake and Penetration.

With Direction ('A fanzine with difference') 19 Ella Road, London N8 9E1 (30p). An attempt to do something different with punk-style fanzine. *With Direction* attempts to 'offer an honest opinion on the subjects it covers'. There's a review of the anti-nuclear film *War Game*, poetry, cartoons, comments, and articles on the contemporary music scene.

Wool City Rocker

5 Beech Terrace, Undercliffe, Bradford (40p). Gloss cover, nationally distributed West Yorkshire magazine which concentrates on Heavy Metal and punk music.

Y

64 Main Street, Keyworth, Nottingham (25p). Black-and-white, A4 format with articles on such groups as the Au Pairs and Modern English.

ZigZag

118 Talbot Road, London W11 (editorial address: 69a Slapton Road, Leighton Buzzard, Beds). The founding father of them all, *ZigZag* is now not so much a magazine as an organisation, which has its own record label, promotes concerts, and has just opened its own exclusive club. Although it has had a very chequered 11-year history, *ZZ* continues and still offers a good subscription service. In terms of subject coverage, it now focuses on mainly punk and new-wave rock bands, but also features plenty of material on reggae. It is also prepared to cover most other aspects of the rock spectrum, from rockabilly, 50s rock 'n' roll and country and western through to psychedelia, heavy metal, blue beat, ska and the new romantics. The quality of the writing varies considerably nowadays: Kris Needs's (the editor) 'over the top' style veers from the perceptive and humorous to being childish and occasionally bigoted. However, its usual 60 pages are professionally laid out, on high quality paper. Its yearly evaluation of independent UK record labels is a unique feature, as is its catalogue of music available only in cassette form.

Zilch

69 Moyne Road, Dublin 6 (30p). Another publication that does not fit the description of fanzine. A colour, A4-size magazine with stories, lots of photographs, cartoons and political articles.

(List concluded on next page)

CASSETTE FANZINES

Fast Forward

For a full review of issue 4 see comments in the section 'A brief historical outline'. This is a fascinating, experimental type of magazine, and one must applaud the ingenuity of the two people concerned, Bruce Milne and Andy Maine.

Northern Lights

Shaun Moores, *2 The Cross, Lymm, Cheshire WA13 0HP* (£2.00). Another worthwhile project: issue 2 contains music and chat from such contemporary rock musicians as Dislocation Dance, the Passage, Eric Random, Bill Nelson with the Yorkshire Actors Co. and Street to Street. Future issues should be well worth acquiring if they match the high standard of the first two.

LETTER TO THE EDITOR

Dear Sir: I should like, if I may, to correct a number of inaccuracies in the review of my book *Musicology: A Practical Approach*, in *BRIO*, vol.17 no.2, pp. 67-8.

1) This book, far from being 'a run-through of various musicological matters', devotes its first 88 pages to a definition of the topic and a practical approach to the problems of bibliography, surely worth mentioning in a publication read mainly by librarians. 2) I am not sure whether the statement that my interest 'declines steeply after Monteverdi' is to be interpreted as a personal remark or a comment on the book, but Mr Bartlett misleads the reader on both counts. My activities as a BBC producer (1949-62), conductor, and author suffice to prove that I have ample interest in 'more recent music', and there are discussions and musical examples in the book covering the period 1644-1974 — as far as they can be covered within the space limitations to which I was bound to adhere.

3) In the example from Jacopo (pp. 208-9) the thrust of the discussion is not concerned with different standards in different periods, but with the need to counter common nonsense with common sense. My revision, far from destroying 'the characteristic opening and closing melismas' (who said they were melismata, anyway?) projects the text in an audible manner instead of chopping it

RECORD FANZINES

The Bristol Recorder

16 Ambrose Road, Bristol 8 (£3.95). Perhaps the most exciting type of 'fanzine' so far, the *Bristol Recorder* is a very ambitious project with some teething troubles still to sort out. Issue 3 is reviewed above; no.2 is notable for music from rock star Peter Gabriel and some local Bristol groups, all of which feature in the attached booklet, together with articles on Echo and the Bunneymen, the Stray Cats, on cannabis, a fashion page, and an interesting report on BBC Radio One complete with interviews with DJs John Peel, Stuart Grundy, Anne Nightingale and Peter Powell.

to shreds. As for comprehensibility, I have more than once given both versions in a musical dictation class and found that the repetition of text proved a definite aid to comprehensibility. Mr Bartlett is of course welcome to keep the 'melismata', but I should like to know where he puts the second 'n' of the word 'non'.

4) Any author who presumes to 'publish twice in as many months his remarks on the death-date of Pallavicino' is undoubtedly tedious. But when this author begins one book in 1966 and another in 1979, how can he possibly know that they will appear within two months of each other? And will our battered society not withstand the blow of being told Mr P's correct death-date twice (in two distinct and different contexts) when a dozen or so encyclopedias and dictionaries get it wrong with impunity?

5) Mr Bartlett should know that Petrucci printed not only for Italy but for the rest of Europe, where his wealthiest customers resided. I am indeed aware that 'Italian sources of this repertoire seem completely uninterested in the texts' (but can a source be uninterested, or even interested?); the simple reason is that most of the *Odhecaton* lyrics are French, which the Italian users could not sing, so they play the pieces instrumentally. On the other hand, the musicians north of the alps knew most of the words (?works) (Continued on page 39)

IAML CONFERENCE, BUDAPEST, SEPTEMBER 1981

The nature of the programme of IAML Conferences is such that virtually all delegates can award themselves some time for sightseeing, and Budapest is well worth making the effort. Trams and underground services take you anywhere for a flat fare of 2p (buses are 3p). Taxi fares are similar to British bus fares. The old city of Buda, perched on a hill high above the Danube, was one favourite tourist spot. The river itself was, of course, another. At that point, the river is at its most impressive (and even occasionally blue!) and it was difficult to take a boat trip without coming across a stray IAML member. Budapest is also renowned for its public baths, and again it seemed to be impossible to take a plunge without finding a IAML member nearby.

Unlike other parts of Eastern Europe, the shops were full of interesting things, with prices under the official exchange rate ludicrously cheap (LPs for just over £1). But language difficulties were an impediment; neither English nor German was readily understood, and shop assistants tended to avoid the problem by ingoring you. This became particularly infuriating when trying to eat, with waiters requiring almost a physical assault before they would give any attention.

The concerts and organised trips were a delight. Both contemporary and early Hungarian music were highly original. The latter took place, appropriately, in a brilliant baroque hall, and included some charming pieces by Pal Esterhazy. The two trips, to Kecskemét and the Danube Bend, were accompanied by so much wine and apricot brandy that memories of them are perhaps hazier than they should have been.

Despite the language problem, the general feeling was of a very warm welcome, with an efficiently run, enjoyable conference. I came home eager to return and explore Budapest further.

Tony Reed

Broadcasting Libraries Commission

This Commission met twice:

Meeting on 8 September 1981

Because of the unexpected resignation of the Chairman, Bengt Khyllberg of Swedish Radio, certain hopes expressed at the previous conference in Cambridge had not been fulfilled, and no papers had been prepared on the topics listed for discussion in the Conference Programme. Acting Chairman, Miriam Miller, proposed that an open meeting would best suit the situation, particularly in view of the fact that many delegates who were not normally members of the Broadcasting Libraries Commission were present. This was agreed, as was a vote of thanks to Bengt Khyllberg for his work as Commission Chairman.

Lucas van Dijck (NOS, Hilversum) briefly described the new automated cataloguing system being set up at NOS. It was agreed that the Broadcasting Libraries Commission should visit Hilversum some time during the 1982 Conference in Brussels.

The meeting then returned to the original topics it had been called to discuss with the suggestion by Sune Hoftzen (Stockholm Concert Hall) that orchestral librarians who did not work for broadcasting companies should

join this Commission. It was agreed that the Commission might need to be re-named, but it was also agreed that the special problems of performance materials were of interest to many music librarians. Susan Clegg (Birmingham School of Music) suggested that we might have a case for inter-commission collaboration. John May (ABO) referred to the *Course for Orchestral Librarians* organised by IAML (UK) and the ABO. Discussion then turned on the problem of publishers' hire tariffs, where the divergence of negotiation and practice between countries can only be described as wild. Miriam Miller (BBC) unwisely promised to try to make sense of this situation in time for the next Conference.

Prue Niedorp (National Library of Australia) confessed to the dilemma of a national archive's being bequeathed a collection of performance material which had not been formally published. This had happened to NLAUS over the Percy Williamson archive.

It was agreed that each member of the Commission should contact orchestral and other librarians within their own country, inviting them to attend the Brussels Conference.

Comment In many ways an unsatisfactory meeting, due to the loss of a President. It did, however, demonstrate that the Broadcasting Libraries Commission seems to be the only forum where the complex business of performance material has been discussed in any depth, and that such a forum is needed within IAML. 'Well, maybe next year . . .'

Business meeting, 9 September 1981

This meeting was attended exclusively by regular members of the Commission, who elected Lucas van Dijck (NOS) as Commission Chairman.

Reports of current activities were received from each broadcasting commission, and the discussion turned to the problems inherent in special orchestral arrangements made for a specific band — 'big' or otherwise — by each broadcasting company. Frank Hansen (Norwegian Radio) remarked that, while exchange of published material between companies was commonplace, as was 'made' material, it was impossible for him to hire any arranged material. Diane Ward (BBC) explained that in the case of the BBC, any such exchange was precluded because of copyright arrangements between the BBC and the arranger. It was part of her work to negotiate rates and agreements with the Musicians' Union and she expanded on some of the factors that had to be taken into consideration. This led to an exchange of information which demonstrated that agreements over arrangements are as diverse as those over hire tariffs. Diane Ward asked for information and copies of any agreements to be sent to her so that she could report to the Brussels Conference. Miriam Miller (BBC) reminded the Commission that some years earlier it had been agreed to examine the problems of popular music, but that this, too, might be an inter-commission topic.

The discussion turned to music copying. Lucas van Dyck (NOS) told the meeting that when the NOS computer system is fully operational, it will be possible to input scores of arrangements (or anything else) and print out scores and individual parts as required. Finn Kaisner (Danish Radio) expressed concern that, although such a system might have economic advantages, it could only have a bad effect on free-lance or staff copyists.

Mme Doignies (Radio-Television Belge) asked all Commission members to discover for her holdings of 'obscure Italian operas of the 18th century' held in theatres in their native country.

Comment A scrappy meeting, but Business Meetings usually are. The confused situation between countries over matters of music copyright is something this Commission has never really come to grips with, but growing interest in exchange of material may provide the right impetus. The NOS computer/printer sounds enormously interesting but I'll reserve judgment until I see the product.

Miriam Miller

Music Information Centres

The Music Information Centres group held five sessions during the week; since certain topics spilled over from one meeting to the next, I shall make only a general report.

There are now 22 Music Information Centres affiliated to IAML, the last four being Colombia, Denmark, France and Yugoslavia. The Group President, James Murdoch (Australia), had visited the 'Asian area' and it has been agreed that, for the present, their interests should be represented by Hong Kong.

Now that the worst excesses of the Cultural Revolution are over, it seems that the Chinese People's Republic may be expected to show interest, and James Murdoch had been on a visit to Peking to offer help and encouragement.

The Hungarian Music Information Centre entertained MIC delegates to an exposition of the Kodály method of music education, emphasising its growing acceptance outside of Hungary.

The MIC Group heard a most interesting report from Wolfgang Reich of the Sächsische Landesbibliothek Musikabteilung in Dresden. Basically a public (county?) library, this organisation attempts to preserve all original manuscripts of contemporary composers, and to promote performances by making performance material available to both amateur and professional groups. They believe that their collection of contemporary music now forms the bulk of their stock. They publish a short-title catalogue, but find that direct enquiry and requests for advice are the most common approach. Pressure of space has persuaded the authorities to discuss the setting up of a permanent contemporary music archive in collaboration with their broadcasting organization.

The session on editing and publishing contemporary music was chaired by William Elias (Tel Aviv). A fascinating exposition, not to say exposé, of the contemporary composer's difficulties in writing down his musical ideas in such a way as to make it possible for others to perform. This is a topic which will be with us for many years, until contemporary notation settles down into some standard orthodoxy.

The meeting on music cataloguing was a lively one which seemed to underwrite the problems of other librarians in finding systems of classification, cataloguing and indexing which can cope with music material.

The talk on promoting contemporary music was given by Bálint Varga of Editio Musica, Budapest. He made at least one U.K. delegate realize that op-

portunities for hearing contemporary music are greater in the U.K. than anywhere else.

Comment MIC meetings are always characterized by their lively informality which sometimes becomes downright chaos, and so it proved at Budapest; so only a few, random reflections are possible. The Dresden situation sounds enviable, but this is practicable only where the state is the only music publisher. The question of the size and shape of the contemporary music score is of at least as much interest to a librarian as its notation, because neither the standard music-desk nor library shelf has been designed to cope with some scores/parts we all know. The risk of damage is all the greater, and so preservation is threatened. (I write as someone who has just had to purchase some map-cupboards to store our dye-line transparencies.) The 'music cataloguing' MIC session was the most maddening event I have attended for some time. Given that wheel-invention is a standard IAML practice, the bland assumption that no librarian has any interest in retrieving and supplying music quickly was rather hard to take, as was the complaint that existing classification/cataloguing systems cannot specify exact instrumentation. My feeling is that the MIC Group may well break away from IAML to form their own association, as did IASA. They had five meetings timetabled at this Conference, so I was unable to attend any others, apart from the Broadcasting Commissions, previously reported.

Miriam Miller

Cataloguing Commission

The IAML Working Group on International Bibliographic Description (PM) and (A) met to discuss the application of ISBD (PM) and ISBD (A) to the cataloguing of old music. Richard Andrewes as Chairman began the meeting by outlining the ways in which ISBD (PM) was inadequate in serving the needs of pre-17th century music. The subsequent discussion was greatly helped by photo-copied examples of old title pages. It emerged that some cataloguers would transcribe 'Violino primo' as a title if it appeared first on the page! It seemed that the most sensible way forward was to propose amendments to a revised ISBD (PM) rather than prepare an entirely new document.

The Classification Subcommittee (chairman: Dr Dorfmueller) met to examine a sample of the thesaurus of instruments, prepared by Brian Redfern; it uses the Hornbostel-Sachs categories (chordophones, membranophones, etc.) based on Western and some ethnic instruments. The thesaurus being as yet incomplete, the meeting was invited to comment on the validity of Mr Redfern's approach. It was pointed out that the Hornbostel-Sachs categories were originally designed to classify instruments as physical objects, rather than the music performed by them. Someone observed that it might be as well to decide whether the thesaurus should be designed for performed music or also cover musical literature. Although no consensus emerged, it was pointed out that Coates and Dewey Phoenix classifications coped with literature and scores using the same notation, with added notation to distinguish between the two aspects. It was also said that the Hornbostel-Sachs treatment of piano and organ was unsatisfactory in the context of practical

classification. Mme Federov discussed indexing processes at the Bibliothèque National 'but they *do work!*'). In the end, the meeting invited Mr Redfern to continue his thesaurus on the lines that he had proposed, with the muffled cry from the floor of 'If a Spanish guitar, why not an Italian violin' fading gently away into the elegant panels of Room XVIII.

Patrick Mills

IAML in IFLA

Anders Lönn gave a brief survey of IAML's relationship with IFLA, which he described as comparable in status to the IMC. IAML had been members of IFLA for 5 years, and the aspects of its work which were of particular concern to IAML were ISBD (NBM) and International Cataloguing Standards.

There were within IFLA several Round Tables, but the Music Round Table was in a different position to the others because music librarianship has its own international organisation (IAML).

The IAML Board believes that the main emphasis of IFLA's work should be seen in its Sections, and IAML therefore seeks to rely on attenders at Sections to man the Music Round Table (expense alone precludes separate representation at the latter). An indication of the problems in the relationship between music librarians and IFLA is the withdrawal of the normally active MLA from IFLA, solely (it is understood) because of the high dues.

IAML's continued membership of IFLA depends on

- a) IFLA agreeing to terms of reference acceptable to IAML;
- b) identification of suitable joint tasks for IFLA and IAML;
- c) availability of IAML members to chair the Music Round Table.

Anders Lönn concluded by emphasising the Board's view that, on balance, membership of IFLA had benefits justifying the expenditure of time and money.

Lenore Coral, who had recently been appointed to chair the committee reviewing ISBD (PM), spoke on the history of UBC, which could be said to stem from a conference in Paris in 1961. Ten ISBDs had now been published; the first, and still the most important, had been ISBD (M), dealing with monographs.

Dr Tony Reed spoke on UAP (Universal Availability of Publications) as it related to music. He wondered what should be the status within such a programme of performing material and of material available only for hire, envisaging possible cooperation with the MICs to handle these difficult categories. Another problem causing concern was the position of Gesamtausgaben — should they be within UAP and should they be available for inter-lending? He thought the answer in both cases should be *yes*.

John May

IAML/IASA Committee on Music and Sound Archives

Ann Briegleb (University of California, Los Angeles) spoke on Bartók's recording of folk song, his collecting procedures from 1904, how the first recordings were made in 1907 and the work in Turkey in 1936.

She gave an interesting account of how she transfers material from original research recordings to tapes with notes and said there was no inventory of Bartók's recordings and suggested that perhaps this could be made internationally.

Bálint Sarosi (Institute of Musicology, Hungarian Academy of Sciences) played some fascinating examples of Bartók's recordings, themes of which he later used in his composed music. The 1907 recording of a peasant flute song followed by a small part of 'For children' showed how Bartók had used the theme. Bálint Sarosi said that compiling an inventory of all Bartók's recordings would be very difficult as they were now so scattered. There were 250 cylinders in Czechoslovakia as well as those in the USA and Hungary.

Alice Moyle (Australian Institute of Aboriginal Studies, Canberra) spoke of Bartók's legacy to folk music in relation to Australia and how his recording work had interested collectors. She said that there were two strands to Australian folk music: that which could be traced back to Britain and other European countries, and the 5,000 years of Aboriginal music. In 1899 the Royal Society of Tasmania started collecting this music; in 1901 Spencer and Gillan also collected Aboriginal songs. The Australian Institute of Aboriginal Studies had a collection of sound recordings going back to a 1903 recording of Fanny Smith, an old half-Aboriginal lady. Alice Moyle played this interesting and famous recording.

Laurie May

Music Teaching Institutions

The Commission of Libraries in Music Teaching Institutions is concerned at the moment with the revision and broadening of the International Directory of such institutions, and with surveying standards in college libraries with a view to preparing possible recommendations. The last of the preparatory discussions on this subject took place in Budapest, on stock and its control. There was considerable agreement on the level of provision and service that was desirable, but wide divergence in the latitude allowed to students and in the support received from the governing body. As a result of this and previous discussions of staffing and finance, some draft standards will be drawn up before the conference in 1982, so that the feasibility of any international recommendations can be decided upon.

The rest of the sessions were devoted to a paper by Hermine Nicolussi on the Hochschule für Musik und darstellende Kunst in Vienna and its historical and legal background (which will probably be published in *Fontes*), and to a lively discussion based on contributions by a Hungarian pianist (Adám Fellegi), publisher (Bálint András Varga of EMB) and composer (Zoltán Jeney). The performer was very positive in his demand for contact with library staff, plenty of information and publicity, a counselling service at regular times, and the librarian's personal judgements on items in his catalogue. The publisher stated that performances (and revenue) tended to result from complimentary copies sent to professors and performers rather than to libraries, and was not convinced by librarians' comments that performances might arise in due course from students trying out new works they have found on their libraries' shelves. The composer stressed, while he understood, that modern music was under-represented in libraries, whether because of the cir-

ulation of privately produced copies rather than publications, or because of problems of cost and storage. His consideration of the topic had led him to start a work based on the sounds of a music library! All librarians must have heard something at this session which will provoke them into understanding the needs of their customers better.

Jane Harington

Public Libraries Commission

The Commission held three sessions. Papers were read on public music libraries in Hungary and on music in the Bibliothèque publique d'information of the Centre Pompidou, Paris. Dr Hermann Wassner offered some thoughts on the professional qualifications of public music librarians in connection with the use of records and cassettes in public music libraries. The international list of basic literature was nearing completion, edited by Evelyn van Kaam, assisted by Thor Wood, Bodil Foss and Heinz Werner. Projects in abeyance were those on standards and on publishing editions of certain musical works. The officers are Eric Cooper (President, who will retire when the new draft Rules of Procedure come into effect to permit an election by the new procedure), Evelyn van Kaam (Vice-president) and Liz Hart (Secretary). Bodil Foss was nominated *Fontes* associate editor for public libraries.

Liz Hart

RIdIM

The Répertoire International d'Iconographie Musicale: Commission mixte held three meetings. The first took place in the Museum of Fine Arts, where an exhibition entitled 'Music in Pictures' had been set up under the direction of Dr Z. Falvy, based on the original collection of the Eszterházy family.

At the business meeting preceding, the president Barry Brooks reported that RIdIM is to produce a yearbook, called *Imago Musicae*, edited by Prof. Tilman Seebass (USA), the first issue to be published in 1982 by Bärenreiter, who will shortly be soliciting subscriptions. It is to contain scholarly articles with many illustrations. The *Newsletter* will continue, containing descriptions of collections, new publications, etc. Contributions are invited, and the next issue is due out before the end of 1981 (circulation details from the New York office). Funds are being sought for the construction of a trial laser-beam disc on which to store visual images. It is said to be practically indestructible, would hold 100,000 pictures on one disc, and find any item in 2½ seconds.

National reports were heard from various countries, the most interesting coming from Dr Falvy of Hungary, who mentioned the 3,540 pictures on musical subjects in the Museum of Fine Arts, and who hopes to set up a RIdIM centre for Eastern Europe, though he has not yet managed to involve all the countries.

The second meeting heard a paper on opera iconography from Dr Helmut Christian Wolff of the Ministerium für Kultur (DDR), author of 'Die Oper' in the series *Geschichte der Musik in Bildern*. It was illustrated with fine slides prepared from a list of 33 illustrated books on the subject. This was followed by a report by Terry Ford of the RIdIM office in New York and Monika Holl (Munich) on revision to the

Holl (Munich) on revision to the cataloguing rules, which were further discussed by the specialists at the third meeting; changes will be circulated to those concerned. This third meeting, by invitation of Dr Falvy, was an opportunity to visit his Institute of Musicology.

Jane Harington

RISM

It was reported that more than one supplement to series A—I would be published. Volume 1 of the first supplement, containing composers from A to G, was now closed, but entries from H to Z could be accepted until the end of the year. Entries received later would be published in the second supplement. If U.K. libraries have items outstanding would they please send them to Richard Andrewes (The Pendlebury Library of Music, The University Music School, West Road, Cambridge CB3 9DP).

The most appropriate means of dealing with printed libretti is now under discussion. Those interested in this area should get in touch with Janet Smith (The Library, King's College, Strand, London WC2R 2LS).

The U.K. Committee of RISM is about to appoint cataloguers to deal with manuscripts from 1600 to 1800 in British libraries for inclusion in the AZ data base.

Oliver Neighbour

IAML (UK) NEWSLETTER

The first issue appeared in Autumn 1981. It is intended to inform members of the various activities of the Branch, including reports of the committees, and to exchange news. Anyone with information should contact the editor, R. A. Stevens, 50 Graham House, Seafar, Cumbernauld G67 1LT. We hope that copies of the Newsletter will find their way direct to Music Librarians, since it has been reported that in some organisations IAML correspondence does not always reach the right destination. Any music librarian whose library is a member of IAML (UK) but who did not receive a copy of the first issue should check that our mailing details are correct with Helen Mason, BIRS, 29 Exhibition Road, London SW7.

1982 UK CONFERENCE

The 1982 UK Branch Annual Conference will be held at Nottingham University from the evening of Friday 16 April until midday of the following Monday. Full details will be circulated shortly.

ISME

In connection with the IAML stand at the ISME Conference, anyone who has suitable display material, photographs, etc. should contact Sue Clegg as soon as possible.

BBC CONCERTS HANDBOOK

The BBC has recently published its 1981/82 *Concerts Handbook*, a unique listing of all its public concerts (excluding the Proms, which have their own Prospectus) for the current year. The new edition includes for

the first time indexes of the artists and works involved. The Handbook is obtainable from BBC Bookshops at £1, or by post from BBC Publications, PO Box 234, London SE1 3TH, at £1.45 including handling.

REVIEWS

Jerome and Elizabeth Roche. *A dictionary of early music, from the troubadours to Monteverdi*. Faber Music, 1981 208p £6.95 ISBN 0-571-10035-X (paperback: £2.95 ISBN 0-571-10036-8)

Trevor Croucher (comp.). *Early music discography, from plainsong to the sons of Bach*. 1981 edition. The Library Association, 1981 2 vols. £35.00 ISBN 0-85365-613-4

'Early music' is a useful term, even if it has no precise meaning. When I first became involved in performing what we now call early music, in the late 1960s, there was no such convenient term to cover the period or the approach to performance style. The BBC used the word 'pre-classical', one record company had a Baroque series which went as far back as Dufay, while concerts of 'medieval' music including dances by Susato or Praetorius were by no means rare. David Munrow's *Early Music Consort (later of London)* probably started the widespread use of *early music*, followed by John Thomson's quarterly journal of the name and the *Early Music Centre*. The various Early Music Conferences have made some attempts at definitions; these have tended to approach the matter through style of performance: the 'early musician' is someone who tries to perform a piece of music on the instruments expected by the composer in the style he would have imagined when composing it. Thus, an *early music* performer of *Verklärte Nacht* would consider whether Viennese string players at the turn of the century would have used wire strings, continuous vibrato, clean position-changes, ultra-smooth bowing, etc.

In many contexts, however, a chronological limitation is required. A standard one is 1750, a convenient round figure which happens to be the year of Bach's death. Some older-fashioned composers still writing in a late-baroque style can be unchronologically grouped with the first half of the century, while early symphonists can similarly be attached to the second half, without upsetting people's expectations. This is the position I have generally taken in the regular reviews of early editions I write in *Early Music News*, and agrees fairly precisely with that adopted by Trevor Croucher. The Roche's cut-off date is roughly a century earlier. This is a less obvious date to choose. Obviously, to include another century in a dictionary the neat size of the Faber one would have meant completely changing the size of the individual entries, making them too short to be meaningful. I think that 1700 might have been a more helpful date, in that the general small dictionaries of music tend to include quite minor late-baroque figures, but ignore the Baltazars and Grabus. But as long as the user is not misled, it is up to the editor to fix his own terms.

I compared a sample of the Faber dictionary with *The New Grove*. Of the relevant entries in the latter, the following received no entry in Faber: Dachstan, Dallam, Dallis, Da Pozzo, Daman, Jean Daniel. Dansse Real, Dargason, Dargillieres, Dark, Dattari, Daubenrock. D'Auxerre, Davies, Day. Most of these absences are acceptable. One expected Faber to have an entry for *Dansse Real*, since it has one for *Estampie* and *Ductia*. There are some discrepancies in information (differences in dates for Dalla Casa and Damett), and under *Richard Davy*, Faber gives information which *Grove* specifies as erroneous.

There are differences in form of name (Dalla Viola/Della Viola), not all of which are cross-referenced in either dictionary. Faber has an entry *Da cappella* where Grove lacks a cross-reference to its comparable entry *A cappella*. Faber lacks entries on modern scholars. It does, however, have articles on instruments (with line drawings) and some technical terms. (It is a pity that the almost blank page which follows the entry *Isorhythm* could not have been used for a diagrammatical demonstration.)

A frustrating feature is the brief references to editions of works. These usually only occur when there is a collected works of the composer; these, however, are easily traceable. I would have thought it more useful to refer, if only in abbreviated form, to the scattered editions likely to be available to the non-specialist outside the academic world. It might make the last few lines of an entry look like a footnote in Reese, but would have been more useful. At least, the occasional reference to the location of works individually mentioned could have been included (such as the publication of Longaval's *Passion* in the old Obrecht edition).

This is, however, a most useful compilation, with few of the slips that bedevil the first editions of reference books. The individual entries are clearly written, and bring a wealth of information to the fingertips.

Trevor Croucher's discography is a monumental compilation, covering nearly 600 closely-printed pages (so the price is not as steep as it looks). While much of the information is available elsewhere, having the whole available pre-1750 recorded repertoire available in one catalogue will be extremely useful. The author has arranged the first volume in a historical and classified sequence. This mostly works well, though there are innumerable quibbles that one could raise. In particular, some of the more popular records which cover music from the Troubadours to Praetorius might have been segregated into a separate section, instead of scattered according to which repertoire was predominant. Similarly, within sections where alphabetical order was not appropriate, the best order is not always followed. With plainsong, for instance, since there is a fairly standard liturgical order, beginning with Advent and working through the year, then running through the year again with the movable feasts, that would have been the best way to list records of Propers, instead of a system which is almost that, but not quite. Volume 2 contains composer, plainsong, anonymous work and performer indexes.

Croucher relies on the clarity of his classification, and the efficacy of his index, to avoid cross-references in his main sequence. Were his composer/title index easy to use, that would be acceptable. But, because each record has an index number that depends on the classification scheme, and because the publishers have chosen to print the main classification letters only at the inside top of each page, getting from index to the main entry is slow work. The solution would be either a single numerical sequence, independent of the classification, or the inclusion of a period classification letter or number before the subclassification symbol. But the latter would look very complicated. More helpful running titles at the head of each page would have been useful.

Unlike many record catalogues, this attempts to be international, quoting a variety of labels when necessary for some discs. It is restricted to records available at his cut-off date, June 1980. I had previously assumed that a catalogue lists what is available (for sale, if a trade catalogue; in a library, if it is a

library catalogue), while a discography, like a bibliography, covers its subject without respect to availability. If so, the title is a misnomer. But I do not want to appear to belittle Croucher's achievement. He has tried hard to identify works not clearly described (as anyone knows who has tried to list accurately pieces on anthology records, documentation is worse, the more varied the contents). Vivaldi comes with Ryom numbers; Handel doesn't have HWV numbers, but is clearly sorted out (though where is the date 1720 for *Acis and Galatea* from, and why is *Semele* called an opera — a title Handel avoided?). He even hopes that in future editions he might note performing editions, exact instrumentation, etc. Whether he manages that or not, I hope that the implication of the '1981 edition' in the title is followed, and that there is either another edition or a supplement adding to the 3,164 records listed here.

Clifford Bartlett

Anna Harriet Heyer (comp.) *Historical sets, collected editions, and monuments of music: a critical guide*. 3rd ed. Chicago: American Library Association, 1980. 2 vols. ISBN 0-8389-0288-X

The author's frame of reference for the contents of this work is extensive: 'the complete editions of the music of individual composers and . . . collections, anthologies, or monumental sets of music considered by the author to have historical value, reliable editing, or significance to musical research.' If it were not for the second of these three criteria, the purpose of this publication would be quite clear: a reference tool to aid scholarly research. It is undoubtedly useful to have details of collected editions of the works of individual composers and also of the contents of scholarly collections; the details are fuller in this third edition, which is all to the good. But the use of 'reliable editing' as a criterion sometimes leads to the inclusion of items of doubtful value in this context. For example, the *Just Brass* series, published by Chester, consists of original works and practical editions and transcriptions and can hardly be classified as a 'collection, anthology, or monumental set'. It is tempting to wonder whether the inclusion of the various Alfred Moffat collections is really any longer necessary, as they are hardly examples of 'reliable editing'; I suppose that they would qualify under the 'historical value' heading.

It is difficult for the reviewer of a work of this scope to escape the accusation of pedantry if he picks on comparatively small points of criticism. There are several unaccountable omissions and errors. I sought in vain for the three series *Music at the Court of Kromeriz*, *Italian 17th and 18th Century Sinfonias & Sonatas for Trumpets & Strings*, and *17th and 18th Century Sonatas, Concerti and Overtures for Trumpets & Orchestra*, all published by Musica Rara; however, the same publisher's *Venetian Brass Music* is included. The collected facsimile edition of Fernando Sor's guitar music, edited by Brian Jeffery (New York: Shattinger, 1977), is not to be found. The old Novello complete edition of Bach's organ works edited by Bridge and Higgs is unaccountably omitted, as it also was from the second edition, but the abortive new edition begun by Dykes Bower and Emery in 1952 is shown as being in six(!) volumes, of which Nos. 2, 3 and 6 were not published. The Bruckner collected edition edited by Leopold Nowak is misleadingly entered as two

separate editions, with some volumes occurring under both headings.

Professor Heyer's guide is extremely useful so far as historical collections and scholarly collected editions of individual composers are concerned. A rather more critical approach would have improved it still further.

Nick Chadwick

Unpublished music manuscripts of the 16th & 17th centuries (Part 1 of the Oxford Music School Collection) 19 reels, 35mm positive film

Unpublished music manuscripts of the 16th & 17th centuries (Part 1 of the Music Collection of Christ Church, Oxford) 21 reels, 35mm positive film.

Brighton: The Harvester Press, 1978 & 1981 £590 & £672

The microfilming of collections of source material as a whole has long been normal in other subject areas, but for music manuscripts it is a welcome novelty, so congratulations to Harvester Microform for setting the example in so careful a manner. There is no need to describe the two series (or the forthcoming set of St Michael's College, Tenbury), since advertising material is enclosed with this issue. But the appearance of the series raises some general issues that are worth mentioning.

All scholars know the dangers of working from microfilms without seeing the documents themselves. So many things can be sensed rapidly from a glance at the actual document that can only be slowly deduced from study of a film, combined with reading any descriptions of the source that may exist. But, apart from the geographical inconvenience of the scattering of manuscripts, the enormous increase in the number of those wishing to study them brings a danger of damaging them. Some compromise is needed, which will enable those needing to study the contents of the sources to do so without disturbing them, thus preserving them more adequately for those whose study requires analysis of the whole document.

The usefulness of group publications such as these depends in part on the coherence of the sources grouped together, and in part on the information available to guide the user through the collection. Both sets of films are accompanied by brief guides and indexes in hard copy. The Christ Church one is the more useful, in that it lists the contents of each manuscript; if an index is needed, most libraries that are likely to buy the film will have the printed Arkwright catalogue available, while for those who do not, it is included on the film. For the Music School Booklet, Margaret Crum provides an introduction, and a composer index to the MSS filmed. The full catalogue, however, is included only on the film.

At the present stage of the craft of microform publication of sources, this is as much as we can expect. It is no criticism of the publisher to suggest ways in which in the future such film collections could be made more helpful. I envisage that eventually the publication of MSS in microfilm will be linked with thorough bibliographic studies of them. There should be a full account of the physical make-up of the source, its history, the handwriting, its links with other sources, etc. Then the contents should be described in detail, with list of concordances and modern editions, plus a general bibliography of literature related to the manuscript. Incipits should be coded so that there can be a thematic index to the collection. In fact, there should be cataloguing

to the degree that is necessary for RISM, plus the additional information that one finds in, for example, the inventories of medieval manuscripts in *Musica Disciplina*. It is obviously much more accessible if all this information, which eventually will be produced, is made available with the microfilm of the source. Such a project would need several years work by a team of research students before filming started; I would have thought that such long-term planning would be worth investigating. Meanwhile, Roger Bray, in his introduction to the Christ Church set, requests scholars to send him any information they may have for a projected proper catalogue of the collection.

No doubt with all this source material so readily available, we will find more and more performers looking at one, perhaps inaccurate, source and claiming to have done their own research, without understanding the complexities of the editorial process (or the copyright position). But anything that makes so much fine music available to the rapidly growing number of people who can read the original notation without difficulty is to be welcomed.

Clifford Bartlett

Cambridge opera handbooks. Cambridge University Press, 1981. £9.95 (paperback: £3.95)

C. W. Gluck: *Orfeo*, compiled by Patricia Howard 143p ISBN 0-521-22827-1 (paperback 0-521-29664-1)

W. A. Mozart: *Don Giovanni*, by Julian Rushton 165p ISBN 0-521-22826-3 (paperback 0-521-29663-3)

Richard Wagner: *Parsifal*, by Lucy Beckett 163p ISBN 0-521-22825-5 (paperback 0-521-29662-5)

The problem with opera is that few people have a precise enough knowledge of the various strands that make up the complete experience that the form at its best can offer. This is not to say that opera cannot be fully enjoyed without this knowledge. But unless those responsible for any production have collectively achieved the necessary understanding, what the audience sees will be an incomplete representation of the work. In particular, it is first essential to understand the libretto; that, though, is not enough, since the composer's setting can change emphases and alter the apparent significance of the words. Ultimately, what happens in an opera is determined by the music. Failure to realise this by producers (who are often more sensitive to words than music, and sometimes more interested in the story itself than what the librettist and composer made of it) results in performances where what we see on stage contradicts the essential data of the music.

The new *Cambridge opera handbooks* concentrate particularly on such essential matters. The three to appear so far are all operas which tempt producers to interpret in ways not based on close readings of the score. Two of the operas offer alternative versions, most acutely *Orfeo* (or should it be *Orphée*?). Much of the book is taken up with distinguishing between the two versions, which are often presented in unsatisfactory confluences. There is an excellent table layout of the 1762, 1774 and Berlioz versions; it is a pity, though, that there is no list of the currently available editions with a note of

the version each contains: not all readers will have the Bärenreiter score of 1762 and 1774 readily available. The *Don Giovanni* problem is simpler; but the revisions for the Vienna performances, with the new music which performers and audience expect to be included together with the music it replaced means that we are normally presented with a composite version which confuses the dramatic situation.

All three operas have subjects which may be considered mythological: each of these volumes is excellent on the background to the story. *Don Giovanni* is particularly difficult, since there is no consensus as to what the Don stands for, either as a mythological figure or in the Da Ponte/Mozart version. Rushton notes the absence of character-revealing solo writing for him: perhaps Mozart was less interested in him than most later commentators, and more interested in his effect on the other characters.

The pattern of these books is unusual, in that each author has invited contributions to cover particular topics in which supporting expertise is desirable. Thus Patricia Howard is assisted by Eve Barsham and others. It may seem odd that the author of a book on *Parsifal* should farm out the chapter on the music; but Arnold Whittal's analysis fits Lucy Beckett's scheme well, which is less discursive than the other two volumes, running logically from the sources through to a general interpretation. There are other ways in which *Parsifal* might be interpreted. But it is of the essence of true myth that it is richer than any single interpretation, as long as an interpretation follows from the work rather than is superimposed on it. Her conclusion, however, leads her into dangerous aesthetic waters, since she is evidently unaware that the carol

Lully, lullay, lully, lullay,
The falcon hath borne my make away

is currently thought to refer to Catherine of Aragon and Henry VIII: is relating it to *Parsifal* a legitimate extension of its meaning?

These studies are valuable and honest enquiries into three of the leading operas in the repertoire. They bring the reader as close to the works as possible, clearing away misunderstandings, and providing a sound base upon which the performer and listener can experience them afresh.

Clifford Bartlett

Alan Saunders. *Sir Adrian Boult: a discography*. General Gramophone Publications, 1980. £2.75 ISBN 0-902470-13-2

Alan Saunders' discography sets out to chronicle the career in the recording studio of one of our most eminent and respected musicians. Sir Adrian Boult has always acknowledged the importance of sound recordings for their value as documents which preserve and disseminate musical performance. His earliest recording, 1920, dates from the acoustic era; his latest, 1978, were made on the threshold of the digital era. Although he recorded regularly before his retirement from the BBC in 1950, his popularity as a recording artist really spread in the LP era, when he became freelance. It would be inaccurate to attribute this success to notions of gentlemanly qualities of a bygone age: it is the authority and profundity of his musical statements which make him

one of the most respected interpreters of the German classics and English music of the first half of this century.

These qualities are directly related to his philosophy of conducting: the rejection of all superficial mannerisms and antics which promote an image in favour of a consistent and clear application of simple and properly understood rules in the use of the eyes and the handling of the baton. In the medium of sound recording, where the audience and performers are invisible to each other, the performance must convince by sound alone. Boult's close attention to instrumental balance and 'rhythmic swing' give his recordings a durable freshness with repeated listenings, a quality missing from so many recorded performances which seek to translate the excitement of the live concert to the living room.

The usefulness of this discography should prompt those of us involved in the collection of sound recordings to encourage Gramophone Publications to promote a series of conductor discographies along these lines. The same company had previously published an anonymous discography of Karajan; but although outwardly the two works appear to belong to a series, there is no consistent policy or attempt at standardization evident when comparing their respective layouts. The Karajan discography is a muddle. The arrangement is chronological but there is no composer/works index, and there is a separate sequence for concerts arranged alphabetically by composer. The Boult discography in comparison is well-ordered according to standard discographical conventions and has an indispensable composer/works index. An index by orchestra and soloist would have increased its value even more, and, presumably, its price. As it is, the quality and quantity of the information presented is a bargain at the price.

Chris Clark

D. W. Krummel et al. *Resources of American music history; a directory of source materials from colonial times to World War II*. Urbana: University of Illinois Press, 1981 463p £42.00 ISBN 0-252-00828-6

This book is the latest in the distinguished series, *Music in American Life*. In their introduction the compilers point the difference between American music (i.e. 'those works, idioms and practices in which is variously manifest a distinctly American spirit') and music in America (i.e. 'the more tangible . . . activities through which music functioned as part of the cultural life of the American populace'). This book is principally concerned with the latter definition, although in their specifications to potential contributors the editors ask for special mention of American composers. The work arises from the Music Library Association's concern to find a suitable project to commemorate the United States Bicentennial, and claims to be the first attempt at a comprehensive directory of source materials in this field. Over 20,000 potential respondents were approached and the final text records materials in 3,000 repositories, ranging in size from the Library of Congress (26 columns) to single-item entries for some individuals. Works of this nature rely for their content and coverage largely on their respondents. The compilers have precluded their own value judgments and accepted the various styles of their contributors, whose names are supplied with their entries.

The work's horizons are very wide and the list of kinds of document is all-embracing: printed music of every kind, including sheet music, songbooks, hymnals, opera scores, etc.; manuscript music, including personal music books and composers' holographs; programmes and posters relating to performances; catalogues of all types of commercial dealers, publishers, instrument-makers, etc.; archives of every kind of musical group; personal papers involving music or musicians; pictures, photographs, etc.; sound recordings, including piano rolls and oral-history tapes. A glance through some of the entries shows that all these types of material are well represented. Although a terminal date is given as 1941, the compilers are quick to admit the impossibility of sticking to it, especially in the cases of individuals who flourished on both sides of the divide, and of popular music like spirituals, hillbilly and country-and-western, which are included, and rock and bebop, which are not. We are left with the impression that, if in doubt, material has been included. The book is arranged alphabetically by State, then by city, then by repository. As might be expected, detail varies from entry to entry; some are terse, while others are quite discursive and quote other reference books. For reasons which are not altogether clear, many repositories are relegated to a simple list at the end of each State; unfortunately, these are not included in the otherwise excellent index, nor are their addresses supplied. Holdings of institutions outside the United States occupy a mere six pages.

The index is most helpful, including as it does all collections and persons named in the directory, and also a large number of form headings (e.g. flute music, Estonian music, dance-band music, Anabaptist hymnals, etc.).

In addition to the reference works mentioned by respondents, a bibliography of general works is provided, including early surveys of music library resources, guides to United States music imprints and reference guides to American music and culture. The range of the project undertaken by the compilers and their associates is truly impressive; the variety of respondents and entries well reflects the variety of musical activity recorded here. That some resources may have been overlooked is accepted philosophically, and those who worked on the project are to be congratulated on discovering and listing so many.

Bernard Finnemore

The Music Library Association has published the following Technical Reports in the last few months:

4 (revised): Barbara Knisely Gaeddert, *The classification and cataloguing of sound recordings*. ISBN 0-914954-24-5

9: Richard P. Smiraglia, *Shelflisting music: guidelines for use with the Library of Congress Classification: M*. ISBN 0-914954-23-7

10: Erne Jon Arneson and Stuart Milligan, *Index to audio equipment reviews*. ISBN 0277-8424

(The series also has an ISSN, 0094-5099.)

IN BRIEF

Unsigned notices by Clifford Bartlett

Margaret Bent, *Dunstable* (Oxford Studies of Composers, 17). Oxford University Press, 1981 92p £69.95 ISBN 0-19-315225-8

Dunstable (a slightly preferable spelling, it seems, than Dunstable) is, for his fame, remarkably little known; so this study is most welcome. Few medieval composers have received, at least in English, so clear an account of their style, though the reader would welcome the occasional hint that Dunstable really is a composer worthy of his attention. Librarians should make sure that their binders don't throw away the back cover.

David C. Price, *Patrons and musicians of the English renaissance*. Cambridge University Press, 1981 250p £22.50 ISBN 0-521-22806-9

Based round a study of several interlocking families, whose musical interests and skills are variously documented, this suggests that, in some parts of society, music was thoroughly integrated into the pattern of life. Price traces the growth of musical literacy, and has interesting comments on the relationship of musical activity and publication (though a book published in 1981 should have taken note of Krummel's 1977 study).

Robert Donington, *The rise of opera*. Faber and Faber, 1981 399p £15.00 ISBN 0-571-11674-4

This is really two books — one good, the other unsatisfactory — combined into one. As an account of the growth of opera it is excellent. But the attempt to show the importance of neoplatonic ideas in the early history of opera gets in the way of the account, and is in itself not sufficiently closely argued to convince. It is to Donington's credit that he tries to come to grips with the overall meaning of an opera; but he should make it clearer when he is offering Striggio/Monteverdi's interpretation of *Orfeo* and when he is presenting his own, post-Jungian one.

Peter le Huray and James Day, *Music and aesthetics in the eighteenth and early nineteenth centuries* (Cambridge readings in the

literature of music). Cambridge University Press, 1981 597p £30.00 ISBN 0-521-23426-3

This monumental anthology draws on a wide range of writers, both musicians and general thinkers on the arts, and should widen our understanding of the ideas among which composers operated. It should also make us sceptical of the value of aesthetic theories; my reaction to many of the extracts was that the ideas, often not formulated for music in particular, hindered rather than helped me appreciate how music affected the listener. How much, for instance, was the idea of imitation a serious matter for composers, performers and listeners? Some of the excerpts are a little short for the reader to get the tone of the original, but the editors have added succinct introductions which clearly place them in context. I look forward to the rest of the series.

Ferdinand Sor, *Méthode pour la guitare* [Facsimile of Paris, 1830 edition]. Geneva: Minkoff, 1981 88+50p ISBN 2-8266-0707-3

The standard work on playing the early 19th-century guitar, so this reprint is most welcome, and will prove instructive even to players who are wedded to modern instruments and technique. The contemporary English translation published by Cocks has been issued by Da Capo (this should be distinguished from *A method for the guitar by Ferdinando Sor* published in 1897 by F. M. Harrison, which is not an authentic Sor publication).

Agenda musical pour l'année 1836 & Agenda musical . . . par Planque, 2^e et 3^e année [1836-1837] (Archives de l'Édition Musicale Française 11). Geneva: Minkoff, 1981 3 vols in 1 ISBN 2-8266-0739-1

Don't throw your old *Music Yearbooks* away — they will be fascinating in a century or two! Invaluable for scholars trying to trace minor names, these directories also throw many interesting sidelights on the musical life of the time. But as so often with Minkoff facsimiles, a few words of explanation would help. What is the relationship between the first *Agenda musical* printed here and the other two? It doesn't appear to be the 1^{re} année of 1835 (see Feltinger no.122), and the advert printed at

the beginning of the Minkoff volume seems to refer to the latter two, not the first one which it precedes. Surely François Lesure, the series editor, knows the answer: it's a pity he does not tell us.

Lewis Foreman (ed.), *The Percy Grainger companion*. Thames Publishing, 1981 268p £14.95 ISBN 0-905210-12-3

With 17 contributions, plus appendices, this is a useful addition to the growing number of studies of Grainger. Read straight through it is rather repetitive; but, chapter by chapter, it provides useful surveys of the various areas of music Grainger cultivated. An essay by Cyril Scott reprinted in the volume ends 'Grainger is the first composer to combine a direct appeal to the masses and great artistic capability'. However, Grainger's direct appeal vanishes when he abandons folk-inspired material: some discussion of his apparent need to borrow melodies to achieve a widely successful composition would have been useful. The list of works manages to use a clearer and simpler layout than previous ones.

D. Shostakovich, *Testimony: the memoirs of Dmitri Shostakovich, as related to and edited by Solomon Volkov*. Faber (Faber Paperbacks), 1981 289p £2.95 ISBN 0-571-11829-1

Volkov's introduction mentions articles in the Soviet press which appeared above the name of Shostakovich which he had not written nor even seen. The difficulty of knowing the man from his writings continues with this ghosted volume of reminiscences. Unlike Craft/Stravinsky, they are not in dialogue form, though apparently derived from conversation; but there seems no reason to disbelieve them. But Shostakovich does speak clearly in his music, and much of it tallies with the sombre tone of the testimony. The music does, though, cover a wider emotional range; the Piano Quintet and First Cello Concerto, for example, are hardly gloomy works. More generally, even if there are exaggerations, the book is a fearful warning of the dangers of allowing any government to exist without checks on the inhumanity of those who are in power. Libraries will have bought the hard-back version (Hamish Hamilton, 1979); the paper-back version is improved by the printing of the notes where they belong, at the foot of the page, not at the end of the book.

Peter Fletcher, *Roll over Rock*. Stainer and Bell, 1981 £6.95 ISBN 0-85249-576-5

Peter Fletcher makes a bold attempt to place rock music in a newly defined 'mainstream' of cultural development. His massive scope, coupled with a desire to get to the root of his thesis quickly, results sometimes in infuriating generalizations or seemingly untenable arguments; but the book as a whole is stimulating, posing as it does fundamental questions about the nature and role of music. Whether either the established (but separate) audiences of rock and more 'serious' music are prepared for the radical change of stance or the rather unnecessarily scholastic style remains to be seen. The risk with a book of this type is that it will only preach to the converted.

Helen Faulkner

John Hammond on Record with Irving Townsend. Penguin, 1981 £3.50 ISBN 0-14-005705-6

The jazz world has much reason to applaud John Hammond. His almost fanatical promotion of mainly black musicians was the principal impetus for many great careers in the business. Although passages in this book read as the ultimate in jazz name-dropping, and Mr Hammond is rather over-enthusiastically proclaimed as a genius, he has ample justification for pride. As a contribution to the literature of jazz and also as a sidelight to the history of the American Civil Rights movement, this book is fascinating and thoroughly readable.

Helen Faulkner

Ruth C. Friedberg, *American art song and American poetry. Vol. 1. America comes of age*. Scarecrow Press, 1981 167p \$11.00 ISBN 0-8108-1460-8

The central figure in this study is Charles Ives; the chapter devoted to him is preceded by one on Edward MacDowell, Charles Martin Loeffler and Charles Griffes, and followed by one on Douglas Moore, William Grant Still, Ernest Bacon, Roy Harris and Aaron Copland. The opening chapter, 'The American approach to word-setting', justifies the coherence of the author's chosen topic.

Evelyn Davidson White (comp.), *Choral music by Afro-american composers*. Metu-

chen, N.J. and London: Scarecrow Press, 1981 167p \$17.50 ISBN 0-81081451-X

This lists a repertory almost completely unknown to choral singers in Britain. Titles tend to be religious, many being familiar spirituals. Catalogue entries include scoring, publisher and an indication of difficulty, plus pagination — a useful way of roughly guessing the scale of a piece; there is a list of some spiritual anthologies, and biographical information on the composers.

Alice Tischler, *Fifteen black American composers: a bibliography of their works* (Detroit Studies in Music Bibliography, 45). Detroit: Information Coordinators, 1981 328p \$19.75 ISBN 0-89990-003-8

Again, a catalogue of music hardly known here; judging from the titles, the stylistic range is rather wider than the choral music listed in the item above. Whether a bibliographic ghetto like this is the best way of documenting composers whose music relates to one of the international styles rather than traditional forms of black music is perhaps questionable; and most cataloguing systems will lose the book in a general entry rather than give an entry under each composer, so perhaps a series of separate pamphlets (such as the better publishers produce for their composers) would be more accessible. But Boatner, Bonds et al. now have details of their works preserved in hard covers.

William Tortolano, *Original music for men's voices: a selected bibliography*. 2nd edition. Metuchen, N.J.: Scarecrow Press, 1981 201p \$12.50 ISBN 0-9108-1386-6

This adds to the first edition of 1973 another 250 entries, and additionally collects some articles on parts of the repertoire (including a discussion on whether a male glee club is permissible on sex-discrimination grounds). Repertoire including counter-tenor is excluded. There are some pieces obviously for solo voices which I would not like to hear chorally, but otherwise this is a most useful compilation.

John Culshaw, *Putting the record straight*. Secker and Warburg, 1981 362p £8.50 ISBN 0-436-11802-5

This autobiography was left unfinished at

the author's death last year, stopping short a few years before its intended conclusion, 1967, when he moved from Decca to BBC Television. Although the details of his activities at Decca are fascinating (was Rosengarten, the boss, really as monstrous as he appears here?), and all classical record users will be intrigued at the revelations of how a record company works, it is disappointing that the later pages concentrate on mostly external matters, rather than reveal more of the likeable young man of the early pages, or show in any detailed way how he managed to be such a good record-producer.

Norman Del Mar, *Anatomy of the orchestra*. Faber, 1981 528p £25.00 ISBN 0-571-11552-7

I have found the presence of this book on my desk a continual temptation to dip. The complete range of instruments likely to occur in an orchestra is discussed systematically, with examples of all sorts of difficulties from the repertoire illustrated by copious music examples (of which there are 403, many being complete pages of score). The instruments are approached through what composers have demanded from them, rather than what they are theoretically capable of, and ambiguities of notational practice are carefully considered. There are some weaknesses when he strays from the orchestral repertoire: e.g. in Bach Cantata 208, 'flauto' means 'recorder'; and he makes heavy weather over organ parts on two staves, which are quite normal (even in Bach, if not in most editions). But amateur and student conductors (and perhaps professional ones, too) will profit greatly from the author's labours, and all lovers of the orchestral repertoire who delight in learning how things work will be fascinated.

John Ralyea, *A modest manual for the hurdy-gurdy*. The Hurdy-gurdy Press, 1981 44p

This cheap (though exact price is not stated) home-made booklet provides a considerable amount of information on the instrument, and a translation of Charles Bâton's *Mémoire sur la vielle en D-la-ré*. It is available from R.S.E. Butler, Chevy Chase, 22 Newlyn Drive, Parkside Dale, Cramlington, Northumberland NE23 9RN or the author, N.O.R.C., 6030 S. Ellis, Chicago, Illinois 60637.

S. K. Taylor (ed.), *The musician's piano atlas*. Omicron, 1981 216p £8.90 ISBN 0-907507-00-X

The bulk of this publication is devoted to the listing of serial numbers of some 300 piano manufacturers to enable an instrument to be dated by the number; it is thus equivalent to the familiar lists of publishers' plate numbers, though experience with the inconsistencies in the latter must make one wonder how systematic manufacturers have been with regular numbering. An appendix lists information on a further range of makers, contributed by the Piano Archives, Benfleet, Essex.

An introduction to music publishing. New York: C. F. Peters 20p \$3.50 ISBN 0-938856-00-6

Though a PR handout rather than a book, this has some interesting essays on particular aspects of music publishing, with some on more general topics. A similar publication with the British scene in mind would be most useful.

ASCAP biographic dictionary. 4th ed. Bowker, 1980 589p £24.50 ISBN 0-8352-1281-1

This contains brief biographies and lists of works of some 8,000 American composers of all sorts. While by no means all American composers are members of ASCAP (for instance, of Alice Tischler's 15 black American composers, only 8 are listed here), this will be useful as a quick reference tool.

British music yearbook, 1982. 8th ed. Advisory editor: Arthur Jacobs; executive editor: Marianne Barton. Adam and Charles Black, 1981 497p £12.50 ISBN 0-7136-2179-6

This new edition is nearly 60 pages shorter, with much of the general survey of the previous year's musical activity dropped. The article on the BBC and music has gone, too. New is a list of local music education advisers, and the municipal entertainment officers are reinstated. The list of retailers now specifies whether music, records, instruments or books are sold — a useful improvement. The increase in price from last year (£2.55) is somewhat over that of the general cost of living, but this remains an essential reference book, and users should acquire the latest edition.

JOURNALS

Early music history 1: studies in medieval and early modern music, edited by Ian Fenlon. Cambridge University Press, 1981 £19.00 (£13.00 for individuals) ISSN 0261-1279

With the increased specialisation in musicology, it is very sensible to produce a journal covering one period of musical history only. The definition of the subtitle is odd: for most of us, 'early modern' would mean Schoenberg or Bartók, not Byrd or Gabrieli. In fact, apart from the review section, there is only one contribution on a subject later than 1500 — David Bryant's on the 'cori spezzati' at St Marks, which is the article of most interest to the non-specialist reader. The other articles are musicologist talking to musicologist: valuable in their way, but hardly exciting for the eavesdropper.

Popular music 1. Folk or popular? Distinctions, influences, continuities. A yearbook edited by Richard Middleton and David Horn. Cambridge University Press, 1981 222p £18.00 (£12.00 for individuals) ISSN 0261-1430

This new annual publication is to take a particular theme for each issue. This one considers the definition of 'popular' from various angles, with different historical and geographic topics. I find it worrying that the approach is almost entirely sociological, with no detailed discussion of any music. I am suspicious of a statement in the preface: 'We attach minor significance to the question of "quality" . . . [which is] secondary to the problem of meaning': if music lacks quality, why, as a musician rather than a sociologist, should I be interested in it? Is not this as patronising an attitude as that of the upper-class folk-song collectors, who are criticized in some of the articles here? But this is a valuable venture, with a more general review section as well as the specialist articles.

Musica Asiatica 3, edited by Laurence Picken. Oxford University Press, 1981 135p £10.95 ISBN 0-19-323236-7 ISSN 0140-6078

Another journal covering a particular musicological topic, this includes a refreshing quantity of material on the actual music and the instruments that play it.

(Continued from page 18) and undoubtedly sang them with appropriate gusto.

6) Mr Bartlett and I obviously cultivate different kinds of singers. Mine much prefer flexible bar-lengths (within reason) because they avoid slicing an individual original note into two, sticking a bar-line between them, and then connecting them with a tie. It is these artificial bar-lines that 'get in the way', not my 'changes of bar-lengths'. That is why I quoted Beecham's saying about the evils of packing music in boxes. Incidentally, in my editions I show a proportional change by superscript notes separated by an = sign.

7) Regarding the Stoltzer example, the matter under debate is not whether there are hemiolas, but what to do with patently false accentuation; and I believe that my version allows the German text to make its full and proper impact.

Denis Stevens
Santa Barbara

Clifford Bartlett replies: Prof. Stevens' first chapter is headed 'Music and musicology — a personal approach'; had that been the title of the book, I would have been less critical. What he writes about are the aspects of musicology in which I, too, am most interested; but a glance through the current musicological journals makes clear that musicology is much wider, even if not all of it can be called 'practical'.

Although in the bibliographical sections of the book the chronological range is wider, my remark on the author's interests is, I think, justified by the choice of specific topics he discusses in Part III; I don't know his private tastes, but refer to the apparent bias shown in the book. Admittedly, the problems he discusses are more apparent in the earlier parts of the repertoire; but many of the examples found in Norman Del Mar's *Pitfalls and Errors*, for instance, show that basic questions of musical text cause problems even in standard repertoire. I would hazard that the two most important publications of 'practical musicology' of the last decade are Deryck Cooke's edition of Mahler's 10th Symphony and Friedrich Cerha's edition of Berg's *Lulu*. It is unfortunate that the association of musicology with early music is, despite the author's denial, a natural inference of the general reader.

There are considerable advantages in verbal clarity of having extended melismas (or melismata) at the beginning and ends of phrases, with virtually syllabic setting else-

where; it facilitates the comprehension of all but the first and last syllables, and enables one to enjoy a musical line articulated without the usual tension between melodic and textual considerations. I would need stronger evidence than Prof. Stevens offers to believe his correction of what seems to be a fairly consistent method of notation in the sources. There is no need to assume that the objection to rests within syllables which we learn from Renaissance practice is any more relevant to 14th-century than to 20th-century music. The second 'n' of 'Non' can either be sung before the first rest (with the vowel alone reiterated for the rest of the melisma) or slipped in just before 'al'.

To start a book in 1979 and have it published in 1980 is no mean feat with book production the speed it usually is; credit to the publisher.

We do indeed know different kinds of singers. Certainly, singers who specialize in music of the 16th and 17th centuries prefer notation to be as little modernised as possible. I saw recently some copies prepared for a madrigal group which used modern clefs and score, but no bar-lines! This strikes me as extreme and wrong (16th-century scores that survive have bar-lines, but were not used for performance). The danger of modernisation is that the clues of the old notation are lost. If a piece is so homophonic that a new barring can help, and any proportional relationships are unambiguous, it doesn't do any harm. But looking at the Stoltzer example, it is most confusing to have the change to a triple proportion at the bar headed '2' rather than '3' (particularly in cases where the relationship between the note-values is by no means certain); while any singer quickly learns that in sections notated in triple time, the stresses are likely frequently to fall $\underline{123456}$ instead of $\underline{123456}$. Any solution to the problem of converting 16th-century notation to that comprehensible today is bound to be a compromise; but there is no need to translate when a minimal degree of modernizing is sufficient. As for accentuation, surely we can credit our singers and conductors with enough sense to see when the verbal stress should override a bar-line? (The author does not, incidentally, advocate the useful practice of printing stress signs on Latin texts.)

I found Prof. Stevens' book disappointing; partly because I think that he could write a better one, partly because he seems out of touch with the requirements of the younger generation of performers.

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