[Review of] Rock's Backpages

Robert A. Aken
University of Kentucky, robaken@uky.edu

Follow this and additional works at: https://uknowledge.uky.edu/libraries_facpub

Part of the Collection Development and Management Commons, and the Music Commons

Click here to let us know how access to this document benefits you.

Repository Citation
https://uknowledge.uky.edu/libraries_facpub/86

This Review is brought to you for free and open access by the University of Kentucky Libraries at UKnowledge. It has been accepted for inclusion in Library Faculty and Staff Publications by an authorized administrator of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.
[Review of] Rock's Backpages

Digital Object Identifier (DOI)
http://dx.doi.org/10.5860/CHOICE.45-5910

Notes/Citation Information
Published in CHOICE, v. 45, no. 11, 45-5910.

Reprinted with permission from CHOICE http://www.cro3.org, copyright by the American Library Association.

This review is available at UKnowledge: https://uknowledge.uky.edu/libraries_facpub/86
Rock’s Backpages. Backpages Limited. Annual academic subscription is $1,800.00, with discounts available for smaller institutions; contact publisher http://www.rocksbackpages.com/

[Visited Apr’08] Editor Barney Hoskyns, former Mojo editor and author of rock music commentaries (including Hotel California, 2006), heads a solid British popular music press team that includes Mat Snow, another Mojo editor as well as writer for Q and New Musical Express (aka NME). Through a robust search engine, users may access full-text articles (presented in text-only HTML with a print-friendly option) by keyword, and also use drop-down boxes for limits or direct access to specific years, subjects/genres, writers, publications, and artists/bands. The long drop-down boxes (which require pop-up capability) can be hard to manipulate; they restrict limits to one choice per category. Available articles were written from 1963 to the present and come from influential publications, both current (e.g., NME, Rolling Stone) and defunct (e.g., Creem, Musician); major newspapers (e.g., The Guardian, San Francisco Chronicle); and many obscure zines and unpublished sources.

Coverage of each publication varies widely; e.g., of the 12,000-plus articles available at the time of review, some 1,930 were from NME but only 4 from Billboard. This erratic coverage is author-specific. Although major writers such as Lester Bangs, Greil Marcus, and Dave Marsh are represented, others such as J. D. Considine, Jon Landau, Robert Christgau, and Robert Palmer are absent. Works include reviews, interviews, and feature articles on over 2,000 artists. About 125 audio interviews can be heard as MP3 files or in RealAudio format. An e-mail distribution list lets users know about the 30 or so items added each week. All features work well on Mac and Windows platforms with various browsers. Libraries that support significant popular music and culture programs will want this resource for its unique full-text coverage and convenience, but they will need to educate users about coverage limitations and the need to search for information in additional tools such as International Index to Music Periodicals Full Text (CH, Apr’07, 44–4192) and RILM (CH, Sup’04, 41Sup–0164). Summing Up:

Recommended. Lower-level undergraduates and above; general audience.

---R. A. Aken, University of Kentucky

Related Articles

REFERENCE – Humanities
Academic Charts Online: International Popular Music
Extract Full Text

REFERENCE – Humanities
Rock Source Archive
Choice August 2012 49:49–6610; doi:10.5860/CHOICE.49–6610
Extract Full Text

REFERENCE – Humanities
International Index to Music Periodicals Full Text
Extract Full Text