VOL. 17 NO. 1

January 1998 Pages 1–137 Issue editors: JAN FAIRLEY SARA COHEN

VOL. 17 NO. 2

May 1998 Pages 139–253 Issue editors: RICHARD MIDDLETON LUCY GREEN

VOL. 17 NO. 3

October 1998 Pages 255–383 Issue editors:
DAVE LAING
ALENKA BARBER-KERSOVAN
(Guest Editor)
SIMON FRITH (Guest Editor)



Editorial Group

BARBARA BRADBY
SARA COHEN
JAN FAIRLEY
LUCY GREEN (Co-ordinating editor, Articles)
DAVE LAING (Co-ordinating editor, Reviews)
RICHARD MIDDLETON

International Advisory Editors

John Baily (UK) Christopher Ballantine (South Africa) Alf Björnberg (Sweden) Marcus Breen (Australia) Simon Frith (UK) Reebee Garofalo (USA) Juan-Pablo González (Chile) Line Grenier (Canada) Charles Hamm (USA) David Horn (UK) Peter Manuel (USA) Portia Maultsby (USA) Toru Mitsui (Japan) Lutgart Mutsaers (The Netherlands) Deborah Pacini-Hernandez (USA) Dave Russell (UK) Martin Stokes (UK) Philip Tagg (UK) Sarah Thornton (UK) Mark Tucker (USA)

Cambridge University Press

Peter Wicke (Germany)

Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU 20 West 20th Street, New York, NY 10011–4211, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Typeset in Palatino by Wyvern 21 Ltd, Bristol Printed in Great Britain at the University Press, Cambridge

Contents

		Articles
PETER WADE	1	Music, blackness and national identity: three moments in Colombian history
PETER MANUEL	21	Chutney and Indo-Trinidadian cultural identity
PEDRO VAN DER LEE	45	Sitars and bossas: World Music influences
CHARLES FORD	71	Robert Johnson's rhythms
ERNEST A. HAKANEN	95	Counting down to number one: the evolution of the meaning of popular music charts
INBAL PERELSON	113	Power relations in the Israeli popular music system
		Middle Eight
TIMOTHY D. TAYLOR	129	Fair use isn't fair: a response to Sheila Whiteley
MARTHA TUPINAMBÁ DE ULHÔA	132	Santiago IASPM Latin American Conference
GARY BURNS	139	Visualising 1950s hits on Your Hit Parade
CAROL VERNALLIS	153	The aesthetics of music video: an analysis of Madonna's 'Cherish'
PETER MERCER-TAYLOR	187	Songs from the bell jar: autonomy and resistance in the music of The Bangles
JONATHAN BURSTON	205	Theatre space as virtual place: audio technology, the reconfigured singing body, and the megamusical

iv Contents

Contents		
PHILIP TAGG	219	The Göteborg connection: lessons in the history and politics of popular music education and research
		Middle Eight
DAVE LAING	243	IASPM's 9th International Conference
DAVE LAING	244	Music Industry Book Prize
		Essay Review
DAVID HESMONDHALGH	247	Altered State: The Story of Ecstasy Culture and Acid house, by Matthew Collin, The Clubcultures Reader: Readings in Popular Cultural Studies, by Steve Redhead, Club Cultures: Music, Media and Subcultural Capital, by Sarah Thornton
		Articles
SIMON FRITH	v	Editorial introduction
DIETMAR ELFLEIN	255	Some aspects of Hip-Hop history in Germany
GEORG MAAS AND HARTMUT RESZEL	267	'Whatever happened to?': The decline and renaissance of rock in the former GDR
MECHTHILD VON SCHOENEBECK	279	New German 'folk-like' song and its hidden political messages
FRED RITZEL	293	'Was ist ause uns geworden – Ein Häufchen Sand am Meer' emotions of post-war Germany as extracted from examples of popular song
REINER NIKETTA	311	Rock musicians in Germany and ideas for their promotion
		Middle Eight
SHEILA WHITELEY	327	Popular Music and Technology Conference (Salford)

DAVE LAING 328 World Record Sales in 1997

Essay Review

PHILIP TAGG	331	Music and Cultural Theory by John Shepherd and Peter Wicke
		Reviews
MARTIN STOKES	349	Popular Music and Local Identity by Tony Mitchell
MOTTI REGEV	351	Whose Master's Voice? The Development of Popular Music in Thirteen Cultures
FRANC DONOHOE	352	The Global Jukebox: The International Music Industry by Robert Burnett
ANDREW BENNETT	354	New Ethnicities and Urban Culture: Racisms and Multiculture in Young Lives by Les Back
MARTIN CLOONAN	356	Politics and Popular Culture by John Street
	359	Booklist

POPULAR MUSIC AND THE MEDIA: TELEVISION, VIDEO AND FILM

A Conference to coincide with the opening of The National Centre for Popular Music in Sheffield

8-10 July 1999

CALL FOR PAPERS

To celebrate and coincide with the opening of The National Centre for Popular Music, Sheffield Hallam University is planning a conference on the representation and use of popular music of all kinds in film, video and television, and on the contemporary and historical connections between the music and media industries.

If you would like to propose a paper, please contact: Steve Neale, Popular Music and the Media Conference, Sheffield Hallam University, Psalter Lane Campus, Sheffield S11 8UZ UK. Fax: 44 (0) 114 253 2603.

Notes for contributors

Three copies of the typescript should be submitted. This must be **double spaced** with margins of at least 1". Notes, bibliographies, appendixes and displayed quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated. Articles should not normally exceed 10,000 words but shorter papers are welcome. A cover page should be submitted with the article, containing the author's name and postal address, telephone number, and where possible, fax number and electronic mail address. When an article has been accepted for publication, the author may send a copy on computer diskette, together with details of the format and wordprocessor used. However, the publisher reserves the right to typeset any article by conventional means if the author's disk proves unusable.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. Table headings should be typed above the table in the form 'Table 1. The musical categories'. Other captions should be typed **double spaced** in the same style on separate sheets. Tables, Figures (which include photographs) and music examples should each be consecutively numbered through the article and their approximate positions in the text noted in the margin of the typescript. Figures and music examples should, if possible, be supplied in a form suitable for direct reproduction. Photographs must be well contrasted black and white glossy prints, ideally measuring $8" \times 6"$. Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright (a form letter is available for this purpose) and for ensuring that the appropriate acknowledgments are included in their typescript. Authors of articles published in the journal assign copyright to Cambridge University Press (with certain rights reserved) and you will receive a copyright assignment form for signature on acceptance of your paper.

Headings. The article title and subheadings should be typed using initial capitals only for the first word and any proper names.

Notes should be kept to a minimum and numbered consecutively through the text with raised numbers outside punctuation. Type the notes on separate sheets at the end of the article.

Bibliographical references should be incorporated in the text using the author–date system: 'as shown by Simon Frith (1981, p. 176)'; '(Frith 1981, p. 176)'; '(Smith and Jones 1978; Frith 1981)'. A complete Bibliography should be typed, double spaced, at the end of the article, following any Notes. Use the following style:

Hebdige, D. 1982. 'Towards a cartography of taste 1935–1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (London), pp. 194–218
Fairley, J. (ed.) 1977A. *Chilean Song 1960–76* (Oxford)
1977B. 'La nueva canción chilena 1966–76', M.Phil. thesis, University of Oxford
Green A. 1965. 'Hillbilly music: source and symbol'. *Journal of American Folklore*, 78, pp. 204–28

Discography. Contributors are encouraged to provide a Discography when appropriate. Use the style: Joan Baez, 'Song title', *Recently.* Gold Castle Records. 171 004–1. 1987

Quotations. Use single quotation marks except for quotations within quotations which should have double. Quotations of more than c. forty words should be indented and typed double spaced without quotation marks. Type the source on the last line at the right-hand margin.

Proof correction. Contributors receive proofs for correction (together with their original manuscript) on the understanding that they can provide a suitable mailing address and undertake to return the proofs **plus manuscript** within three days of receipt. Corrections should be restricted to printer's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, United Kingdom 40 West 20th Street, New York, NY 10011–4211, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia Printed in the United Kingdom at the University Press, Cambridge

CAMBRIDGE

Conversation with the Blues

2nd edition

Paul Oliver

Paul Oliver's classic and unique document in blues history, now re-issued and available in a new, larger format with an accompanying CD. Compiled from transcriptions of interviews with blues singers made by the author in 1960, the book tells of the significance of their music and the turbulent lives it reflects.

£35.00 HB 0 521 59181 3 224 pp

The Beatles: Sqt. Pepper's Lonely Hearts Club Band

Allan F. Moore

Sgt. Pepper's Lonely Hearts Club Band represents the highpoint of the recording career of the Beatles. This is the first detailed study of this or any other album. A fascinating approach to this legendary work.

£24.95 £7.95

HB

PB

0 521 57381 5 0 521 57484 6

Cambridge Mosic Hat objects

Vocal Authority

Singing Style and Ideology

John Potter

Why do singers sing in the way they do? Why, for example, is western classical singing so different from pop singing? These questions are addressed by John Potter in this fascinating exploration of the history of singing styles.

0 521 56356 9

110 pp

Gershwin: Rhapsody in Blue

David Schiff

David Schiff considers Rhapsody in Blue as musical work, historical event and cultural document. He traces the history of the Rhapsody's composition, performance and reception, placing it within the context of American popular song and jazz.

£25.00 £7.95

HB PB

0 521 55077 7

Cambriage Missic Har abooks

132 pp 0 521 55953 7

Cambridge books are available from good bookshops, alternatively phone UK +44 (0)1223 325588 to order direct using your credit card, or fax UK +44 (0)1223 325152.



CAMBRIDGE UNIVERSITY PRESS



0261-1430(199810)17:3:1-1