Popular Music

161

Editorial Group

BARBARA BRADBY
SARA COHEN
JAN FAIRLEY
LUCY GREEN (Co-ordinating editor, Articles)

DAVE LAING (Co-ordinating editor, Reviews)
RICHARD MIDDLETON
SARAH THORNTON

International Advisory Editors

John Baily (UK)
Christopher Ballantine (South Africa)
Alf Björnberg (Sweden)
Marcus Breen (Australia)
Simon Frith (UK)
Reebee Garofalo (USA)
Juan Pablo Gonzalez (Chile)
Line Grenier (Canada)
Charles Hamm (USA)
Deborah Pacini Hernandez (USA)

David Horn (UK)
Peter Manuel (USA)
Portia Maultsby (USA)
Toru Mitsui (Japan)
Dave Russell (UK)
Martin Stokes (UK)
Philip Tagg (UK)
Mark Tucker (USA)
Peter Wicke (Germany)

© Cambridge University Press 1997

Popular Music is a multi-disciplinary journal which covers all aspects of 'popular music'. It is published three times a year in January, May and October. Each issue contains substantial articles, shorter topical pieces, news, correspondence and reviews. The editors also welcome polemical pieces for the 'Debate' section of the journal. The October issue includes a Booklist – an annotated bibliography of recent publications in the field of popular music. Contributors should consult the 'Notes' on the inside back cover.

Articles, suggestions for articles and any other material not related to reviews should be sent to Lucy Green, Department of Music, University of London, Institute of Education, 20 Bedford Way, London WC1H 0AL. Material for review should be sent to Dave Laing, School of Design & Media, University of Westminster, Watford Road, Harrow HA1 3TP. Dave Laing also welcomes information about material for inclusion in the Booklist.

Subscriptions *Popular Music* (ISSN 0261-1430) is published three times a year in January, May and October. Three parts form a volume. The subscription price (excluding VAT) of Volume 16 is £62.00 (USA, Canada and Mexico \$103) for institutions; £36.00 (USA, Canada and Mexico \$52) for individuals. Single parts cost £22.00 (USA, Canada and Mexico \$36). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, UK. Orders from the USA, Canada and Mexico should be sent to the Cambridge University Press, Journals Department, 40 West 20th Street, New York, NY 10011–4211, USA. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air.

Claims for missing issues should be made immediately on receipt of the subsequent issue.

Copying This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are also registered with the 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 \$6.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0261-1430/97 \$6.00 + 0.10. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions.

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.

Information on *Popular Music* and all other Cambridge journals can be accessed via http://www.cup.cam.ac.uk/ and in North America via http://www.cup.org/.

Front cover illustration: Baden Powell. Photo by David Redfern, © REDFERNS

VOL. 16 NO. 1

January 1997

Issue Editors: BARBARA BRADBY SARA COHEN

Popular Music

Contents

iii The contributors

		Articles
DAVID TREECE	1	Guns and Roses: bossa nova and Brazil's music of popular protest, 1958–68
JOCELYNE GUILBAULT	31	Interpreting world music: a challenge in theory and practice
DAVE HARKER	45	The wonderful world of IFPI: music industry rhetoric, the critics and the classical marxist critique
COLIN SYMES	81	Beating up the classics: aspects of a compact discourse
ANDREW BENNETT	97	'Going down the pub!': The pub rock scene as a resource for the consumption of popular music
		Middle Eight
ROB STRACHAN	109	New archive collection
SERGE LACASSE	110	IASPM Conference 1996: Popular Music: Aesthetics versus sociology?
	111	International Musicological Society
	112	Open University Conference

112 Call for papers: Popular Music and Society

Reviews

ROBYNN J. STILWELL 115 Putting Popular Music in Its Place by Charles Hamm, Irving Berlin's Early Songs edited by Charles Hamm

ALENKA BARBER-KERSOVAN 119 Rock von Rechts (Rock from the Right) by
Dieter Baacke, Thier Michaela, Grüninger
Christian and Frank Lindemann, Rassimus,
Musik and Gewalt. Ursachen, Entwicklungen,
Folgerungen (Racism, Music and Violence.
Causes, Developments, Consequences) by
Erika Funk-Hennigs and Johannes Jäger,
Tanz den Adolf Hitler. Faschismus in der
populären Kultur (Dance the Adolf Hitler.
Fascism in popular culture) by Georg
Seeßlen

- J. BRADFORD ROBINSON 122 Adorno's Aesthetics of Music by Max Paddison
 - ERIC D. GORDY 124 Notes from Underground: Rock Music
 Counterculture in Russia by Thomas Cushman
 - KEN GELDER 125 Reconstructing Pop/Subculture: Art, Rock, and Andy Warhol by Van M. Cagle
 - GRAEME SMITH 126 'Wasn't That a Time!' Firsthand Accounts of the Folk Music Revival edited by Ronald D.

 Cohen, Ethnomimesis: Folklife and the Representation of Culture by Robert Cantwell, Thirty Years of the Cambridge Folk Festival compiled and edited by Dave Laing and Richard Newman