9-1989


Robert A. Aken
Univerrsity 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/161

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.

Digital Object Identifier (DOI)
http://dx.doi.org/10.5860/CHOICE.27-0009

Notes/Citation Information
Published in CHOICE, v. 27 no. 1, 27-0009.

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/161

Cotten (author of All Shook Up, CH, Nov '85) begins this reference series by detailing the years 1952–1955, the years of rhythm and blues and the independent label. Coverage is to continue through 1963. Each year is summarized in a brief introductory essay, followed with day-by-day listings of events chronicling the musical scene (primarily providing a catalog of performers at the various venues), weekly listings of new releases (including performers and labels), biographical sidebars (accompanied by occasional black-and-white photographs), and monthly top–10 lists. Additional essays highlight “Artists of the Month.” Excellent indexes provide access to the calendar entries for nearly 1,000 performers, almost 2,000 song titles, and more than 100 record labels, as well as industry personnel and broadcast media. An appendix listing addresses of the rhythm and blues record companies provides a nice survey of the geographic bases as this music began making commercial headway. The solid bibliography of 95 books, 37 magazines, and a dozen newspapers is disappointingly lacking in full bibliographic data. Although the predominance of touring information limits the value of this work, its unique, detailed coverage of the transition from rhythm and blues to rock ‘n’ roll and its clear evidence of the importance of the independent label make this an essential purchase for collections that cover the historical and social aspects of popular culture.

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

Copyright 1989 American Library Association