In the 1970s and early 1980s, a few library researchers and scholars made a case for the importance of public libraries' acquisition of popular music, particularly rock music sound recordings. Their arguments were based on the anticipated historical and cultural importance of obtaining and maintaining a collection of these materials. Little new research in this direction has been performed since then. The question arose as to what, if anything, has changed since this time. This question was answered by examining the compact disc holdings of the Cleveland Public Library, a major research-oriented facility. This examination was accomplished using three discographies of essential rock music titles, as well as recent "Billboard" Top 200 Album charts. The results indicated a strong orientation toward the acquisition of recent releases, with the "Billboard" charts showing the largest percentages of holdings for the system. Meanwhile, the holdings vis-a-vis the essential discographies ran directly opposite the "Billboard" holdings. This implies a program of short-term patron satisfaction by providing current "hits," while disregarding the long-term benefits of a collection based on demonstrated artistic relevance. The discographies of essential rock music are appended. (Contains 28 references.) (Author/MES)
AN EXAMINATION OF ESSENTIAL POPULAR MUSIC COMPACT DISC HOLDINGS AT THE CLEVELAND PUBLIC LIBRARY

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D.P. Wallace

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

A Master's Research Paper submitted to the
Kent State University School of Library and Information Science
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by

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Abstract

In the 1970s and early 1980s, a few library researchers and scholars made a case on the importance of public libraries' acquisition of popular music, particularly "rock" music sound recordings. Their arguments were based on the anticipated historical and cultural importance of obtaining and maintaining a collection of these materials. Little new research in this direction has been performed since then. The question then arose as to what, if anything, has changed since this time?

This question was answered by examining the compact disc holdings of a major research-oriented facility (Cleveland Public Library). This was accomplished using three different discographies of essential rock music titles (*Rolling Stone*’s Essential 200, the ALA’s *A Basic Music Library*, and *Library Journal*’s compilation of titles for librarians based on the Rock and Roll Hall of Fame’s first 101 performing inductees). Recent *Billboard* Top 200 Album charts were also studied.

The results indicated a strong orientation towards the acquisition of recent releases, with the *Billboard* charts showing the largest percentages of holdings for the system. Meanwhile, the holdings vis a vis the essential discographies ran directly opposite the *Billboard* holdings. This implies a program of short-term patron satisfaction by providing current "hits" while disregarding the long-term benefits of a collection based on demonstrated artistic relevance.
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ii
TABLES

Table ................................. Page

1. Distribution of Holdings in Compact Disc Format of the Rolling Stone 200
   by the Cleveland Public Library.................................................................25

2. Distribution of Holdings in Compact Disc Format of the BML3
   by the Cleveland Public Library.................................................................28

3. Distribution of Holdings in Compact Disc Format of Library Journal's Recommended
   Rock and Roll Hall of Fame Inductees Titles by the Cleveland Public Library........31

4. Distribution of Holdings in Compact Disc Format of First 100 Spots of Billboard
   Top 200 Album Charts by the Cleveland Public Library..................................33
CHAPTER 1.
INTRODUCTION

The passage of time brings with it new perspectives on just about everything. It allows one to step back and assess in a historical context what happened and why. Rock and roll music is no exception to this phenomenon. When it first appeared on the musical landscape as an outgrowth and hybridization of black gospel, jazz, blues, American folk, and countless other influences, rock was seen as a “fad” that would eventually pass and fade away. As Rock and Roll Hall of Fame inductee, Neil Young sang quite succinctly and eloquently some twenty years ago, “Hey hey, my my, rock and roll will never die!” It has been nearly fifty years since Alan Freed officially christened this music “Rock and Roll” on his WHK radio show in Cleveland, Ohio...and the beat goes on.

During this period, rock and roll has undergone numerous changes with skeptics consistently being wrong about this music’s “inevitable” demise. “Rock” has become an amorphous umbrella term that includes everything from Elvis Presley and Chuck Berry to the Wu-Tang Clan and Marilyn Manson. This is evidenced simply by checking the genre classifications in any public library. All of these are likely to be classed as “Rock,” yet all are extremely different in sound and aesthetic approach. Although current trends are often looked at as “for the kids” (Hanson, Spice Girls, Backstreet Boys), past trends and styles tend to be reexamined by adults, scholars and laymen alike. Indeed, “Rock and roll is a genre, not simply whatever music is played on the youth market radio stations” at any one time (Lonergan 1998, 70).

A “decent” interval of time will often give popular culture materials such as rock music an aura of respect and esteem (Pymm 1993, 78). The fifteen to twenty year mark seems to be the
point at which unbiased critical evaluation is possible. John Politis agrees, indicating that rock’s
critical coverage in such prestigious publications as the New York Times and Stereo Review led
to its cultural and intellectual acceptability (Politis 1983, 78).

Popular culture theorists and critical reviewers truly began to take notice of rock as a
legitimate form of artistic expression during the Beatles’ creative zenith of the mid-to-late 1960s,
roughly fifteen years (and one generation) beyond Elvis Presley’s reign. For many, the ultimate
form of artistic legitimacy was the opening of the Rock and Roll Hall of Fame and Museum in
Cleveland, Ohio in 1995, which began its planning phase in the mid-1980s, again, twenty years
past those first traces of legitimacy and acceptance (and yet another generation). As Politis
points out, a rock artist will often reach a peak of popularity followed by a period of relative
obscurity for a number of years followed by a resurgence of interest and renewed popularity
along with a new respectability (Politis 1983, 87-88).

Considering that it is “the voice of youth,” this twenty year cycle of acceptance and evaluation
is not surprising. For those adults raised during or involved in a particular period of rock’s
development (which constitutes a majority of the population at this point), the twenty year
milestone allows them to survey how it all affected their own growth and development. The
possibility of pure nostalgia cannot be discounted, either. According to library scholar and
popular culture enthusiast, Gordon Stevenson, nostalgia (popular culture more than five years
old) is big business. Popular culture tends to not be as ephemeral as once thought as it is
reprocessed and repackaged in many formats (Stevenson 1977, 786). In reference to yet another
example of the twenty year legitimacy cycle, Gordon Flagg points out, “Recent compilations of
the era’s [mid-seventies] recordings...suggest that a wave of punk nostalgia is coming [it is here].
This history will help libraries get ready for it” (Flagg 1993, 1760).

Despite all of this popularity, rock music has still been, for the most part, ignored by the scholarly community at large, including librarians. Until it is accepted by this opinionmaking group, “...it will always be treated with bemusement bordering on contempt, as a bastard branch of music that is bound to mercifully fade” (Model 1993, 66). Furthermore, it has “suffered from an inferiority complex based on class,” according to Colin Larkin, whose recent editorial work on The Guinness Encyclopedia of Popular Music has gone far to dispute this claim. In order to be taken as a legitimate field of scholarly research, according to Larkin, rock music must first establish its credentials. The Guinness Encyclopedia works hard to reach this goal. Although geared towards all forms of popular music of the twentieth century, this phenomenal four-volume work’s main strength is its emphasis on music of the last half of the century, the rock era. Larkin goes on to question why rock music should not be allowed to stand next to older, “established” forms of music. F. Peter Model poses a similar query, asking why rock and roll cannot take its place next to ragtime and other similar genres in the field of popular music research. Johann Sebastian Bach scholar and noted archivist, Otto L. Bettmann, concurs, “...if old Bach were alive today, he’d be scoring rock ‘n’ roll” (Model 1993, 66). “Like a fine claret, popular music now has age on its side” (Larkin 1992, 15).

Arguments have been made both in favor of libraries’ collecting the actual recordings of rock and roll music (Pymm 1993; Pymm 1991; Cooper 1985; Politis 1983; Hoffmann 1974) and the literature about it (Genoni 1994; Pymm 1991). Generally, public libraries seem to be doing a credible job collecting literature on the subject of rock and roll. This is undoubtedly due to the profession’s (still) dominant orientation towards the printed word. Recent additions to the
printed scholarly canon, such as the aforementioned *Guinness Encyclopedia* (1992), Michael Erlewine’s *All Music Guide to Rock*, 2nd Ed. (1997), and Jeffery Gatten’s *Rock Music Scholarship* (1995) have made monographs on this subject hard to ignore. Only the most conservative (and scholarly ineffective) institutions could dispute the value and importance of any of these critically acclaimed works.

But what of the actual recorded artifacts upon which these works are based? “A fad diet book slapped together for a fast dollar will almost always get favor over a critically applauded recorded work of art. When [library] budgets are tight, rock is a ‘frill,’ but not mysteries or light fiction” (Politis 1983, 84). Nonverbal art forms have traditionally been given the short shift in terms of appropriation of all funds and attention, due primarily to the favor of the printed word (Hagen 1972, 29). Further, “AV collections [of which compact discs are a part] may suffer when librarians with print-only orientations continue to do the selecting” (Oder 1998, 30). However, this cannot diminish the value of, say, a song by the Rolling Stones which may convey as much emotional impact as, say, a poem by Emily Dickinson. Rock music relies on sounds and textures to communicate its message and is just as valid and important to a generation as the writings of an Ernest Hemingway or F. Scott Fitzgerald were to theirs, therefore “library users of the current generation should have equal access to their most important works [of rock music]” (Politis 1983, 84). Interestingly, these three similar observations were made over a span of over twenty-five years. The question therefore arises, what, if anything, has changed in that quarter-century in regards to popular music collections in public libraries?

Historically, the acquisition of prerecorded popular music discs is rarely given more than secondary attention in public libraries (Hoffmann 1974, 26). This reinforces Larkin’s
observation above; rock music collections serve basically as entertainment for the kids (and maybe a few adults). They hardly should be considered for serious scholarly research or investigation. Consequently, it is asserted, many titles which were once purchased on vinyl records or cassette tapes (if bothered to be acquired at all) have not been upgraded to the newer format of the compact disc, even though the CD version is often superior to the original. Sound quality is usually clearer and more vivid; packaging improved with the addition of critical essays, lyric sheets, photographs, and general memorabilia on the artist or time period not necessarily included in earlier original vinyl editions, thereby enhancing its value to the overall library collection. Imagine a public library collection that failed to update in a new format or replace a worn copy of a print classic by William Shakespeare or Charles Dickens. Or one that deemed Beethoven or Mozart not quite significant enough to update from the vinyl record format to the compact disc format. An absurd scenario to be sure, but one that appears to be taking place for the likes of Buddy Holly and Pink Floyd.

Public libraries are the primary chroniclers of contemporary events for future generations, as well as the gatekeepers of information dissemination. “In an era characterized by the proliferation of non-book materials on a widespread scale, few, if any of the audio-visual media can match the spectacular strides which have been made by the popular music phono-record. Given this fact, it would seem a foregone conclusion that increased open-mindedness and foresight in the planning of phono-record collections are necessary” (Hoffmann 1974, 26). This was written some twenty-five years ago by library scholar, Frank Hoffmann, as a plea to public librarians on the importance and value of the development of popular music, especially rock music, collections in lieu of the demographic and social changes taking place in the United States.
at the time. Substitute "compact disc" for "phono-record" and it could easily be written today, as his argument remains valid. Hoffmann goes on in his 1974 *Southeastern Librarian* article to question a library's decision not to purchase a certain book with the appropriate "artistic merit" which outsold its nearest competitors by a significant margin. Nonetheless, this is precisely what libraries are doing with their music collections. An even moderately successful popular recording will often outsell the most successful classical recording as much as ten-to-one or even more. The library would most likely purchase the book, yet ignore the popular recorded piece and probably acquire the classical piece (Hoffmann 1974, 26). Of course, there was once a time when such classic writers as Charles Dickens were ignored by libraries as "low culture," also (Tarakin 1983, 126).

Fortunately, the library profession has moved beyond the time when a basic discography of essential library recordings for the "average record library" includes no popular recordings (unless one considers the work of Gilbert & Sullivan or Vaughn Williams--so called "light" classical composers--popular), as does Joan Pemberton Smith's "Basic Stock List" of phonograph records for public libraries from nearly thirty years ago (Smith 1970, 162-75). Or has it? Despite advancements in critical acceptance of popular music in general and rock music specifically, public libraries have been slow to update their collections to a level of contemporary historical relevance. Classical music (by 99 percent of surveyed libraries) and Broadway show tunes (by 91 percent of surveyed libraries) are still more likely to be acquired than the more-popular-with-the-patron classic rock title, according to a recent *Library Journal* study (Oder 1998, 32-33). Recent popular hits can readily be found, yet classics of the genre often cannot. As recordings wear out or are otherwise removed from the collection, they rarely seem to be
replaced. Indeed, potential theft of the materials seems to influence librarians’ decisions to acquire (or, ultimately, not acquire) certain kinds of music, “I tend not to buy what I think is going to walk out of here” is how one librarian put it, those usually being styles popular with teens (Oder 1998, 32).

Popular culture institutions such as Rolling Stone have published several record guides and essential retrospective discographies. The Trouser Press, a popular music publication of the punk/new wave era of the mid-1970s, has published five editions of its record guide, the latest emphasizing only recordings of the 1990s. The aforementioned All Music Guide to Rock, 2\textsuperscript{nd}, is also available. All of these are widely considered the best in the field and most are found on the shelves of the typical public library, yet the music critiqued within probably is not. This disputes one librarian’s lament of a general lack of selection tools available to distinguish the good from the bad for a library’s popular music collection (Oder 1998, 33), further evidence of the profession’s general lack of knowledge on the subject. This librarian (and many others in the profession, apparently) appears to be unaware of the ALA’s recent (1997) publishing of A Basic Music Library: Essential Scores and Sound Recordings, 3\textsuperscript{rd} Ed. (BML3), one of the first librarian-oriented tools for the selection of all types of recordings, from Western Classical Music to Traditional World Folk to Rap. It provides a suggested basic core collection of music for all libraries, from the smallest rural library to the largest urban research facility. Library Journal has also published a helpful guide to all forms of media available on inductees into the Rock and Roll Hall of Fame and Museum (through 1995) (Annichiarico 1995, 32-36).

As Jeanette Casey and Kathryn Taylor point out, an entire user group may be left behind in a continued emphasis on “dead white male Western European” composers in most libraries'
recorded music collections. They go on to surmise, "...the [American] melting pot has changed to a salad bowl," and the Western European influence is no longer necessarily the dominant one (Casey and Taylor 1995, 6-9). Although the importance and value of a solid, well-balanced classical collection cannot be denied, as public libraries move forward with the changing needs and desires of their constituencies, other forms of musical expression should also be looked at for future collection development prospects (Hoffmann 1974, 26-27). It is hard to believe that each of these statements was made twenty years apart.

Interestingly, as alluded to earlier, the latest popular hits (within the last six months) are often found regardless of their long-term artistic merit, yet those more significant popular recordings withstanding the test of time (more than five years) are not. As demonstrated by its forty-plus years of existence, rock music is most likely to be with us for the foreseeable future. And yes, much of it (like much of any art form) could be considered "junk." "Only when the tentative efforts of early artists have been subjected to natural selection and the successful strains propagated through purchase and play, will there develop a traceable set of remains, a fossil record, if you will" (Lonergan 1998, 65-66). Those pieces that have remained relevant and/or those which have effectively encapsulated a time period deserve a spot in the public library collection if for no other reason than their historical and scholarly value. Further, "...the history of the music is, for better or worse, passed on through recordings" (Erlewine 1997, xiii).

Without the recorded artifacts, the history is destined to be lost forever.

**Purpose of the Study**

The purpose of this study is to examine a major Ohio public library compact disc collection in terms of its holdings of popular music titles, concentrating on, but not limited to the broadly
defined genre of rock music. Has there been much change in the quarter century since Frank Hoffmann’s well-conceived argument for the integration of rock music discs into the public library? Are the classics of the genre being collected? Is there an attempt made to replace old, worn out copies of works originally owned on LP or cassette (or even those compact discs which have been damaged)? Are there patterns as to what titles and artists are collected? The Rolling Stone list, the BML3 list, and the Library Journal list upon which the study is based cover all periods and styles of the genre’s development. Is there a connection between time period and/or style of collection development concentration? Is there an emphasis on collecting only current hits, such as those found on the Billboard weekly sales and airplay charts?

**Limitations of the Study**

This study will be limited to the Cleveland Public Library. Findings are not necessarily indicative of all public libraries.

**Definition of Terms**

*Billboard*--The weekly newspaper publication considered “the Bible” of the recorded music industry. Publishes various weekly sales and airplay charts which are an accurate barometer of what is happening in the industry. Both its charts and reviews are widely used by librarians as selection tools for non-book media.

*Box Set*--A multi-disc set, often covering an entire career or developmental period of a specific artist, record label, or movement.

*Compact Disc (CD)*--Current format of choice for most patrons of prerecorded music. The CD came into its own in the mid-1980s, replacing most other forms of musical sound recordings (the LP and cassette tape).
Compilation--A collection of music which brings together the work of several different artists, usually bound by a single unifying theme, also known as an anthology.

Rack Sales--Prerecorded music sold through a non-entertainment oriented merchant, such as K-Mart or WalMart.

Reissue--A piece of music, often considered a classic, or one otherwise deemed worthy of being made available to the public for a second (or third) time.

Rock Music--An extremely broad term applied to most forms of popular music from the mid-1950s to the present. Sub-genres falling under this umbrella term may include Rhythm & Blues, Soul, Rap, or Country Western.

Rolling Stone--The popular culture bi-weekly magazine which began publication in 1967; considered one of the preeminent collection development tools for librarians in the area of rock music. The magazine has published several well respected “best of” lists over the years including the “100 Greatest Albums of the 80s,” “100 Best Albums of the Last Twenty Years [1967-1987],” and the “Rolling Stone 200-The Essential Rock Collection.”

SoundScan--The independent reporting agency that provides the data upon which Billboard’s sales charts are based.

Soundtrack--A collection of music, often a compilation of various artists, performing music either featured in or inspired by a specific motion picture.

Vinyl Record (LP)--Format of choice for prerecorded music prior to the advent of the compact disc in the early 1980s.
CHAPTER 2.
REVIEW OF THE LITERATURE

Popular music, rock and roll music in particular, despite its growing stature in intellectual importance, has largely been ignored in the library literature (Cooper 1981, 228). A brief search using the Wilson Library Literature database today confirms this observation made nearly twenty years ago. Despite a strong hundred year existence, recorded music in general has not been accorded the respect given the printed word. Rock music plays a major role in today’s society; it therefore behooves librarians, the keepers of society’s history, to consider its place in their collections (Pymm 1993, 78). Little, though, seems to have been written in reference to this aspect of popular culture vis a vis public libraries.

The debate over “serious” versus “popular” music is not new (Larkin 1992, 9). Public libraries and librarians have struggled with the issue of collecting “serious” versus “popular” materials practically since the beginning of the profession. Few public libraries would argue the importance of collecting classics by the so-called masters (Twain or Bach). A debate is generated on the addition of recent classics by new masters (Angelou or the Sex Pistols). In an issue of the Drexel Library Quarterly devoted to the treatment of popular music recordings in the library over fifteen years ago, Tim LaBorie argues both on behalf of popular music materials providing entertainment and intellectual benefits (LaBorie 1983, 1). And what about public taste? In terms of print materials, Nora Rawlinson argues to “Give ‘Em What They Want!” She defends the acquisition of popular materials if for no other reason than it is (should) be the public library’s specialty. Further, since they are funded by the taxpayers’ money, the public library should respond to the taxpayers’ requests (Rawlinson 1981, 2188-90). An equitable balance can be found between the two disparate views of “serious” versus “popular.”
Recorded popular music materials should not be any different. Barbara Hagist proposed one of the earliest arguments in this direction some thirty years ago. Her conclusions, like Rawlinson’s thirteen years later, are based on the needs of the patrons. Since librarians are the paid servants of the people, they should respond to the interests of their patrons in the most efficient way possible. Personal preferences and biases toward their own musical tastes should not play a role in selection. Further, instead of the negative light often cast upon the collection of popular materials and their erosion of the budget for more “serious” materials, librarians should view the addition of such new materials as an opportunity to attract new users to the library (Hagist 1968, 518-520). Indeed, the addition of the Internet into libraries the last few years has garnered most of the attention, but it has been the addition of popular audio-visual materials that has pulled in new patrons and raised community awareness (Oder 1998, 30).

Gordon Stevenson is a strong proponent of popular culture materials, including rock music, in the library. It is a legitimate and important library resource, yet due to real or imagined consequences or a generally perceived lack of intellectual content, most of these materials are ignored by librarians. This derails one of the librarian’s most vital functions, constructing and preserving a society’s collective memory, not to mention future research data for patron use. “Artistic and literary merit” have little to do with the validity of research data (Stevenson 1977, 779-785). R. Neil Fulghum concurs. He believes that as much as possible should be preserved and archived for future generations. We should then let future scholars sift through and determine what is essential to chronicling the evolution of our society, as “what was once mass produced is now frequently the scarcest and most coveted” (Fulghum 1992, 201).

Yet another interesting argument is posed by Carlos Hagen. He points to an unfortunate
corollary to this elitism often displayed by librarians in regard to popular recorded materials: The lack of foresight on the future availability of these materials (Hagen 1972, 49-50). Although less of a problem today than twenty-five years ago, recorded materials, especially reissues of classic rock and roll works on compact discs, are available for a limited time. Once they have gone out of print, the library is left with two options, do without—a disservice to the patron’s needs—or pay a higher price to an out-of-print dealer—a needless waste of the patron’s tax dollars. Doing without seems to be the typical library response, according to John Politis. He found that although it is relatively easy for a researcher to find the out of print work of a significant poet or playwright in a large library, it is often impossible to find the out of print recorded work of a similarly esteemed rock innovator (Politis 1983, 83).

Frank Hoffmann goes on to defend the collection building of these materials based on their historical and sociological significance. If an album is no longer available for public purchase, the only place a patron might be able to turn to for a copy is the library (Hoffmann 1974, 27-29). Noted popular culture theorist, B. Lee Cooper, agrees with this argument, “Rock songs are pieces of oral history. Just as written accounts that attempt to communicate personal reactions to political ideas and social events are inevitably incomplete, so too, contemporary recordings contain only partial visions of United States history” (Cooper 1985, 596). Combined with other media, though, a more complete picture is formed.

Those librarians fearful of misuse by patrons of the materials (a problem lessened considerably by the superior durability of the CD over the LP) might consider the establishment of a non-circulating archival music collection (Hoffmann 1974, 28; Tarakin 1983, 129). Hoffmann advocates the institution of informal training sessions on the care of discs and the
enforcement of stringent controls on those items that do circulate, basically diffusing arguments from librarians on the non-collection of said materials. Also, the practical value of a well-balanced archival popular music collection can be as valuable to a library as high circulation figures, he believes. Some benefits include the enlightenment of area patrons on the subject, the prestige associated with such a collection, and the positive publicity and civic pride connected with the collection (translation--increased funding and support) (Hoffmann 1974, 27-29). None of these arguments should be lost on a large research-oriented facility such as the Cleveland Public Library, with its physical and spiritual proximity to the Rock and Roll Hall of Fame and Museum (a facility with no library or archives planned into the next millennium).

Those library systems which do actively collect rock music (most collect popular music materials to some degree) often concentrate on current releases rather than retrospective titles, perhaps unknowingly displaying a bias towards the "inferiority" of the art form by collecting the current favorites for "entertainment" purposes, not actual historical value. Furthermore, the Chuck Berry and Little Richard releases considered "junk" in the 50s are in more demand now than many of the show tunes and other so-called "popular" titles acquired by libraries at the time (Politis 1983, 86). Nevertheless, Norman Oder found classical and show tunes to still top most libraries' music collection acquisition lists (Oder 1998, 32). Sheldon Lewis Tarakin's investigation of several published library acquisition policies found the words "ephemeral" and "sparingly [purchased]" in regards to the development of popular music collections, these same institutions going to great lengths to acquire and develop classical music collections (Tarakin 1983, 126-27). Bob Pymm found rock music specifically featured rarely, if at all, in any library or sound archive collection development policy (Pymm 1993, 79). Meanwhile, Politis found, in
an informal examination, a significant number of rock artists from the 1950s to be still available and in print (usually via reissue) versus a number of similarly best-selling fiction writers from the same period to be out of print; a testament to rock music’s relative durability. Yet the out of print book by the fiction writer is more likely to be found in the library than the in print compact disc by the rock and roll artist (Politis 1983, 86). Clark and Lineham, in their survey of popular music collections in British public libraries, found rock music quite well covered due to “the efforts of the public library service to respond to user demand” (Clark and Lineham 1987, 32).

Are American public libraries responding to their users’ demands? That demand is no longer necessarily just classical music (Casey and Taylor 1995, 8-9). And there is no reason to believe American public library users’ needs to be significantly different from British public library users’ needs.

The preceding literature review confirms this researcher’s premise that there is a need for an updating of current library practices in this area. Emphasizing studies dating back 30 years and more was not this researcher’s choice or original intent; it is virtually all that is currently available. Although a few studies were performed in the mid-1970s (a period following rock and roll’s first flirtations with legitimacy and a first generation’s coming of age), most notably work by Frank Hoffmann, little has been done in the last quarter century, save for a few voices in the wilderness, especially that of Bob Pymm. His passionate comments, studies, and arguments on the subject leave this researcher with a feeling of hope that all is not lost for this most important component of contemporary popular culture studies in our public libraries of tomorrow. The work of John Politis and Sheldon Lewis Tarakin of the mid-1980s also provides an inspiration, as does Jeanette Casey and Kathryn Taylor’s study on music library users from
1995. Norman Oder’s recent *Library Journal* piece could have been written 25 years ago by Carlos Hagen or Frank Hoffmann. It is hoped that the results of this researcher’s studies will enlighten and possibly alarm the profession to taking a more “serious” approach to “popular” rock and roll music materials.
CHAPTER 3.
METHODOLOGY

The methodology employed for this study is a collection evaluation based on three separate published standard discographies and a sampling of album sales charts from the Billboard weekly entertainment newspaper. The study is limited to those recordings on compact disc (versus vinyl LP's, audio cassettes, or other media sources), as the CD is the most popular format available and the one most likely to be available for the foreseeable future. Exceptions to this format criterion are those recordings not available in the compact disc format. These are indicated as necessary.

The first discography is taken from Rolling Stone magazine's listing of “The Rolling Stone 200: The Essential Rock Collection,” originally printed in the bi-weekly’s May 15, 1997 edition. This annotated discography covers works released in all five decades of the rock era, from the 50s through the 90s. As Rolling Stone is widely regarded as an excellent layman’s guide to current trends in music, as well as indispensable as a librarian’s selection tool for popular music, this particular listing seemed to be a logical choice of discography to consult. Further, it is one of the few manageable (less than book length) discographies published on the subject. This list, as with any critically-minded bibliography or discography, is subjective. However, as Rolling Stone editor, Jann S. Wenner, states in the article’s introduction, “This is not a critics’ or fans’ poll, nor is it a document of the most popular albums of all time. It is an attempt to define a [home] CD library that offers a complete portrait of what rock & roll has been and what it has become” (Wenner 1997, 46). The magazine assembled a panel of respected experts in the field of rock criticism to compile the list, including Rock & Roll Hall of Fame and Museum chief curator, James Henke, among others. The definition of the genesis of the rock era was the emergence of
Elvis Presley as an artist in the mid-1950s. The criteria for a work's inclusion were its inherent quality, impact, and significance. In the end, 200 titles were agreed upon, roughly arranged by decade, although dates were somewhat flexible based on a particular artist's or selection's primary year of impact. Again, the emphasis on this list is the home music library, consequently important features to librarians were not included, most notably catalog numbers for the items.

The second discography to consult for this study is *A Basic Music Library: Essential Scores and Sound Recordings*, 3rd Ed. (BML3), published by the Music Library Association division of the American Library Association and including on its editorial board, the Cleveland Public Library's William E. Anderson. This 1997 buying guide designed by librarians for librarians includes some 7,000 recordings and more than 3,000 scores. It is the first to include both of these related media together and in the area of popular music provides a tremendous leap forward in the legitimizing of the subject. The three genre areas to be looked at within the BML3 for the purposes of this study will be the Rhythm & Blues/Soul, Rap, and Rock classifications, which combined includes over 800 titles. Each section contains a listing of essential recordings necessary to form a well-rounded, balanced collection in that genre. Further, recordings are marked with two asterisks (**)(the smallest, most selective collection, suited for the smallest public libraries, comprising roughly ten percent of the entries), one asterisk (*) (for mid-size collections, suited for medium-size public libraries; combined with the two-asterisk items, comprising about forty percent of the entries), or no asterisk (the most comprehensive, suited for larger metropolitan public libraries; combined with the one- and two-asterisk citations, comprising all citations). As the Cleveland Public Library fits the criteria for a large metropolitan system, all titles within each appropriate genre classification will be examined for
holdings for the purposes of this study.

Most of the titles listed in the BML3 are in print and readily available on compact disc from the usual library-oriented distributors. Those titles not in print or not available in the CD format were not be considered for this study. The arrangement of the selections in the BML3 is alphabetical by artist within a genre, somewhat different from the Rolling Stone's (roughly) chronological/alphabetical arrangement. Record labels and catalog numbers are included for each entry for ordering purposes. The breakdown of titles within the three genres examined are as follows:

Rhythm & Blues/Soul--73 anthologies; 237 individual artist or group titles
Rap--8 anthologies; 36 individual artist or group titles
Rock--59 anthologies; 408 individual artist or group titles.

A grand total of 821 individual titles from the BML3 are examined. For this study, the Rap artists/titles are considered to lie within the Rhythm & Blues/Soul genre.

A third discography included in this study is based on a listing of the first 101 performing artists inducted into the Rock & Roll Hall of Fame and Museum in Cleveland, Ohio. The list, originally published in the November 15, 1995 edition of Library Journal, was meant to help "librarians choose among the gamut of options in music and pop culture collecting" (Annichiarico 1995, 32). The list offers one essential in-print (at the time) recording for each musician inducted into the Hall of Fame. For the most important artists, that choice is usually a boxed set. Considering the cost of these multi-disc collections, a single CD alternative is listed for those libraries on a limited budget, a welcome difference from the BML3 list. The alphabetical by artist discography listings include the title, label, label order number, number of
discs (if a multi-disc set), and the list price of the item (also if a multi-disc set).

Finally, the top one hundred spots of the weekly *Billboard 200* album charts are examined quarterly over the period of one year, beginning with the October 18, 1997 chart, followed by the January 17, 1998 chart, the April 18, 1998 chart, and the July 18, 1998 chart. These charts, compiled, collected, and reported by SoundScan, accurately demonstrate what the retail buying public is currently interested in. They are nationally compiled from a statistically relevant sample of retail stores, as well as rack sales and therefore are not necessarily indicative of what is "artistically" or "intrinsically" valuable to a public library's collection over an extended period of time. However, as they are likely to reflect patron taste and requests (and consequently, a valuable selection tool for librarians), they are considered for this study. *Billboard* is often cited by librarians as one of the premiere sources for information on current releases.

The rationale for examining these four very different discographies/charts is for the researcher to get an as complete as possible picture of the Cleveland Public Library's holdings in the area of prerecorded popular music and to get a picture of where the library is headed with its collection. All four are excellent selection tools for the library, yet each offers a unique perspective on the collection. The *Rolling Stone* discography is the basis for a medium-sized, well-conceived home collection of CDs that provides the layman with a financially affordable, well-rounded music library. At over 800 titles, the BML3 discography is obviously more in-depth; it gives a core collection of materials essential to a well-rounded music library within a public library setting. Some of the selected titles on this list are not necessarily as well known (popular) to the layman, however are just as essential to the patrons' gaining a comprehensive portrait of the subject. The *Library Journal* listing tends more towards "greatest hits" collections and anthologies and offers
(when possible) alternatives to the often pricey boxed sets. A little over half of the *Rolling Stone* titles overlap with those on the BML3 list, while 129 of its 145 represented artists do. Twelve of the *Library Journal* titles overlap with *Rolling Stone*, while 48 duplicate the BML3, less than half of all represented titles. Only five titles are shared by all three discographies.

The breadth of the BML3 discography makes it unlikely that a majority of the titles would appeal to everyone. The artist/title selection is geared more towards a scholarly orientation. The *Rolling Stone* list’s titles are designed to appeal to the average rock music buyer. The *Library Journal* selection is designed to provide the librarian with a simple introductory selection on the subject and one which appeals to patrons as well.

The *Billboard* charts examined are based entirely on current sales data. No critical assessment is involved in their creation. Due to the “currentness” of these charts and this lack of critical relevance, the *Billboard* charts are analyzed separately from the other three sources. Looking at these provides the researcher with information on whether the library is developing the collection more based on current trends than based on retrospective artistic importance.

The Cleveland Public Library’s online catalog is examined for holdings on all of the titles, a total of over 1,500 searches not discounting title overlap. Although according to CPL’s collection development policies, a branch library can hold a particular title only if it is held at the main (downtown) facility, due to various reasons, a branch may hold a title not owned downtown. Transferring between branches and the Main Library is not a problem. Therefore, a title will be considered as a holding if it is readily available *anywhere* in CPL’s system. However, although CPL is part of the CLEVNET system for sharing resources, audio-visual materials are not always part of this resource sharing for all participating libraries within
CLEVNET. Because of this, titles owned by other CLEVNET agencies, but not CPL, will not be considered a holding. Since *LJ* offers alternative selections for some artists, if only one of the suggested titles is held by the library, it will be considered a holding.

The data from the investigation will be analyzed to determine if there are any patterns as to what titles are held. Has Frank Hoffmann's argument been taken seriously after all these years? Is the Cleveland Public Library system, one of the state's major research facilities, acquiring these essential classic titles? Or are they concentrating on current titles (such as those from the *Billboard* charts) only? Budgets for AV materials are growing at an average of 53 percent versus 36 percent for general materials' budgets over the last five years (Oder 1998, 30). How is this money being spent? Is there a correlation between the age of the title (or artist) and whether it is held? For example, are more titles/artists from the era of the fifties held than the nineties era, or vice versa?
Data for this study was collected over a five month time period, from June 1998 through October 1998, via the Cleveland Public Library’s online catalog system. All searches were conducted as close together as possible as titles are constantly being added to and removed from the collection. It should also be noted that during this time period (and beyond), CPL was in the process of ordering many new titles and putting together an “opening day” collection in anticipation of the grand reopening of the library’s remodeled Walker and Weeks Wing in Spring 1999.

Four reasons are given for acquisitions of audio recordings in the “Materials Selection for Main Library” section of the Cleveland Public Library collection development manual:

- To supplement, and complement the print and other non-print materials in all subject fields with a broad spectrum of sound materials.
- To provide material which can be acquired and appreciated in audio form only.
- To provide information which should be heard, rather than read, in order to be meaningful.
- To provide entertainment, education, cultural enrichment and an aesthetic experience through sound.

In addition to the library’s general criteria for selection of all materials, special considerations for recordings include:

- Intrinsic value of the recording.
- Quality of the performance of orchestra, soloist, conductor, or quality of the speaking voice.
- Technical quality of the recording, fidelity of tone and voice.
- The importance and significance of the recording artist, conductor, soloist, orchestra, or
Interestingly, in CPL's definition of "audio recordings," mention was made of both the audiocassette format and the phonodisc (LP) format. The audiocassette format, as of 1998, is beginning to be (slowly) phased out of CPL's collection, while the LP format had many years ago been purged from the collection. Oddly, no mention was made of the compact disc format, the preeminent format in musical sound recordings today. It is assumed that this was a minor (insignificant?) oversight on the part of the library in its update of its collection development policies of these materials. Or it could signify a more pressing failure on the part of the library in its approach to this media. Research results elaborated upon below suggest a somewhat larger failure, that of not quite keeping up with the changes in this media. Also, no mention was made in the collection development policy in regards to specific genres to be added to the collection. It is therefore unclear as to what determines which titles get added to the collection.

Titles from the *Rolling Stone* list were analyzed first. The results are illustrated in Table 1. Of the 200 titles from this "essential" listing, only 25 were available on compact disc in CPL's collection, a mere 12 percent of the total. An additional 41 titles (20 percent) were classified as "missing" or "charged out/assumed lost," indicating they were at some point in the recent past available to the patron through the CPL system. Combined, these titles represent a slightly improved 32 percent (66) of the 200 titles critiqued in the discography.

Twenty of the *Rolling Stone* titles were classified as being from the era of the 1950s; 14 of those were from the category of "Rock" and six from "Rhythm & Blues." CPL held a total of six (30 percent) of these 1950s titles, four from rock and two from R & B. None were indicated to be classified in the catalog as "missing."
Table 1.

Distribution of Holdings in Compact Disc Format of the
Rolling Stone 200 by the Cleveland Public Library
(n=200)

All Titles

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By Genre

Rock

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<td>1990s</td>
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R&B

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<td>1990s</td>
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<td>1</td>
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<tr>
<td>Totals</td>
<td>44</td>
<td>5</td>
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Sixty-one titles were relegated to the period of 1960s, 52 considered Rock, nine considered R&B. CPL's catalog indicated holdings of 11 (18 percent) of these titles. By genre, Cleveland held nine of those 1960s titles classed as Rock, two classed as R&B. Those indicated as "missing" from the library's holdings were significant, 15 of the Rock titles and four of the R&B titles. Combining on hand holdings with those missing (and at one time available through the system) suggests that 49 percent, or 30 of the titles of the sixties were at one time available through CPL.

The era of the seventies represented the largest chunk of Rolling Stone titles, yet matched the eighties for the smallest percentage of CPL holdings. Five of 63 suggested seventies titles (eight percent) were actually held by the library, four of 48 Rock and one of 15 R&B. Nine titles were missing, representing a combined percentage of 22 percent of 1970s titles presently owned or at one time owned by the system.

The percentages for the eighties mirrored those of the seventies. The library held three of the 40 suggested titles from this era, eight percent, and all were from the Rock genre. Six, or 15 percent of the titles were missing, a combined percentage of 23 percent of eighties titles.

Of the 16 suggested titles from the nineties, CPL held none. However, seven of them were indicated to be missing, nearly half; they were at one time available through the system. This could imply a bias towards more current releases, as well as the volatility of those releases; the current releases being acquired due to patrons' demands and disappearing due to excessive patrons' use without being purged from the OPAC.

Disregarding decades and just examining genres indicated little difference between Rock and R&B titles. The library held 13 percent of Rock and nine percent of R&B, while 20 percent
Rock and 23 percent R&B were missing or lost. The combined percentages were 33 and 32, respectively, of the *Rolling Stone* titles.

The next set of titles analyzed were from the ALA’s **Basic Music Library** (BML3), “Rhythm and Blues, Soul, and Rap” and “Rock” sections. These numbers are represented in Table 2. Of 821 BML3 recommended titles, the Cleveland Public Library held 140, or seventeen percent, a slightly better performance than on the *Rolling Stone* list. An additional 111 were classed as missing from the collection, creating a combined 31 percent of all suggested titles, implying that nearly a third of the titles are or were available at one time in the recent past. The overall performance on this “professionally oriented” discography was, then, roughly the same as with the “layman’s” *Rolling Stone* list. The percentages within eras and genres varied considerably, though.

For the era of the fifties, CPL held 18 of a possible 121 essential titles (15 percent), with an additional six titles (five percent) missing. Combined, CPL had 24, or 20 percent of all BML3 recommended titles from the fifties. By genre, the library held ten Rock titles (24 percent) of BML3’s 42 and eight R&B selections (ten percent) of BML3’s 79. Twelve percent (five) of the Rock titles were missing, compared with one percent (one) of the R&B titles from the fifties.

The sixties era was the largest within the BML3 for number of titles, 258 of them. In all, CPL held 52, or 20 percent of them. An additional 30 (12 percent) were missing from the collection, making for a combined percentage of 32 percent (82 titles). By genre, the library had 28 percent (40) of those titles within the parameters of Rock available from this era, with an additional 14 percent (21) missing. The combined percentage was 42 percent (61). R&B percentages were roughly half of those of Rock, at 11 percent (12) available and eight percent (nine) missing.
Table 2.

Distribution of Holdings in Compact Disc Format of the BML3 by the Cleveland Public Library
(n=821)

All Titles

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<td>%</td>
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<td>135 17</td>
<td>116 14</td>
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By Genre

Rock

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<td>10 50</td>
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<tr>
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<td>468</td>
<td>95 20</td>
<td>73 16</td>
<td>168 36</td>
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R&B

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<td>353</td>
<td>40 11</td>
<td>43 12</td>
<td>83 23</td>
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Combining holdings with those titles missing yields 19 percent (21).

Of the 252 BML3 suggested titles from the seventies, Cleveland held 46 (18 percent) and had nearly as many, 40 (16 percent), missing. The breakdown of owned titles by genre was 29 of those 46 belonging in Rock versus 17, which were R&B, representing fairly even (19 percent and 18 percent, respectively) percentages of the recommended titles. However, an additional 22 percent (21 titles) of the R&B titles were indicated in the catalog as missing, nearly twice the 12 percent (19 titles) of Rock titles missing from the collection of BML3 seventies titles.

The BML3 recommended 148 titles from the 1980s. CPL held 16 (11 percent) of these with 25 more (17 percent) missing. Combined, 28 percent (41) of all eighties titles were accounted for. Only one (two percent) of the holdings from this period was from the R&B category. Eighteen percent (19) of the Rock titles were missing and 14 percent (six) of the R&B releases were missing. Combined percentages included 32 percent (34) of Rock titles accounted for and 16 percent (seven) of R&B titles accounted for.

As with the Rolling Stone 200 listing, the nineties era again accounted for the smallest percentage of actual holdings and largest percentage of missing selections of recommended BML3 titles. Three of 41 suggested titles (seven percent) were owned by the library; an additional 15 (36 percent) were missing. Combined, then, 43 percent (18 titles) were accounted for. By genre, only one Rock title (five percent) was available, with nine (45 percent) missing. In R&B, ten percent (two) of the suggested titles were actually available, with 28 percent (six titles) missing.

Disregarding time periods, 95 of 467 recommended Rock titles (20 percent) and 40 of 354 R&B titles (11 percent) were available. An additional 16 percent (73) of Rock titles and 12
percent (43) of R&B titles were missing from the collection. Combining both genres and again looking at time periods, percentages of missing titles indicate a clear pattern, rising from five percent (six) of those from the fifties through 36 percent (15) of those from the nineties.

The final discography examined was the *Library Journal* list published to assist librarians in choosing selections from the first 101 performing inductees of the Rock and Roll Hall of Fame. The results are illustrated in Table 3. Twenty-nine of the 101 recommended selections (29 percent) were owned by the library, by far the best showing among the three lists. The percentage of missing titles (13 percent) was the smallest of the three. Because it included only Hall of Fame inductees, no titles were represented from the eighties or nineties. This could account for the list’s relatively strong showing in terms of holdings for the library, as the works from these later periods represented on the *Rolling Stone* and BML3 lists tended to be the ones most likely missing.

CPL held 17 (34 percent) of titles from the fifties with four (eight percent) missing. Nine rock titles (43 percent) were on hand, while eight R&B selections (28 percent) were available, according to the OPAC. Three Rock titles (14 percent) and one R&B title (three percent) were indicated to be missing. Combined, then, 42 percent (21) of the titles from the fifties were accounted for at CPL. By genre, 57 percent (12) Rock titles and 31 percent (nine) R&B titles were accounted for through the system.

The library held eight (21 percent) of the recommended selections from the era of the 1960s. Seven (18 percent) were missing. By genre, Cleveland had five of 19 suggested Rock titles (26 percent) with three (16 percent) missing. Combined, 42 percent (eight) recommended Rock titles from this era were accounted for. The numbers were somewhat reversed for R&B titles, 16
Table 3.

Distribution of Holdings in Compact Disc Format of *Library Journal*'s Recommended Rock and Roll Hall of Fame Inductees Titles by the Cleveland Public Library
(n=101)

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By Genre

Rock

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R&B

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percent (three) on hand and 21 percent (four) missing. Combined within this genre, 37 percent (seven) titles were accounted for. Combined across both genres, 40 percent (15) titles were accounted for.

Four of 13 titles were available from the seventies, 31 percent. Two (15 percent) were missing. Combined, 46 percent (six) titles across both genres were accounted for at CPL. All four titles held by CPL were in the Rock genre, 50 percent of the suggested titles. No Rock titles were marked as missing, while two of the recommended R&B titles (40 percent) were indicated as such.

Overall by genre, the library held 18 of 48 key Rock titles (38 percent) suggested by LJ, with six (12 percent) missing, implying that half of those titles are/were available through the system. The R&B numbers were lower, 11 of 53 titles (21 percent) available with seven (thirteen percent) missing, implying a 34 percent combined percentage (18 titles).

Lastly, weekly *Billboard* 200 Charts were examined quarterly over a period of one year beginning with October 18, 1997 and ending with July 18, 1998. The top one hundred spots of each chart were looked at. These were studied working backwards from the conclusion of the examination of the original “classic” and “essential” discographies above to determine how recent releases compared with established titles in terms of library holdings. There was, of course, no overlap with any of the previous discographies, due to *Billboard*’s currentness. The results ran directly opposite to the recommended discography selections studied above and are summarized in Table 4.

Holdings percentages vis a vis the four charts examined ranged from a low of 83 percent on the July 18, 1998 chart (the last and most recent date looked at) to a high of 89 percent on the
Table 4.

Distribution of Holdings in Compact Disc Format of
First 100 Spots of *Billboard* Top 200 Album Charts
By the Cleveland Public Library
(n=400)

All Titles

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<td>#</td>
<td>#</td>
<td>%</td>
<td>#</td>
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<tr>
<td>Totals</td>
<td>400</td>
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By Genre

Rock

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<tr>
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R&B

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<tr>
<td>Totals</td>
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<td>84</td>
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Other

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<td>7-18-98</td>
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<tr>
<td>Totals</td>
<td>64</td>
<td>55</td>
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</table>
January 17, 1998 chart. Only one title was classified as “missing” from any of the four charts (an R&B/Rap title, also from the July 18 chart). These percentages are contrasted with the range of holdings vis a vis the critical discographies of 12 percent of the Rolling Stone list, 17 percent of the BML3 list, and 29 percent of the Library Journal list.

Breaking the numbers down by genres yielded similar results. Rock holdings percentages ranged from a low of 87 percent on both the January and July charts (48 and 41, respectively) to a high of 90 percent (45) on the April chart. Combining all four charts, the system held 180 of 204 Rock titles represented (88 percent). In the R&B/Rap category, the results were about the same, ranging from a low of 83 percent (29) on the July chart to a high of 90 percent (27) on the January chart. Combining the four charts and factoring in the single missing R&B/Rap title, CPL had an 85 percent accounting (112 of 132) of this genre.

Since the Billboard 200 Charts track sales of all full-length albums, genres such as Country, Latin and Classical were represented to varying degrees on the studied lists. They typically account for less than 20 percent of any given week’s top sellers. As these genres were not relevant to this study, they were brought together in the category of “Other.”

**Discussion**

Clearly, then, there is a bias towards obtaining current and recent titles, regardless of their long-term artistic merit or relevance to the Cleveland Public Library collection. This bias would also explain the low holdings percentage and high missing percentage of nineties-era titles from both the RS and BML3 listings (the LJ list stops with the seventies). It is very likely these titles were obtained during their Billboard chart runs, as evidenced by the analysis of recent Top 200 charts, but ignored after that in terms of replacement. The charts are perhaps the easiest way for
a library to obtain popular materials. No critical assessment need be employed by the librarian in making the decision to acquire a particular title. If it is near the top of the charts, immediate patron demand is assured. This method unfortunately still reinforces Frank Hoffmann's quarter-century old assessment of popular music materials' selection in public libraries alluded to earlier, namely that of secondary consideration (Hoffmann 1974, 26). Norman Oder's recent observation from this past year is also reinforced, namely that popular music compact disc collections continue to suffer in public libraries due to librarians with print-only orientations doing the selecting (Oder 1998, 30). However, critical thinking on these popular materials can lead to long term patron demand in that most "hits" of today are all but forgotten tomorrow, yet classics will always be requested.

Another troubling observation from this study involves the published collection development policy for sound recordings for the Cleveland Public Library. As stated earlier, the term "compact disc" has not been added to the policy statement, nor is there any mention made of what sound recordings to collect. Nowhere is it stated as to which genres are given priority, nor to the long term goals of the collection. Judging from the results of this study, the goal would appear to be short-term patron satisfaction. Again, the implication is secondary consideration for these materials.
CHAPTER 5.
SUMMARY AND CONCLUSIONS

It would appear that the Cleveland Public Library, a large research-oriented facility with a good reputation, concentrates on current "hits" as opposed to creating a sound recordings collection which could be used in serious scholarly research for the future. This study was performed on only one system's collection; it would be valuable to conduct a similar study on other systems to determine whether these findings are indicative of a pattern. It also would be valuable to further explore the validity of the statement, "I tend not to buy what I think is going to walk out of here," from a librarian quoted in Norman Oder's 1998 study of AV budgets in public libraries in regards to certain genres of music appealing particularly to younger patrons (Oder 1998, 32). Are librarians staying away from certain genres (Rap, in particular) based on this assumption?

The literature review and the results of this study indicate that classic popular music titles are still not a priority in today's public library. Arguments, studies, and observations presented over a thirty year span were included here to indicate how far public libraries have advanced in this area and how much farther they still need to go to effectively serve the needs of all patrons. The fact that surprisingly little has been written recently reinforces this assumption. With budgets continuing to increase for these materials and patron demand following suit, the time has come for public librarians to critically examine these (and other) popular culture materials as legitimate fixtures of their long-term collection development schemes.
## APPENDIX

The Rolling Stone 200: The Essential Rock Collection

### The 50's Era

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
<th>Label</th>
<th>Year</th>
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<tbody>
<tr>
<td>Berry, Chuck</td>
<td>The Great Twenty-Eight</td>
<td>Chess/MCA 1984</td>
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<tr>
<td>Brown, Ruth</td>
<td>Rockin' in Rhythm: The Best of Ruth Brown</td>
<td>Rhino, 1996</td>
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<tr>
<td>Cash, Johnny</td>
<td>The Sun Years</td>
<td>Rhino, 1990</td>
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<tr>
<td>Charles, Ray</td>
<td>The Birth of Soul Modern Sounds in Country &amp; Western Music</td>
<td>Atlantic, 1991</td>
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<td></td>
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<td>ABC, reissued Rhino, 1962</td>
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<td>Diddley, Bo</td>
<td>Bo Diddley, Go Bo Diddley</td>
<td>Chess/MCA 1986</td>
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<td>Domino, Fats</td>
<td>My Blue Heaven: The Best of Fats Domino</td>
<td>EMI, 1990</td>
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<td>The Everly Brothers</td>
<td>Cadence Classics (Their 20 Greatest Hits)</td>
<td>Rhino, 1985</td>
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<td>Holly, Buddy</td>
<td>20 Golden Classics</td>
<td>MCA, 1978</td>
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<td>Lewis, Jerry Lee</td>
<td>The Jerry Lee Lewis Anthology: All Killer, No Filler</td>
<td>Rhino, 1993</td>
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<td>Little Richard</td>
<td>The Georgia Peach</td>
<td>Specialty, 1991</td>
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<td>Orbison, Roy</td>
<td>For the Lonely: A Roy Orbison Anthology, 1956-1964</td>
<td>Rhino, 1988</td>
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<td>Perkins, Carl</td>
<td>Original Sun Greatest Hits</td>
<td>Rhino, 1986</td>
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<td>Turner, Joe</td>
<td>Big Bad and Blue</td>
<td>Rhino, 1994</td>
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<td>----------------</td>
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<td></td>
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<tr>
<td>The Best of Doo Wop</td>
<td>Rhino, 1989</td>
<td></td>
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<td>Uptempo</td>
<td>Rhino, 1994</td>
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<td>The Sun Records Collection</td>
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</table>

<p>| The 60's Era | |
| The Animals | The Best of the Animals | MGM, reissued Abkco, 1966  |
| The Band | The Band | Capitol, 1969  |
| The Beach Boys | Endless Summer | Capitol, 1974  |
| Pet Sounds | Capitol, 1966  |
| Rubber Soul | Capitol, 1965  |
| Sgt. Pepper's Lonely Hearts Club Band | Capitol, 1967  |
| The Beatles (The White Album) | Apple, 1968  |
| Abbey Road | Apple, 1969  |
| Brown, James | Star Time | Polydor, 1991  |
| Buffalo Springfield | Buffalo Springfield Again | Atco, 1967  |
| The Byrds | The Byrds’ Greatest Hits | Columbia, 1967  |
| Captain Beefheart and His Magic Band | Trout Mask Replica | Reprise, 1969  |
| Cooke, Sam | The Man and His Music | RCA, 1986  |
| Cream | Wheels of Fire | Atco, reissued Polydor, 1968  |
| Creedence Clearwater Revival | Willie and the Poor Boys | Fantasy, 1969  |
| Crosby, Stills, Nash, and Young | Deja Vu | Atlantic, 1970  |
| The Doors | The Doors | Elektra, 1967  |
| Dylan, Bob | Bringing it All Back Home | Columbia, 1965  |
| Highway 61 Revisited | Columbia, 1965  |
| Blonde on Blonde | Columbia, 1966  |
| The Basement Tapes | Columbia, 1975  |
| Blood on the Tracks | Columbia, 1975  |</p>
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<th><strong>The Flying Burrito Brothers</strong></th>
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<td>Warner Brothers. 1970 Warner Brothers, 1970</td>
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<td>Surrealistic Pillow</td>
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<td>Bluesbreakers: John Mayall with Eric Clapton</td>
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<td><strong>Mitchell, Joni</strong></td>
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<td>Capitol, 1967 Capitol, 1973</td>
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<td>Burnin' Live</td>
<td>Tuff Gong/Island, 1973</td>
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<td>Van Morrison</td>
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<td>The Best of Van Morrison</td>
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<td>Willie Nelson</td>
<td>Red Headed Stranger</td>
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<td>Randy Newman</td>
<td>12 Songs</td>
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<td>The O'Jays</td>
<td>Back Stabbers</td>
<td>Philadelphia International. reissued Legacy. 1972</td>
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<td>Mothership Connection</td>
<td>Casablanca/Polygram. 1975</td>
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<td>One Nation Under a Groove</td>
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<td>The Modern Dance</td>
<td>Blank/Rough Trade, reissued DGC as part of box set. Datapanik in the Year Zero. 1977</td>
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<td>Real/Sire. 1979</td>
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<td>Ramones</td>
<td>Sire, 1976</td>
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<td>Roxy Music</td>
<td>Siren</td>
<td>Reprise. 1975</td>
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<td>Never Mind the Bollocks, Here's the Sex Pistols</td>
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<td>There's a Riot Going On</td>
<td>Epic. 1971</td>
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<td>Patti Smith</td>
<td>Horses</td>
<td>Arista. 1975</td>
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<td>Bruce Springsteen</td>
<td>Born to Run</td>
<td>Columbia. 1975</td>
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<td>Born in the U.S.A.</td>
<td>Columbia. 1984</td>
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<td>Steely Dan</td>
<td>Pretzel Logic</td>
<td>MCA. 1974</td>
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<tr>
<td>Rod Stewart</td>
<td>Every Picture Tells a Story</td>
<td>Mercury, 1971</td>
</tr>
<tr>
<td>The Stooges</td>
<td>Funhouse</td>
<td>Elektra. 1970</td>
</tr>
<tr>
<td>Taylor, James</td>
<td>Sweet Baby James</td>
<td>Warner Brothers, 1970</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Wonder, Stevie</td>
<td>Talking Book</td>
<td>Tamla/Motown, 1972</td>
</tr>
<tr>
<td></td>
<td>Innervisions</td>
<td>Tamla/Motown, 1973</td>
</tr>
<tr>
<td>X</td>
<td>Los Angeles</td>
<td>Slash, 1980</td>
</tr>
<tr>
<td>Young, Neil</td>
<td>After the Gold Rush</td>
<td>Reprise, 1971</td>
</tr>
<tr>
<td></td>
<td>Tonight's the Night</td>
<td>Reprise, 1975</td>
</tr>
<tr>
<td></td>
<td>Rust Never Sleeps</td>
<td>Reprise, 1979</td>
</tr>
<tr>
<td>Various Artists/Soundtracks</td>
<td>The Harder They Come</td>
<td>Mango/Island, 1972</td>
</tr>
<tr>
<td></td>
<td>Saturday Night Fever</td>
<td>RSO/Polygram, 1977</td>
</tr>
</tbody>
</table>

### The 80's Era

<table>
<thead>
<tr>
<th>Anderson, Laurie</th>
<th>Big Science</th>
<th>Warner Brothers, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afrika Bambaataa and the Soulsonic Force</td>
<td>Planet Rock-The Album</td>
<td>Tommy Boy, 1986</td>
</tr>
<tr>
<td>Beastie Boys</td>
<td>Paul's Boutique</td>
<td>Capitol, 1989</td>
</tr>
<tr>
<td>Black Flag</td>
<td>Damaged</td>
<td>SST. 1981</td>
</tr>
<tr>
<td>The Cure</td>
<td>Staring at the Sea: The Singles</td>
<td>Elektra, 1986</td>
</tr>
<tr>
<td>De La Soul</td>
<td>Three Feet High and Rising</td>
<td>Tommy Boy, 1989</td>
</tr>
<tr>
<td>Eurythmics</td>
<td>Touch</td>
<td>RCA. 1983</td>
</tr>
<tr>
<td>Gang of Four</td>
<td>Entertainment!</td>
<td>Warner Brothers, reissued Infinite Zero, 1979</td>
</tr>
<tr>
<td>Grandmaster Flash and the Furious Five</td>
<td>Greatest Message's</td>
<td>SugarHill, 1984</td>
</tr>
<tr>
<td>Guns N’ Roses</td>
<td>Appetite for Destruction</td>
<td>Uzi Suicide/Geffen, 1987</td>
</tr>
<tr>
<td>Henley, Don</td>
<td>The End of Innocence</td>
<td>Geffen, 1989</td>
</tr>
<tr>
<td>Husker Du</td>
<td>Zen Arcade</td>
<td>SST. 1984</td>
</tr>
<tr>
<td>Jackson, Michael</td>
<td>Off the Wall Thriller</td>
<td>Epic, 1979</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Epic, 1982</td>
</tr>
<tr>
<td>Jane’s Addiction</td>
<td>Nothing’s Shocking</td>
<td>Warner Brothers, 1988</td>
</tr>
<tr>
<td>The Jesus and Mary Chain</td>
<td>Psychocandy</td>
<td>Reprise, 1985</td>
</tr>
<tr>
<td>Artist</td>
<td>Album</td>
<td>Label</td>
</tr>
<tr>
<td>----------------------</td>
<td>---------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Joy Division</td>
<td>Closer</td>
<td>Factory, reissued Qwest. 1980</td>
</tr>
<tr>
<td>L.L. Cool J</td>
<td>Radio</td>
<td>Def Jam/Columbia, 1985</td>
</tr>
<tr>
<td>Madonna</td>
<td>Like a Prayer</td>
<td>Sire, 1989</td>
</tr>
<tr>
<td>Metallica</td>
<td>Kill ‘Em All</td>
<td>Megaforce, reissued Elektra. 1983</td>
</tr>
<tr>
<td>Ministry</td>
<td>The Land of Rape and Honey</td>
<td>Sire, 1988</td>
</tr>
<tr>
<td>Minutemen</td>
<td>Double Nickels on the Dime</td>
<td>SST, 1984</td>
</tr>
<tr>
<td>N.W.A.</td>
<td>Straight Outta Compton</td>
<td>Ruthless/ Priority. 1988</td>
</tr>
<tr>
<td>O’Connor, Sinead</td>
<td>I Do Not Want What I Haven’t Got</td>
<td>Ensign/ Chrysalis. 1990</td>
</tr>
<tr>
<td>Pixies</td>
<td>Surfer Rosa</td>
<td>4AD/Rough Trade, reissued 4AD/Elektra, 1988</td>
</tr>
<tr>
<td>Prince</td>
<td>Dirty Mind</td>
<td>Warner Brothers, 1980</td>
</tr>
<tr>
<td></td>
<td>Purple Rain</td>
<td>Warner Brothers, 1984</td>
</tr>
<tr>
<td></td>
<td>Sign ‘o’ the Times</td>
<td>Paisley Park/Warner Brothers, 1987</td>
</tr>
<tr>
<td>Public Enemy</td>
<td>It Takes a Nation of Millions to Hold Us Back</td>
<td>Def Jam/Columbia, 1988</td>
</tr>
<tr>
<td>Raitt, Bonnie</td>
<td>Nick of Time</td>
<td>Capitol, 1989</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Murmur</td>
<td>I.R.S., 1983</td>
</tr>
<tr>
<td></td>
<td>Document</td>
<td>I.R.S., 1987</td>
</tr>
<tr>
<td>The Replacements</td>
<td>Let It Be</td>
<td>Twin\Tone. 1984</td>
</tr>
<tr>
<td>Run-DMC</td>
<td>Raising Hell</td>
<td>Profile. 1986</td>
</tr>
<tr>
<td>The Smiths</td>
<td>The Smiths</td>
<td>Rough Trade/Sire. 1984</td>
</tr>
<tr>
<td>Sonic Youth</td>
<td>Daydream Nation</td>
<td>Blast First!/Enigma, reissued DGC, 1988</td>
</tr>
<tr>
<td>Talking Heads</td>
<td>Remain in Light</td>
<td>Sire. 1980</td>
</tr>
<tr>
<td>Artist</td>
<td>Album/EP</td>
<td>Label/Year</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>U2</td>
<td>The Joshua Tree</td>
<td>Island, 1987</td>
</tr>
<tr>
<td></td>
<td>Achtung Baby!</td>
<td>Island, 1991</td>
</tr>
<tr>
<td>The 90's Era</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beck</td>
<td>Odelay</td>
<td>DGC, 1996</td>
</tr>
<tr>
<td>Dr. Dre</td>
<td>The Chronic</td>
<td>Death Row/Priority/Interscope, 1992</td>
</tr>
<tr>
<td>Harvey, P. J.</td>
<td>Dry</td>
<td>Too Pure/Indigo, 1992</td>
</tr>
<tr>
<td>Hole</td>
<td>Live Through This</td>
<td>DGC, 1994</td>
</tr>
<tr>
<td>Massive Attack</td>
<td>Blue Lines</td>
<td>Virgin, 1991</td>
</tr>
<tr>
<td>Moby</td>
<td>&quot;Go&quot;</td>
<td>Instinct, 1991</td>
</tr>
<tr>
<td>My Bloody Valentine</td>
<td>Loveless</td>
<td>Sire, 1991</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Pretty Hate Machine</td>
<td>TVT, 1989</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Nevermind</td>
<td>Sub Pop/DGC, 1991</td>
</tr>
<tr>
<td></td>
<td>Unplugged in New York</td>
<td>DGC, 1994</td>
</tr>
<tr>
<td>The Orb</td>
<td>The Orb's Adventures Beyond the Ultraworld</td>
<td>Island, 1991</td>
</tr>
<tr>
<td>Pavement</td>
<td>Slanted and Enchanted</td>
<td>Matador, 1991</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>Ten</td>
<td>Epic, 1991</td>
</tr>
<tr>
<td>Phair, Liz</td>
<td>Exile in Guyville</td>
<td>Matador, 1993</td>
</tr>
<tr>
<td>The Smashing Pumpkins</td>
<td>Siamese Dream</td>
<td>Virgin, 1993</td>
</tr>
<tr>
<td>The Stone Roses</td>
<td>The Stone Roses</td>
<td>Silvertone/RCA, 1989</td>
</tr>
</tbody>
</table>
The term rhythm and blues (r&b) was first applied by the music industry to Black popular music in the late 1940s. The first section of this chapter covers the various styles of African American popular vocal and dance music since World War II, including rhythm and blues itself, soul music, Motown, funk, and disco. (Consult the index for listings under these and other genre terms.) A section on rap music concludes the chapter.

Rhythm and Blues, Soul, and Related Genres

Anthologies


5111 Atlantic sisters of soul. Rhino: 71037. 1965–73. [Sweet Inspirations, Barbara Lynn, Betty Lavette, Tammi Lynn, and others].


396 TRADITIONAL AND POPULAR MUSIC OF THE AMERICAS AND EUROPE

5116 ** Best of the girl groups. vol. 1. Rhino: 70988. 1961–66. [Shangri Las, Chiffons, Dixie Cups, Shirelles, Betty Everett, and others].


5122 Collector's choice. Rounder: CD 2052 (Ric/Ron). 1959–64. [Professor Longhair, Irma Thomas, Tommy Ridgley, Eddie Bo, Al Johnson, Joe Jones, and others].

5123 The complete Stax-Volt singles. Atlantic: 82218-2. 9CD set. 1959–68. [Otis Redding, Sam and Dave, Booker T and the MGs, Eddie Floyd, Rufus Thomas, Carla Thomas, Albert King, William Bell, Johnnie Taylor, and others].

5124 ** Crescent City soul highlights. EMI: 37355. 1966. [Fats Domino, Spiders, Smiley Lewis, Shirley and Lee, Dave Bartholomew, Showmen, Barbara George, Jewel King, Archibald, Clarence Pinard, Bobby Mitchell, Earl King, Benny Spellman, Ernie K-Doe, Chris Kenner, Jessie Hill, Irma Thomas, Roy Brown]. [Item 5125 covers material comparable to item 5124 but in greater depth and with better packaging and notes].


5126 Didn't it blow your mind!: soul hits of the '60s. vol. 1. Rhino: 70751. 1969–70. [Friends of Distinction, Winstons, Eddy Holman, Chairmen of the Board, Brook Benton, Edwin Hawkins, Del-Fi, and others].

5127 Didn't it blow your mind!: soul hits of the '60s. vol. 2. Rhino: 70752. 1969–70. [Tyrone Davis, Moments, Five Stairsteps, Freda Payne, Three Degrees, and others].

5128 Didn't it blow your mind!: soul hits of the '60s. vol. 3. Rhino: 70753. 1970. [Edwin Starr, 103rd Street Rhythm Band, Gene Chandler, and others].

5129 Didn't it blow your mind!: soul hits of the '60s. vol. 4. Rhino: 70754. 1970–71. [King Floyd, Chairmen of the Board, Chi-Lites, Brenda and the Teddies, and others].

5130 Didn't it blow your mind!: soul hits of the '60s. vol. 5. Rhino: 70755. 1971. [Honey Cone, Fred Payne, Jean Knight, Undisputed Truth, and others].

5131 Didn't it blow your mind!: soul hits of the '60s. vol. 6. Rhino: 70756. 1971. [Dramatics, Bill Withers, Isaac Hayes, Chi-Lites, Persuaders, Staple Sisters, and others].

5132 Didn't it blow your mind!: soul hits of the '60s. vol. 7. Rhino: 70757. 1971–72. [Dennis Coffey, Simon, Betty Wright, Dramatics, Chi-Lites, and others].

5133 * Didn't it blow your mind!: soul hits of the '60s. vol. 8. Rhino: 70758. 1972. [Joe Tex, St君子 Singers, Bill Withers, Luther Ingram, O'Jays, Simon, and others].

5134 * Didn't it blow your mind!: soul hits of the '60s. vol. 9. Rhino: 70759. 1972–73. [Mel and Tim, C.C. LaMayfield, Harold Melvin, Four Tops, Billy Paul, and others].

5135 * Didn't it blow your mind!: soul hits of the '60s. vol. 10. Rhino: 70760. 1973–74. [Dionne Warwick, Gladys Knight, Eddie Floyd, Eddy Floyd, Isley Brothers, and others].

5149 The complete Stax-Volt singles. Impulse: IE 0166. 11CD set. 1961–70. [Otis Redding, Sam and Dave, Booker T and the MGs, Eddie Floyd, Rufus Thomas, Carla Thomas, Albert King, William Bell, Johnnie Taylor, and others].

5145 ** Chicago soul: the legendary Brunswick/Dakar hits. Epic: PG2 39895. 2LP set. 1965–75. [Barbara Acklin, Tyrone Davis, Chi-Lites, Gene Chandler, and others]. OP

5146 Collector's choice. Rounder: CD 2052 (Ric/Ron). 1959–64. [Professor Longhair, Irma Thomas, Tommy Ridgley, Eddie Bo, Al Johnson, Joe Jones, and others].

5147 The complete Stax-Volt singles. Atlantic: 82218-2. 9CD set. 1959–68. [Otis Redding, Sam and Dave, Booker T and the MGs, Eddie Floyd, Rufus Thomas, Carla Thomas, Albert King, William Bell, Johnnie Taylor, and others].

5144 ** Crescent City soul highlights. EMI: 37355. 1966. [Fats Domino, Spiders, Smiley Lewis, Shirley and Lee, Dave Bartholomew, Showmen, Barbara George, Jewel King, Archibald, Clarence Pinard, Bobby Mitchell, Earl King, Benny Spellman, Ernie K-Doe, Chris Kenner, Jessie Hill, Irma Thomas, Roy Brown]. [Item 5125 covers material comparable to item 5124 but in greater depth and with better packaging and notes].
5135 Didn't it blow your mind!: soul hits of the '70s. vol. 10. Rhino: 70790. 1972-73. [Curtis Mayfield, War, Four Tops, Independents, Sylvia, and others].

5136 Didn't it blow your mind!: soul hits of the '70s. vol. 11. Rhino: 70551. 1972-73. [Barry White, Pointer Sisters, Eddie Kendricks, Ann Peebles, Staple Singers, Gladys Knight, JB's, Dells, and others].


5138 Didn't it blow your mind!: soul hits of the '70s. vol. 13. Rhino: 70553. 1973-74. [Blue Magic, Rufus, Johnny Bristol, BT Express, Kool and the Gang, and others].

5139 Didn't it blow your mind!: soul hits of the '70s. vol. 14. Rhino: 70554. 1974-75. [Ohio Players, Labelle, O'Jays, Latimore, AWB, BT Express, Miracles, Shirley and Company, and others].

5140 Didn't it blow your mind!: soul hits of the '70s. vol. 15. Rhino: 70555. 1974-75. [Rufus, Ben E. King, Blackbyrds, Minnie Riperton, Tavares, Joe Simon, Staple Singers, Gwen McCrae, Major Harris, Shirley Brown, and others].

5141 * The disco years. vol. 1: turn the beat around. Rhino: 70984. 1974-78. [Van McCoy, Shirley and Company, Rose Royce, Trammps, KC and the Sunshine Band, Diana Ross, Thelma Houston, Vicki Sue Robinson, Taste of Honey, Sylvester, Peter Brown, and others].


5144 The disco years. vol. 4: lost in music. Rhino: 70275. 1977-85. [Chic, Sister Sledge, Diana Ross, Kool and the Gang, Donna Summer, and others].

5145 The disco years. vol. 5: must be the music. Rhino: 70276. 1974-86. [Evelyn King, Cheryl Lynn, Donna Summer, Heatwave, Diana Ross, S.O.S. Band, and others].

5146 Duke-Peacock's greatest hits. MCA: MCAD-10666. 1952-73. [Big Mama Thornton, Junior Parker, Bobby Bland, Marie Adams, James Booker, Joe Hinton, Johnny Ace, O. V. Wright, Carl Carlton, and others].


5154 In yo' face: the history of funk. vol. 2. Rhino: 71432. 1971-75. [James Brown, Sly and the Family Stone, Funkadelic, Charles Wright, King Floyd, Curtis Mayfield, Eddie Kendricks, War, Earth, Win
TRADITIONAL AND POPULAR MUSICS OF THE AMERICAS AND EUROPE

Stone, Curtis Mayfield, Kool and the Gang, O'Jays, A.W.B., Rufus, Earth, Wind and Fire; and others.


5163 The Okeh rhythm and blues story. Epic/Legacy: E3K 48912. 3CD set. 1949-57. [Chris Powell, Red Saunders, Big Maybelle, Chuck Willis, Ravens, Larry Darnell, Treniers, Annie Laurie, Paul Gayten, Hadda Brooks, Titus Turner, Screamin' Jay Hawkins, Andre Williams, and others].


5172  Soul shots: a collection of sixties soul classics. col. 2. Rhino: 75770. 1961-69. [Johnnie Taylor, Bobby Moore, Eddie Holman, Dean Jackson, Dells, Booker T and the MGs, Chuck Jackson, Major Lance, Linda Jones, and others].


5176  * Straighten up and fly right: rhythm and blues from the close of the swing era to the dawn of rock 'n' roll. New World: NW 261. LP. 1938-56. [Lionel Hampton, Joe Turner, Golden Gate Quartet, Nat King Cole, Cecil Gant, Louis Jordan, T-Bone Walker, Wynonie Harris, Ravens, Tiny Bradshaw, Lightnin' Hopkins, Clovers, Big Mama Thornton, Ruth Brown, Orioles, King Cookies, and others].


5178  * This is how it all began. vol. 1. Specialty: 2117. LP/AC. 1945-55. [John Lee Hooker, Mercy Dee, Roy Milton, Joe Liggins, Percy Mayfield, Camille Howard, Jimmy Liggins, Soul Stirrers, Alex Bradford, Swan Silvertones, and others].

5179  * Top of the Stax: 20 greatest hits. Stax: SCD-SS405-2. 1962. 1966-74. [Sam and Dave, Eddie Floyd, Staple Singers, Carla Thomas, Soul Children, Shirley Brown, Johnnie Taylor, Little Milton, Jean Knight, Rufus Thomas, Booker T and the MGs, Mel and Tim, Dramatics, Emotions, Otis Redding, Freddie Knight, Isaac Hayes].


5181  The Vee-Jay story: celebrating 40 years of classic hits. Vee-Jay: NVS2-3-400. 3CD set. 1953-65. [Spaniels, Jerry Butler, El Dorados, Gene Chandler, Dells, Dee Clark, Roscoe Gordon, Betty Everett, Little Richard, Jimmy Reed, Elmore James, Eddie Taylor, John Lee Hooker, and others].

Individual Artists or Groups


5191 Big Maybelle. 1924–1972

5192 Bland, Bobby. 1932–. See 4225

5193 Bonds, Gary U. S., 1930–

5194 Booker T and the MGs

5195 Bostic, Earl. 1913–1965

5196 Bradshaw, Tiny. 1905–1958
Breakin’ up the house. Charly: CD 43 (King). 1950–52. OP

5197 Brown, Bobby. 1969–

5198 ** Brown, Charles. 1922–

5199 Brown, Chuck. 1936–

5200 Brown, James. 1925–


5200.5 ** 20 all-time greatest hits. Polydor: 314-511326-2. 1956–72. [Item 5200.4 covers material comparable to item 5200.5 but in greater depth and with better packaging and notes].

5201 Brown, Roy. 1925–1981


5202 Brown, Ruth. 1928–
5212 Clark, Dee. 1938–1991

5213 Clovers

5214 Coasters
5214.2 ** The very best of the Coasters. Rhino: 71397 (Ato). 1954–61. [Item 5214.1 covers material comparable to item 5214.2 but in greater depth and with better packaging and notes].

5215 Cole, Natalie, 1950–

5216 Collins, Bootsy, 1951–

5217 Commodores

5218 Cooke, Sam. 1935–1964
5218.1 Feel it!: live at the Harlem Square Club. RCA: FCD1-5181. 1963.
5218.2 ** The man and his music. RCA: PCD1-7127 (Keen). 1956–64.

5219 Crystals

5220 Darnell, Larry. 1929–1983
I'll get along somehow: Route 66: KIX-19 (Regal). LP. 1949–57. OP

5221 Davis, Tyrone. 1938–

5222 Dazz Band

5223 Delfonics

5224 Dells

5225 * Doggett, Bill. 1916–1996

5226 Domino, Fats. 1928–
5226.1 ** The fat man: 25 classic performances. EMI: 52326. 1949–61. [Item 5226.2 covers material comparable to item 5226.1 but in greater depth and with better packaging and notes].
5226.2 "They call me the fat man...", the legendary Imperial recordings. EMI: 96784. 4CD set. 1949–62.

5227 Dominoes

5228 Dorsey, Lee. 1924–1986
5228.2 Yes we can... and then some. Polydor: 314 517865-2 (24-4042). 1963, 1970.

5229 Dr. John (Mac Rebennack). 1941–

5230 Dramatics

5231 Drifters
5231.3 ** The very best of the Drifters. Rhino: 71211 (Atlantic). 1959–65. [Item 5231.1 covers material comparable to item 5231.3 but in greater depth and with better packaging and notes].

5232 Earth, Wind and Fire

5233 Falcons
I found a love. Relic: 7012. 1960–64.

5234 Five Keys
5235 * Five Royales


5236 Flack, Roberta. 1939-


5237 Flamingos


5238 Four Tops


5238.2 The best of the Four Tops. MCA: MCAD-27019 (Dunhill/ABC). 1972-76.

5239 Franklin, Aretha. 1942-


5239.5 * Queen of soul: the Atlantic recordings. Rhino/Atlantic: 71063. 4CD set. 1967-76.


5240 * Funkadelic


5241 Gant, Cecil. 1913-1951


5242 Gap Band


5243 Gaye, Marvin. 1939-1984


5244 Gayten, Paul. 1920- , and Annie Laurie


5245 Green, Al. 1946-


5246 Griffin Brothers

Riffin’ with the Griffin Brothers Orchestra. Ace: CHD 136 (Dot). LP. 1950-52. OP

5247 Grimes, Tiny, 1916-1989


5248 Guy


5249 Hamilton, Roy. 1929-1969


5250 * Harris, Wynonie. 1915-1969


5251 Hathaway, Donny. 1945-1979


5252 Hayes, Isaac. 1942-


5253 Humes, Helen. 1913-1981


5254 Hunter, Ivory Joe. 1914-1974


5255 Intruders

5256. Isley Brothers


5258. Jackson, Janet. 1966–


5259. Jackson, Michael. 1958–

5259.1 ** Off the wall. Epic: EK 35745. 1979.


5260. Jackson, Millie. 1944–


5261. Jackson 5


5262. James, Etta. 1938–


5263. James, Rick. 1952–


5264. Johnson, Buddy. 1915–1977


5266. Johnson, Marv. 1938–


5268. King, Ben E.. 1938–


5269. Knight, Gladys. 1944– and the Pips


5270. Kool and the Gang


5271. LaBelle, Patti. 1944–


5272. Lee, Julia. 1902–1958


5273. Liggins, Jimmy. 1922–


5274. Liggins, Joe. 1915–1987


5276. Lutcher, Nellie. 1915–


5277. Manhattans


5278. Marvelettes


5278.2 * Greatest hits. Motown: 37463-5180-2 (Tamla). 1961–66. [Item 5278.1 covers material comparable to item 5278.2 but in greater depth and with better packaging and notes].
404 TRADITIONAL AND POPULAR MUSIC OF THE AMERICAS AND EUROPE

5279 Mayfield, Curtis, 1942– and the Impressions
5279.2 ** Greatest hits. MCA: MCAD-31338 (ABC). 1961–68. [Item 5279.1 covers material comparable to item 5279.2 but in greater depth and with better packaging and notes].

5280 ** Mayfield, Percy, 1921–1984

5281 Maze

5282 McPhatter, Clyde, 1932–1972

5283 * Melvin, Harold, 1939– and the Blue Notes

5284 * Meters

5285 * Milburn, Amos, 1927–1980

5286 * Millinder, Lucky, 1909–1966
Lucky days. MCA: 1319 (Decca). LP. 1941–45. OP

5287 Mills, Stephanie, 1957–

5288 * Milton, Roy, 1907–1983

5289 Minniss, Garnet, 1933–

5290 * Moonglows

5291 Neville Brothers

5292 New Edition

5293 Ohio Players

5294 ** O’Jays

5295 * Orioles

5296 Otis, Johnny, 1921–

5297 Parker, Ray, Jr., 1954–

5298 Parliament
5298.1 ** Parliament’s greatest hits. Casablanca: 822637-2. 1974–80. [Item 5298.2 covers material comparable to item 5298.1 but in greater depth and with better packaging and notes].

5299 Pendergrass, Teddy, 1950–


5301 Pickett, Wilson, 1941–
5301.2 ** The very best of Wilson Pickett. Rhino/Atlantic: 71212. 1962–71. [Item 5301.1 covers material comparable to item 5301.2 but in greater depth and with better packaging and notes].
5302 Price, Lloyd, 1933–

5303 Prince, 1958–
5303.4 * Sign 'o' the times. Paisley Park: 25577-2. 2CD set. 1987.

5304 Professor Longhair (Roy Byrd), 1918–1980

5305 Ravens

5306 Redding, Otis, 1941–1967
5306.2 ** The very best of Otis Redding. Rhino: 711147 (Volt). 1963–67. [Item 5306.1 covers material comparable to item 5306.2 but in greater depth and with better packaging and notes].

5307 Reeves, Martha, 1941–, and the Vandellas
5307.1 * Greatest hits. Motown: 37463-5204-2 (Gordy). 1962–66. [Item 5307.2 covers material comparable to item 5307.1 but in greater depth and with better packaging and notes].

5308 Rhodes, Todd, 1990–1965
Dance music that hits the spot. Swingtime: ST 1020 (King). LP. 1949–54. OP

5309 Richie, Lionel, 1949–

5310 Robinson, Smokey, 1940–

5311 ** Robinson, Smokey, 1940–, and the Miracles

5312 Ronettes

5313 Ross, Diana, 1944–

5314 ** Ross, Diana, 1944–, and the Supremes

5315 Rufus (featuring Chaka Khan)

5316 * Sam and Dave

5317 Shalamar

5318 * Shirelles

5319 Simon, Joe, 1943–

5320 Sledge, Percy, 1941–

5321 Sly, 1944–, and the Family Stone
5321.1 ** Anthology. Epic: EGK 37071. 1968–73.
5321.2 There's a riot goin' on. Epic: EK 30986. 1971.

5322 Smith, Huey, 1934–

5323 Spaniels

5324 * Spinners
5325  **Staple Singers**  

5326  **Stewart, Billy.** 1937–1970  
*One more time: the Chess years.* Chess: CHD-6027. 1962–68.

5327  **Stylistics**  

5328  **Summer, Donna.** 1948–  

5329  **Sylvestre, 1946–1988**  

5330  **Tate, Howard.** 1943–  

5331  **Tavares**  

5332  **Taylor, Johnnie.** 1938–  

5333  **Temptations**  

5334  **Tex. Joe, 1933–1982**  

5335  **Thomas, Irma.** 1941–  

5336  **Toussaint, Allen.** 1935–  

5337  **Turner, Ike.** 1931–  


5338  **Turner, Ike.** 1931–  

5339  **Turner, Joe.** 1911–1985

5339.1  **Big, bad and blue: the Big Joe Turner anthology.** Rhino: 71550. 3CD set. 1938–83.

5339.2  **Big Joe Turner's greatest hits.** Atlantic: 81752-2. 1951–58.


5340  **Vandross, Luther.** 1951–  

5341  **Walker, Jr., 1942–1995, and the All Stars**  

5342  **War**  
*The best of War... and more.* Avenue/Rhino: 70072 (UAMCA). 1971–77.

5343  **Washington, Dinah.** 1924–1963

5343.1  **The complete Dinah Washington on Mercury. vol. 1.** Mercury: 83244-2. 3CD set. 1946–49.

5343.2  **First issue: the Dinah Washington story (the original recordings).** Mercury: 314 51481-2. 2CD set. 1942–61.


5344  **Wells, Mary.** 1943–1992  

5345  **White, Barry.** 1944–  

5346  **Wild Tchoupitoulas**  

5347  **Williams, Larry.** 1935–1980  

5348  **Willis, Chuck.** 1928–1959  
5349 Wilson, Jackie. 1934–1984
5349.2 ** The very best of Jackie Wilson. Rhino: 71559 (Brunswick). 1957–67. [Item 5349.1 covers material comparable to item 5349.2 but in greater depth and with better packaging and notes].

5350 Withers, Bill. 1938–

5351 Witherspoon, Jimmy. 1923–

5352 Womack, Bobby. 1944–

5353 Wonder, Stevie. 1950–

5354 Wright, O. V., 1939–1980

Rap (Hip-Hop)

This section surveys the development of rap from its emergence in the late 1970s to the present.

Anthologies

5355 ** Hip-hop greats. classic raps. Rhino: 70957. 1979–85. [Sugarhill Gang, Fat Boys, Grandmaster Flash, Run-D.M.C., Kurtis Blow, and others].

5356 Street jams: electric funk. part 1. Rhino: 70575. 1982–84. [Afrika Bambaataa, Planet Patrol, Herbie Hancock, Newcleus, and others].


5362 West Coast rap: the first dynasty. vol. 2. Rhino: 70591. 1982–88. [Ice-T, Bobby Jimmy and the Critters, Kid Frost, Egyptian Lover, and others].

Individual Artists or Groups

5363 * Arrested Development
   3 years, 5 months, and 2 days in the life of—. Chrysalis: 21929. 1992.

5364 Bambaataa. Afrika. 1960–

5365 Beastie Boys
5365.2 ** Licenced to ill. Def Jam/Polygram: 314 527 351-2 (CM 40238). 1986.

5366 * Boogie Down Productions (RKS-One)

5367 Cypress Hill

5368 * De La Soul
Digable Planets


Digital Underground


Dr. Dre


EPMD


Eric B. and Rakim


Gang Starr


Grandmaster Flash, Melle Mel. and the Furious Five


Guru


Hammer, M. C., 1962–


Ice Cube. 1969–


Ice-T. 1958–


Jungle Brothers


Kool Moe Dee


KRS-One. 1965–. See 5366

L. L. Kool J. 1969–


MC Lyte. 1970–


N.W.A.


P. M. Dawn


Poor Righteous Teachers


Public Enemy


Queen Latifah. 1970–

All hail the queen. Tommy Boy: TBCD 1022. 1989.

Run-D.M.C.


Salt-n-Pepa


Snoop Doggy Dogg. 1971–


Tribe Called Quest


Yo-Yo. 1971–

This chapter covers rock music from its beginnings in the 1950s to the present. Consult the index under "rock" for decade-by-decade chronological listings and for various genre terms: rockabilly, British-invasion, folk-rock, heavy metal, punk, etc.

**Anthologies**

5396 **Beatle originals.** Rhino: 70071. LP. 1957-62. [Larry Williams, Carl Perkins, Shirelles, Little Richard, Buddy Holly, Arthur Alexander, and others. Original versions of songs subsequently recorded by the Beatles]. OP

5397 **Best of doo wop ballads.** Rhino: 75762. 1954-61. [Dion and the Belmonts, Five Satins, Dells, Moonglows, Penguins, Flamingos, Spaniels, and others].

5398 **Best of doo wop uptempo.** Rhino: 75764. 1954-63. [Dell-Vikings, El Dorados, Silhouettes, Crows, Cadillacs, Dion and the Belmonts, Frankie Lymon and the Teenagers, and others].


5446 BEST COPY AVAILABLE


5448 Stonic rock blues: the original songs covered by the Rolling Stones. Chess: CHD-9347. 1948-61. [Chuck Berry, Muddy Waters, Bo Diddley, Howlin' Wolf, Arthur Alexander, Buddy Holly, Dale Hawkins, Original versions of songs subsequently recorded by the Rolling Stones].


5450 * Surf'in' hits. Rhino: 70089. 1962-65. [Beach Boys, Jan and Dean, Surfaris, Chantays, Dick Dale, Marketts, and others].


5452 * Texas music. vol. 3: garage bands and psychodelia. Rhino: 71783. [1967]. [Roy Head, Bobby Fuller, Sam the Sham, Sir Douglas, Steve Miller, 13th Floor Elevators, Johnny Winter, and others].

5453 This are Two Tone. Chrysalis: 21745. 1979-82. [Specials, Madness, English Beat, Selector, and others].

5454 * This is how it all began. vol. 2: the golden age of rock 'n' roll on Specialty Records. Specialty: 2118. LP/AC. 1952-55. [Lloyd Price, Little Richard, Larry Williams, Jesse Belvin, Sam Cooke, Art Neville, Don and Dewey, and others].

** Individual Artists or Groups **

5455 AC/DC

5456 * Adam, Margie

5457 * Aerosmith

5458 * Alice Cooper. 1948-

5459 * Allman Brothers

5460 * Animals

5461 * Anthrax

5462 * Armatrading, Joan, 1950-

5463 * B-52s

5464 * Bad Brains

5466 * The Band

5466.1 Across the great divide. Capitol: S9565. 3CD set. 1961-66.


5466.3 ** Music from Big Pink. Capitol: 40069. 1968.

See also 5534

5467 * Band of Susans

5468 * Bangles

5469 * Beach Boys


5470 * Beastie Boys. See 5365
5471  Beatles

5472  Beck, Jeff, 1944–

5473  Bee Gees

5474  Benatar, Pat. 1953–

5475  Berry, Chuck. 1926–
   5475.2 ** The great 28. Chess: CHD-92500. 1955–65. [Item 5475.1 covers material comparable to item 5475.2 but in greater depth and with better packaging and notes].

5476  * Big Brother and the Holding Co.

5477  Big Star

5478  Black Flag

5479  Black Sabbath

5480  Blasters

5481  Blondie

5482  Blood, Sweat and Tears
   5482.2 Child is father to the man. Columbia: CK 9619. 1968.

5483  Blue Öyster Cult

5484  * Bo Diddley. 1928–

5485  Bon Jovi

5486  Boston

5487  Bowie, David. 1947–
   5487.2 * ChangesBowie. Rykodisc: RCD-20171 (RCA). 1969–84. [Item 5487.1 covers material comparable to item 5487.2 but in greater depth and with better packaging and notes].
   5487.3 The rise and fall of Ziggy Stardust. Rykodisc: RCD-10134 (RCA 4702). 1972.

5488  Bragg, Billy. 1958–

5489  Bronski Beat
   The age of consent. MCA: MCAD-5538. 1984. OP

5490  Browne, Jackson. 1948–

5491  * Buffalo Springfield

5492  Bush, Kate. 1958–

5493  Buzzcocks
TRADITIONAL AND POPULAR MUSICS OF THE AMERICAS AND EUROPE

5494 The Byrds
5494.2 ** Greatest hits. Columbia: CK 9516. 1965-67. [Item 5494.1 covers material comparable to item 5494.2 but in greater depth and with better packaging and notes].

5495 Cabaret Voltaire

5496 Cale, John. 1940-

5497 Captain Beefheart. 1941-

5498 Cars

5499 Cash, Johnny. 1932-
See 5810.3

5500 Chicago

5501 Christian, Meg

5502 Christian, Meg. and Cris Williamson

5503 Clapton, Eric. 1945-

5504 Clash

5505 Cochran, Eddie. 1938-1960

5506 Cocker, Joe. 1944-

5507 Collins, Phil. 1951-

5508 Cooder, Ry. 1947-

5509 Costello, Elivs. 1955-
5509.1 ** My aim is true. Rykodisc: RCD-20271 (Columbia 35037). 1977.
5509.2 This year's model. Rykodisc: RCD-20272 (Columbia 35331). 1978.

5510 Country Joe and the Fish

5511 Cream
5511.2 Wheels of fire. Polydor: 827578-2. 2CD set. 1968.

5512 ** Creedence Clearwater Revival

5513 Crenshaw, Marshall. 1954-

5514 Crosby, Stills and Nash

5515 Cure

5516 Darin, Bobby. 1936-1973

5517 Dave Clark Five

5518 Dead Kennedys

72 BEST COPY AVAILABLE
5519 Deep Purple
5520 Def Leppard
5521 * Derek and the Dominos
5522 Devo
   *Q: are we not men? A: we are Devo.* Warner Bros.: 3239-2. 1978.
5523 * Difranco, Ani, 1970–
5524 Dinosaur Jr.
   *You're living all over me.* SST: SSTCD-130. 1987.
5525 Dion, 1939–
   *The wanderer.* Laurie: 3CD 105. 1958-63.
5526 Dire Straits
5527 Domino, Fats. 1928–
   *See 5522.
5528 Donovan, 1946–
   [Item 5528.2 covers material comparable to item 5528.1 but in greater depth and with better packaging and notes].
5528.2 *Troubadour: the definitive collection.* Epic: E2K 46986. 2CD set. 1964–76.
5529 Doobie Brothers
5530 Doors
5531 Drake, Nick, 1945–1974
5532 Duran Duran
5533 Dylan, Bob, 1941–
416 TRADITIONAL AND POPULAR MUSICS OF THE AMERICAS AND EUROPE

5545 Fairport Convention

5546 Faithfull, Marianne. 1946–

5547 Fanny

5548 Feelies

5549 * Ferry, Bryan. 1945–

5550 * Fleetwood Mac

5551 Flipper

5552 Flying Burrito Brothers

5553 Foreigner

5554 Four Seasons

5555 Francis, Connie. 1938–

5556 * Gabriel, Peter. 1950–

5557 Gang of Four

5558 Genesis

5559 Go-Weenews

5560 Go-Go's

5561 Golden Palominos

5562 Gore, Lesley. 1946–

5563 Grand Funk Railroad

5564 Grateful Dead

5565 Guns 'n' Roses

5566 Haley, Bill. 1925–1981
5566.1 From the original master tapes. MCA: MCAD-5539 (Decca). 1954–56.

5567 * Hall, Daryl. 1948–

5568 * Harvey, P. J.. 1970–

5569 Hawkins, Ronnie. 1935–

5570 Heart

5571 Hendrix, Jimi. 1942–1970

5571.5 Jimi plays Monterey (soundtrack). Reprise: 25358-2. 1967. OP

5571.6 Live at Winterland. Rykodisc: RCD-20038. 1968.


5571.8 ** Smash hits. Reprise: 2276-2. 1966-68. OP

5571.9 ** The ultimate experience. MCA: MCAD-10829. 1966-70. [Items 5571.8 and 5571.9 cover similar material].

5572 Henley. Don. 1947–

5573 Henry Cow

5574 Hole
Live through this. DGC: DGCD 24631. 1994.

5575 * Hollies

5576 Holly. Buddy. 1936–1959


5576.2 ** Legend: from the original master tapes. MCA: MCAD-5540 (Decca. Coral). 1957–58. [Item 5576.1 covers material comparable to item 5576.2 but in greater depth and with better packaging and notes].

5577 Husker Dü

5578 Ian. Janis. 1951–

5579 Iggy. 1947–. and the Stooges

5580 Incredible String Band

5581 Iron Maiden

5582 Jam

5583 James. Tommy. 1947–. and the Shondells

5584 Jan and Dean

5585 Jane's Addiction

5586 Jefferson Airplane


5587 Jesus and Mary Chain

5588 Jethro Tull

5589 Jett. Joan. 1960–

5590 John. Elton. 1947–


5591 Jones. Rickie Lee. 1954–

Pearl. Columbia: CK 30322. 1971. See also 5476

5593 Journey

5594 Joy Division

5595 Judas Priest

5596 Kaiser. Henry. 1952–. and Fred Frith. 1949–
With enemies like these, who needs friends? SST: SSTCD 147 (Metalanguage). 1980.
5597 * King, Carole. 1942–

5598 * King Crimson

5599 Kinks

5600 Kiss
   Kiss alive II. Casablanca: 822781-2. 2CD set. 1978.

5601 Kraftwerk

5602 Lauper. Cyndi. 1953–

5603 Led Zeppelin

5604 Lennon, John. 1940–1980

5605 Lewis, Huey. 1950–

5606 ** Lewis, Jerry Lee. 1935–

5607 Little Feat

5608 Little Richard. 1935–
5608.2 Shut up! a collection of rare tracks. Rhino: 70236. LP. 1951–64. OP

5609 Living Colour

5610 Los Lobos

5611 Lovin’ Spoonful

5612 Lowe, Nick. 1949–

5613 Lymon, Frankie. 1942–1968

5614 Lynyrd Skynyrd

5615 * Madonna. 1958–

5616 Mamas and the Papas

5617 Marshall Tucker Band

5618 McCartney, Paul. 1942–

5619 MC5

5620 Meat Puppets

5621 Megadeth

5622 Mekons

5623 Mellencamp, John Cougar. 1951–

5624 Metallica

5625 Midnight Oil
5626 Miller, Steve. 1943–
5627 Mitchell, Joni. 1943–
5628 Moby Grape
5629 Monkees
5630 Moody Blues
5631 Morrison, Van. 1945–
5632 Motörhead
5633 Mott the Hoople
5634 Muldaur, Maria. 1943–
5635 Napalm Death
5636 Nelson, Rick. 1940–1985
5637 New Order
5638 New York Dolls
5639 Newman, Randy. 1944–
5640 * Nine Inch Nails
5641 Nirvana
5642 NRBQ
5643 Nugent, Ted. 1948–
5644 Nyro, Laura. 1947–
5645 O'Connor, Sinead. 1966–
5646 * Orbison, Roy. 1936–1988
* For the lonely: IS greatest hits. Rhino: 71493 (Sun/Monument). 1956–64.
5647 Parker, Graham. 1950–
5648 Parsons, Gram. 1946–1973
5649 Pavement
5650 * Pearl Jam
5651 Pentangle
5652 Pere Ubu
<table>
<thead>
<tr>
<th>Item</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Year(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5653</td>
<td>Perkins, Carl</td>
<td>Original Sun greatest hits</td>
<td>Rhino</td>
<td>1955-57</td>
</tr>
<tr>
<td>5654</td>
<td>Pet Shop Boys</td>
<td>Discography: the complete singles collection</td>
<td>EMI</td>
<td>1985-91</td>
</tr>
<tr>
<td>5655</td>
<td>Petty, Tom</td>
<td>Greatest hits</td>
<td>MCA</td>
<td>1976-93</td>
</tr>
<tr>
<td>5656</td>
<td>Phair, Liz</td>
<td>Exile in Guyville</td>
<td>Matador</td>
<td>1993</td>
</tr>
<tr>
<td>5657</td>
<td>Pink Floyd</td>
<td>* Dark side of the moon</td>
<td>Capitol</td>
<td>1973</td>
</tr>
<tr>
<td>5658</td>
<td>Petals</td>
<td>The magic touch: an anthology</td>
<td>Mercury</td>
<td>1955-61</td>
</tr>
<tr>
<td>5659</td>
<td>Pixies</td>
<td>Doolittle</td>
<td>Elektra</td>
<td>1989</td>
</tr>
<tr>
<td>5660</td>
<td>Platters</td>
<td>The magic touch: an anthology</td>
<td>Mercury</td>
<td>1961-68</td>
</tr>
<tr>
<td>5661</td>
<td>Pogues</td>
<td>If I should fall from grace with God</td>
<td>Island</td>
<td>1988</td>
</tr>
<tr>
<td>5662</td>
<td>Police</td>
<td>Every breath you take: the singles</td>
<td>A&amp;M</td>
<td>1978-83</td>
</tr>
<tr>
<td>5663</td>
<td>Presley, Elvis</td>
<td>The king of rock 'n' roll: the complete 50's masters</td>
<td>RCA</td>
<td>1953-58</td>
</tr>
<tr>
<td>5664</td>
<td>Pretenders</td>
<td>The singles</td>
<td>Sire</td>
<td>1979-86</td>
</tr>
<tr>
<td>5665</td>
<td>Procol Harum</td>
<td>Procol Harum</td>
<td>A&amp;M</td>
<td>1967-72</td>
</tr>
<tr>
<td>5666</td>
<td>Psychedelic Furs</td>
<td>All of this and nothing</td>
<td>Columbia</td>
<td>1980-88</td>
</tr>
<tr>
<td>5668</td>
<td>Queen</td>
<td>Greatest hits</td>
<td>Hollywood</td>
<td>1981</td>
</tr>
<tr>
<td>5669</td>
<td>Quicksilver Messenger Service</td>
<td>Quicksilver Messenger Service</td>
<td>Capitol</td>
<td>1968</td>
</tr>
<tr>
<td>5670</td>
<td>Raitt, Bonnie</td>
<td>Give it up</td>
<td>Warner Bros.</td>
<td>1972</td>
</tr>
<tr>
<td>5671</td>
<td>Ramones</td>
<td>All the stuff (and more)</td>
<td>Sire</td>
<td>1977-78</td>
</tr>
<tr>
<td>5672</td>
<td>Rascals</td>
<td>The very best of the Rascals</td>
<td>Rhino/Atlantic</td>
<td>1965-71</td>
</tr>
<tr>
<td>5673</td>
<td>Raspberries</td>
<td>The Raspberries</td>
<td>Capitol</td>
<td>1972-74</td>
</tr>
<tr>
<td>5674</td>
<td>Reed, Lou</td>
<td>Walk on the wild side: the best of Lou Reed</td>
<td>RCA</td>
<td>1972-76</td>
</tr>
<tr>
<td>5675</td>
<td>R.E.M.</td>
<td>Automatic for the people</td>
<td>Warner Bros.</td>
<td>1992</td>
</tr>
<tr>
<td>5676</td>
<td>REO Speedwagon</td>
<td>The hits</td>
<td>Epic</td>
<td>1981-87</td>
</tr>
<tr>
<td>5677</td>
<td>Replacements</td>
<td>Let it be</td>
<td>Twin/Tone</td>
<td>1984</td>
</tr>
</tbody>
</table>
Resident


Revere. Paul. 1942-. and the Raiders


Richman. Jonathan. 1951-


Revere. Paul. 1942-. and the Raiders


Richman. Jonathan. 1951-


Richman. Jonathan. 1951-


Sahm. Doug. 1942-


5689.3 * Viva Santana! Columbia: C2K 44344. 2CD set. 1967-86.


Santana


5690.3 * Viva Santana! Columbia: C2K 44344. 2CD set. 1967-86.


Santana


5690.3 * Viva Santana! Columbia: C2K 44344. 2CD set. 1967-86.


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Santana


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Santana


5690.3 * Viva Santana! Columbia: C2K 44344. 2CD set. 1967-86.
<table>
<thead>
<tr>
<th>Musician</th>
<th>Album Title</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith, Patti</td>
<td>Horses</td>
<td>Arista</td>
<td>1975</td>
</tr>
<tr>
<td>Smiths</td>
<td>The queen is dead</td>
<td>Sire</td>
<td>1985</td>
</tr>
<tr>
<td>Snow, Phoebe</td>
<td>The best of Phoebe Snow</td>
<td>Columbia</td>
<td>1974-78</td>
</tr>
<tr>
<td>Soit Machine</td>
<td>Third</td>
<td>Columbia</td>
<td>1970</td>
</tr>
<tr>
<td>Somerville, Jimmy</td>
<td>The singles collection</td>
<td>London</td>
<td>1984-90</td>
</tr>
<tr>
<td>Sonic Youth</td>
<td>Daydream nation</td>
<td>DGC</td>
<td>1988</td>
</tr>
<tr>
<td>Sonic Youth</td>
<td>Sister</td>
<td>DGC</td>
<td>1987</td>
</tr>
<tr>
<td>Sonny and Cher</td>
<td>The beat goes on: the best of Sonny and Cher</td>
<td>Atco</td>
<td>1965-67</td>
</tr>
<tr>
<td>Soundgarden</td>
<td>Superunknown</td>
<td>A&amp;M</td>
<td>1994</td>
</tr>
<tr>
<td>Specials</td>
<td>The singles collection</td>
<td>Chrysalis</td>
<td>1979-84</td>
</tr>
<tr>
<td>Spencer Davis Group</td>
<td>The best of the Spencer Davis Group</td>
<td>EMI</td>
<td>1964-67</td>
</tr>
<tr>
<td>Spirit</td>
<td>Time circle</td>
<td>Epic</td>
<td>1968-72</td>
</tr>
<tr>
<td>Springsteen, Bruce</td>
<td>Born in the U.S.A.</td>
<td>Columbia</td>
<td>1984</td>
</tr>
<tr>
<td>Springsteen, Bruce</td>
<td>Born to run</td>
<td>Columbia</td>
<td>1975</td>
</tr>
<tr>
<td>Squeeze</td>
<td>45's and under</td>
<td>A&amp;M</td>
<td>1978-82</td>
</tr>
<tr>
<td>Steelye Span</td>
<td>Spanning the years</td>
<td>Chrysalis/EMI</td>
<td>1970-71</td>
</tr>
<tr>
<td>Steely Dan</td>
<td>A decade of Steely Dan</td>
<td>MCA</td>
<td>1972-82</td>
</tr>
<tr>
<td>Steppenwolf</td>
<td>16 greatest hits</td>
<td>MCA</td>
<td>1968-70</td>
</tr>
<tr>
<td>Stevens, Cat</td>
<td>Greatest hits</td>
<td>A&amp;M</td>
<td>1971-75</td>
</tr>
<tr>
<td>Stewart, Rod</td>
<td>Downtown train</td>
<td>Warner Bros.</td>
<td>1976</td>
</tr>
<tr>
<td>Stewart, Rod</td>
<td>Every picture tells a story</td>
<td>MCA</td>
<td>1971</td>
</tr>
<tr>
<td>Stooges</td>
<td>The Stooges</td>
<td>Elektra</td>
<td>1969</td>
</tr>
<tr>
<td>Talking Heads</td>
<td>Remain in light</td>
<td>Sire</td>
<td>1991</td>
</tr>
<tr>
<td>Talking Heads</td>
<td>Talking Heads favorites/Stand in the Vaseline</td>
<td>Sire</td>
<td>1991</td>
</tr>
<tr>
<td>Taylor, James</td>
<td>Sweet baby James</td>
<td>Warner Bros.</td>
<td>1977</td>
</tr>
<tr>
<td>Television</td>
<td>Marquee moon</td>
<td>Elektra</td>
<td>1977</td>
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5731  Trull. Teresa

5732  * Turner. Tina. 1938–
       Private dancer. Capitol: 46041 (12330). 1984. See also 5338

5733  Turtles

5734  U2

5735  Valens. Ritchie. 1941–1959

5736  Van Halen

5737  Vee. Bobby. 1943–

5738  Velvet Underground

5739  Ventures


5741  Violent Femmes

5742  Waits. Tom. 1947–

5743  Wham

5744  Who
       5744.2  ** Meaty beaty big and bouncy. MCA: MCAD-37001 (Decca). 1965–70.
       5744.3  30 years of maximum r&b. MCA: MCAD4-11020. 4CD set. 1964–59.

5745  Williams. Lucinda. 1953–

5746  Williamson. Cris
       5746.2  The changer and the changed. Olivia: ORCD 904. 1975.

5747  Winwood. Stevie. 1948–

5748  Wray. Link. 1935–

5749  X

5750  XTC

5751  Yardbirds

5752  Yes

5753  Young. Neil. 1945–
Zappa, Frank. 1940–1993


Zappa, Frank. 1940–1993, and the Mothers of Invention


5755.2 * We’re only in it for the money. Rykodisc: RCD-10503 (Verve 5045). 1967.

Zevon, Warren. 1947–


Z. Z. Top

The striking new Hall of Fame complex in Cleveland (for left) will draw fans and researchers to view memorabilia such as an early Ike and Tina Turner Tour poster (lower left) and a Elvis Display, featuring a black t-shirt worn in the "Jailhouse Rock" video in 1958 (below). This LIST offers one essential in-print recording for each musician inducted into the Rock and Roll Hall of Fame. The listings include artist, title, label, and label order number; for multi-CD sets, the number of CDs and suggested list price are also given.

For the most important artists, the choice is usually a multiscd set. They feature pristine, remastered sound, a lengthy original essay on the artist’s life and music, and a complete discography. Previously unreleased songs and alternate takes of big hits are commonly included. The one problem for smaller libraries may be the expense (list prices range from $30 to $80 depending on the number of CDs and how elaborate the packaging). Where appropriate, a single CD alternative is listed. For single CDs, no price is given; most list from $11.98 to $15.98. Whether ordering either single CDs or sets, librarians should expect a 25–30 percent discount from wholesalers.

A-B denotes musicians inducted as "early influences," most coming from the blues tradition. Twenty-four other "nonperformer" inductees are not included on this list, as their contributions—as businesspeople, promoters, songwriters, and producers—are not easily represented on CD.

**Inductees on CD**

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**Notes:**
- This LIST offers one essential in-print recording for each musician inducted into the Rock and Roll Hall of Fame.
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- A-B denotes musicians inducted as “early influences,” most coming from the blues tradition. Twenty-four other “nonperformer” inductees are not included on this list, as their contributions—as businesspeople, promoters, songwriters, and producers—are not easily represented on CD.
WHILE ROCK 'N' ROLL is now synonymous with videos of the MTV variety, there is a long history of rock on film—from various bands' narrative constructions, such as The Who's rock opera Tommy, to concert films and profiles and documentaries, to dramatized biographies, such as The Buddy Holly Story. For the sake of simplicity, the following core list includes only the original bands playing their own material but does not lack for creativity. A * denotes films containing footage of Hall of Fame inductees.—Rod Bustos


This award-winning documentary traces reggae star Bob Marley's life and includes rare interviews with family friends, and Marley himself.

Chuck Berry: Hail! Hail Rock 'N' Roll. color. 120 min. MCA/Universal Home Video. 1987. $19.95.

The life and music of one of rock 'n' roll's most influential figures are the focus of this movie filmed on the occasion of his 60th birthday.

The Decline of Western Civilization. color. 100 min. Music Video Distributors. 1981. $49.95.

This documentary of the L.A. punk scene around 1980 captures the intensity of bands such as X, Black Flag, the Circle Jerks, and Fear—many of whom strongly influenced today's modern rock movement.

Don't Look Back. b&w. 96 min. Paramount Home Video. 1967. $19.98.

An inside look at folk rocker Bob Dylan's 1965 tour that includes many behind-the-scenes interviews and live performances.


One of the better Elvis Presley concert films, this video shows the King performing 30 of his most famous songs and includes rehearsals and backstage footage.

Howlin' Wolf: The Chess Box. 3 CDs. Chess. #CH5 9332. $39.98.

The Impressions (& Curtis Mayfield). Anthology. 1961-1977. 2 CDs. MCA. #MCAD2 10664. $31.98.

The Ink Spots: Greatest Hits. 1939-46. MCA. #MCAD 31347.

The Isleys Brothers. Story, Vols. 1 & 2. 3 CDs. Rhino. #R2 70908. $37.98.

The Last Waltz. color. 117 min. MGM/UA Home Video. 1978. $19.95.

Critically acclaimed film of The Band's farewell concert includes performance footage and interviews with the band and highlights the career of the influential master's former lead singer, Van Morrison.


Part fantasy sequences and concert footage from a Madison Square Garden performance, this classic rock film remains a favorite with the high school set.

Lou Reed: A Night with Lou Reed. color. 61 min. Columbia Tristar Home Video. 1983. $16.95.

Recorded during one of the legendary rock star's sold-out performances at the Bottom Line nightclub in New York City, this film features classic songs from Reed's career with the Velvet Underground and as a solo artist.

Monterey Pop. color. 72 min. Music Video Distributors. 1968. $29.95.

Considered the first significant rock concert film, this movie, which was once described as "The T.A.M.I. Show [see entry below] on acid," captures the essence of the 1960s pop festival with performances by Jefferson Airplane, The Who, Simon and Garfunkel, Otis Redding, and many others.


Often overlooked in favor of the band's 1982 partially animated feature, The Wall, this 1974 film of Pink Floyd's concert is set in an ancient amphitheater and includes many of the British rock band's early classics.


Winner of the 1970 Academy Award® for best feature documentary, this marathon 1960s concert film showcases the talents of Jimi Hendrix, The Who, Crosby, Stills & Nash, Van Halen, and many others.


Winner of the 1970 Academy Award® for best feature documentary, this marathon 1960s concert film showcases the talents of Jimi Hendrix, The Who, Crosby, Stills & Nash, Van Halen, and many others.
A tour de force of the band's hilarious misassociation of k and B, 
Red Rockers, the "hottest band in the 
Rob Reiner, color, 124, $29.95. 
with groups and early rock  
its historic sound.

MOST PATRONS may not think of 
books when they think of listening to 
rock. But good materials—both adaptations of biographies and original interviews—are now available. In the annotations below, an (A) indicates an unabridged version of the published book and a (U) indicates an unabridged audio; unmarked entries are original in audio book format. —Mark Annichiarico


Densmore, a drummer for The Doors and Sugarman, the band, get two widely diffused accounts of The Doors and their rock 'n' roll. If you can't only read the title, take Densmore's (Audio Reviews, LJ 9/15/92) for its completeness.


Guralnick's excellent unabridged biography (Audio Reviews, LJ 6/15/95) encompasses Presley's childhood and early career, while The Elvis Tape offers significant original source material: live recordings of interviews with the King.


This series by a rock 'n' roll journalist combines original source material (interviews and some recording studio clips) with short biographies. The price, combined with the subjects' preeminence, makes these a good choice for public libraries.

Cooky Berry, To Be Loved: The Music, the Magic, the Memories of Motown. 2 cassettes. 3 hrs. Time Warner AudioBks. 1994. ISBN 1-57042-089-0. $17. (A)


The Duke Audio Review, LJ 9/15/92) for its completeness.

Dodge, Consuelo. The Everly 

Although the book from which this audio was adapted is fair, it remains the only spoken word account of the 


Compare this to the 60-3. $16.95. (A)

Although lang isn't an inducer for the 

Hart's recording is more about percussion's spiritual and 

social evolution than about life with the Dead. Nonetheless, until the inevitable wave of books on Jerry Garcia arrive (there's an earlier biography by Sindy Troy listed on page 36 in "Rock in Print"), Hart's exploitation should slake Deadheads' thirst.

Jones, Davy. They Made a Momme 

Jones tells life with the wacky Monkees, a group whose popularity was rooted in  

more in television than music. Sixties pop culture 

fans will be delighted to find this title in popular music collections.

Joplin, Laura. Love, Janis. 2 cas 

Debra Winger narrates this candid, very personal biography by the late rock/blues singer's younger sister. (Audio Reviews, LJ 5/1/94)


Although lang isn't an inducer for the 

Field of Fame yet, Starr's account of this courageous singer is one of the few available audio adaptations of current pop music stars.

White, Timothy. The Nearest 
Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience. 2 cassettes. 3 hrs. B&B Audio, dist. by Brilliance. 1995. ISBN 1-882071-55-7. $16.95. (A)

White explores the social significance of the Beach Boys' "surfing, cars, and girls" music, with particular emphasis on one of the band's founders and its linchpin, the enigmatic Brian Wilson.
**Rock in Print**

PROBABLY NO TWO librarians would agree on the essential sources for information on classic rock in print—as contentious among fans as the music itself. The following list was selected with the intent of tracing the music’s roots and examining its meanings, as well as exposing the much sought-after history of rock’s stars. What follows are the top 18 titles recommended to anyone who wants to start a collection on a small budget.—Bill Piekarski


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This table includes a list of songs and their respective artists, as well as some other information such as the title and artist name. The table is organized in a clear and concise manner, making it easy to read and understand.
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