# Popular Music

### VOL. 7 NO. 1

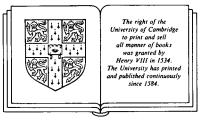
January 1988 Pages 1–118 Issue editors: RICHARD MIDDLETON DAVID HORN

# VOL. 7 NO. 2

May 1988 Pages 119–246 Issue editors: JOHN BAILY PAUL OLIVER

# **VOL. 7 NO. 3**

October 1988 Pages 247-371 Issue editors: DAVE LAING SIMON FRITH



# CAMBRIDGE UNIVERSITY PRESS

#### CAMBRIDGE

NEW YORK NEW ROCHELLE MELBOURNE SYDNEY

#### **Editorial Group**

JAN FAIRLEY SIMON FRITH DAVID HORN (Co-ordinating editor, Reviews) NORMAN JOSEPHS DAVE LAING RICHARD MIDDLETON (Co-ordinating editor, Articles) PAUL OLIVER

#### **International Advisory Editors**

John Baily (UK) Howard Becker (USA) Jody Berland (Canada) John Blacking (UK) Barbara Bradby (Ireland) Marcus Breen (Australia) Bill Brooks (USA) Franco Fabbri (Italy) Reebee Garofalo (USA) Line Grenier (Canada) Pekka Gronow (Finland) Charles Hamm (USA) Antoine Hennion (France) Anna Leah de Leon (Philippines) Günther Mayer (German Democratic Republic) Judith McCulloh (USA) Wilfrid Mellers (UK) Toru Mitsui (Japan) Berndt Ostendorf (German Federal Republic) Dave Russell (UK) Tony Russell (UK) Stan Ryven (Holland) Robert Springer (France) Anna Szemere (Hungary) Philip Tagg (Sweden) Graham Vulliamy (UK)

#### **Cambridge University Press**

The Pitt Building, Trumpington Street, Cambridge CB2 1RP 32 East 57th Street, New York, NY 10022, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

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

# Contents

PETER WINKLER	1	Randy Newman's Americana
DAVID GRIFFITHS	27	Three tributaries of 'The River'
MICHAEL ROOS and DON O'MEARA	35	Is your love in vain? – dialectical dilemmas in Bob Dylan's recent love songs
DAVID H. ROSENTHAL	51	Jazz in the ghetto: 1950–70
SIMON FRITH	57	Copyright and the music business
CARLOS ALBERTO MARTINS	77	Popular music as alternative communication: Uruguay, 1973–82
JAN FAIRLEY	105	Alive and performing in Latin America
PAUL OLIVER	111	Black Popular Music in America, by Arnold Shaw
BERNDT OSTENDORF	113	Guerrilla Minstrels: John Lennon, Joe Hill, Woody Guthrie, Bob Dylan, by Wayne Hampton
TREVOR HERBERT	114	Popular Music in England 1840–1914: a Social History, by Dave Russell
B. LEE COOPER	116	<i>Television Theme Recordings: A Discography,</i> by Steve Gelfand
DAVE LAING	117	No Direction Home: The Life and Music of Bob Dylan, by Robert Shelton All Across the Telegraph. A Bob Dylan Handbook, edited by Michael Gray and John Bauldie
PAUL OLIVER	119	Introduction: aspects of the South Asia/West crossover
CHARLES CAPWELL	123	The popular expression of religious syn- cretism: the Bauls of Bengal as Apostles of Brotherhood
JOHN BAILY	133	Amin-e Diwaneh: the musician as madman
G. N. JOSHI	147	A concise history of the phonograph industry in India

# iv Contents

PETER MANUEL	157	Popular music in India 1901–86
ALISON ARNOLD	177	Popular film song in India – a case of mass market musical eclecticism
GERRY FARRELL	189	Reflecting surfaces – Indian music in popular music and jazz
SABITA BANERJI	207	Ghazals to Bhangra in Great Britain
		Middle Eight
PAUL OLIVER	215	Movie Mahal: Indian cinema on ITV Channel 4
PAUL OLIVER	216	Ethnomusicological approaches to musical instruments
PAUL OLIVER	218	The Tagore collection of Indian musical instru- ments
JONATHAN KATZ	220	Raja Sir Sourindo Mohun Tagore (1840–1914)
JOHN BAILY	223	Sufi Music of India and Pakistan, by Regula Queshi
DAVE LAING	225	Phonogram and cultural communication in India, by J. M. Ojha
RICHARD MIDDLETON	229	From Blues to Rock: an Analytical History of Pop Music, by David Hatch and Stephen Millward
JOHN STREET	231	Saturday Night or Sunday Morning? From Arts to Industry – New Forms of Cultural Policy, by Geoff Mulgan and Ken Worpole Music and Society: the Politics of Composition, Performance and Reception, edited by Richard Leppert and Susan McClary
RICHARD MALTBY	233	The American Film Musical, by Rick Altman Studies in Entertainment: Critical Approaches to Mass Culture, edited by Tania Modelski
THOMAS DOHERTY	236	<i>Television's Greatest Hits, Volumes I and II,</i> executive producer Steve Gottlieb
JOHN WHITE	238	The Jazz Handbook, by Barry McRae Jazz: The Essential Companion, by Ian Carr, Digby Fairweather and Brian Priestley
PAUL OLIVER	240	Blues Records, 1943–70: a Selective Discography, by Mike Leadbetter and Neil Slaven
PEKKA GRONOW	243	The Encyclopedic Discography of Victor Record- ings. Pre-Matrix Series [1900–03], compiled by Ted Fagan and William R. Moran The Encyc- lopedic Discography of Victor Recordings. Matrix

		Series: 1 through 4999 [1903–08], compiled by Ted Fagan and William R. Moran Columbia 10 inch Records 1904–30, by Frank Andrews The Edison Phonograph: the British Connection, by Frank Andrews The American 45 and 78 rpm Record Dating Guide, 1940–59, compiled by William R. Daniels Svenska akustiska grammofoninspelningar 1903– 28, by Karleric Liliedahl
WILL STRAW	247	Music video in its contexts: popular music and post-modernism in the 1980s
ROGER WALLIS and Krister Malm	267	Push-pull for the video clip
MARK FENSTER	285	Country music video
KEITH ROE and Monica löfgren	303	Music video use and educational achievement
LAWRENCE GROSSBERG	315	You (still) have to fight for your right to party: music television as billboards of post- modern difference
DAVE LAING	333	Harry Hammond in the V and A
DAVID HORN	333	The Liverpool Institute of Popular Music
SIMON FRITH	335	POMPI
DAVE LAING	337	Reply to Frith on copyright
ALAN DURANT	339	Unheard Melodies: Narrative Film Music, by Claudia Gorbman
DAVE LAING	342	Rocking Round the Clock: Music Television, Post-modernism and Consumer Culture, by E. Ann Kaplan
MICHAEL PICKERING	344	<i>Popular Music and Communication,</i> edited by James Lull
JONATHAN CRANE	348	<i>Psychotic Reactions and Carburettor Dung,</i> by Lester Bang, edited by Greil Marcus <i>The Aesthetics of Rock,</i> by Richard Meltzer
SIMON FRITH	351	Missing in Action: Australian Popular Music, in Perspective, edited by Marcus Breen
ROBERT ORLEDGE	353	<i>Gershwin's Improvisations for Solo Piano,</i> transcribed by Artis Wodehouse
PAUL FRYER	354	<i>James Brown: the Godfather of Soul,</i> by James Brown, with Bruce Tucker
	357	Booklist

#### Continued from inside front cover

**Copying:** This journal is registered with the Copyright Clearance Center, 27 Congress St., Salem, Mass. 01970. Organizations in the USA who are also registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$5.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0261-1430 \$5.00 + 0.00.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge or New York offices of the Cambridge University Press.

**Notes for contributors.** The top (ribbon) copy of the typescript should be submitted. This must be double spaced with margins of at least  $1^{"}$ . Footnotes, bibliographies, appendixes and indented quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. Illustrations should be in the form of black and white glossy prints, ideally measuring  $8'' \times 6''$ . All illustrative material should be numbered and carefully keyed into the typescript. Captions should be typed double spaced on separate sheets.

Bibliographical material. The method of citation is author-date system (Smith 1980, p. 66), which should be given in the text rather than in footnotes; full references should be listed at the end of each article. Abbreviations for the names of periodicals, libraries etc. should not be used without explanation.

For more detailed matters of style please follow the practices of *A Manual of Style*, 12th edn (Chicago: University of Chicago Press, 1969).

Announcing a new journal devoted to opera...



From early 1989 **Cambridge Opera Journal** will be published three times a year. Its editors are ARTHUR GROOS and ROGER PARKER of Cornell University. **Cambridge Opera Journal** covers a wide variety of disciplines, ranging from musicology to literature, theatre, and history. Early issues will include Carolyn Abbate on Tristan; Julian Budden on Puccini's first opera; John Roselli on opera singers and their patrons; Paolo Gallarati on Mozart and da Ponte; and Carl Dahlhaus asks What is a musical drama?

ISSN 0954-5867

- Four to six articles an issue
- An interdisciplinary approach
- Selective reviews of books, recordings and productions
- Commentary section

To order or for further information contact the Journals Publicity Department, Cambridge University Press, Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU (tel: 0223 325806). Readers in

the USA and Canada should write to Cambridge University Press, 32 East 57th St, New York, NY 10022, USA.

