

Filling the Void: The Heavy Metal and Hardcore Punk Archiving Project

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To a historian libraries are food, shelter, and even muse. They are of two kinds: the library of published material, books, pamphlets, periodicals, and the archive of unpublished papers and documents.

-- Barbara Tuchman¹

History

Cultural and artistic movements, especially new genres or styles of music, commonly exist for several years before they receive much scholarly attention and become established as areas of valid historical and cultural research. Jazz music, for example, spread globally for over six decades before it was legitimized within academe. It was not until the late 1970s and early 1980s that most textbooks for survey music history courses acknowledged Duke Ellington and Miles Davis as being worthy of the same serious study as Beethoven and Mozart. In her article "Jazz Goes to College: Has Academic Status Served the Art," Alice Goldfarb Marquis assertively concludes:

Yes, jazz deserves all the respect, scholarship, and training that its presence in academe suggests. It deserves to be taken seriously. But, unlike the classical music created for society's stratosphere (elite), jazz erupted from the lowest levels of society, to capture the hearts and bodies of exuberant masses. Despised and persecuted, jazz won a place for itself at the center of American culture. It survived the unrestrained abuse of America's musical establishment. It gave its name to an era. It survived America's worst depression in the arms of swing. It captured the world with its blue notes and fascinating rhythm.²

While neither heavy metal nor hardcore punk has ever truly been at the center of any country's mainstream culture or had an era named after it, Marquis' remarks echo each music's inception and mainstream culture's opinion of these genres and their fans. It is highly unlikely that any music department

faculty across the globe would ever rally for the substantiation of metal or hardcore punk. Nonetheless, heavy music and its culture are worthy of study and a collection that is comprehensive is required to support both research and integration into curricula. The line between heavy metal and hardcore has clearly blurred. In March 2009, The University of California Press will publish Steve Waksman's book *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. Since many heavy metal fans follow numerous metal subgenres and also embrace hardcore punk, heavy industrial, heavy psychedelic, and other styles of extreme or heavy music and since tastes and definitions vary, the term "heavy music" will be used to describe all of these styles.

In the United States, communities such as Nashville, Tennessee, Chicago, Illinois, and Cleveland, Ohio have pushed their constituents to establish country music, jazz, and rock 'n' roll museums and archives. But as for heavy music? It is unlikely that any community will petition for its exclusive recognition or conservation. Nonetheless, the heavy music community proves to be resolutely passionate about supporting, promoting, documenting, and critiquing its musicians and scenes. While the level of heavy music's popularity, presence in the mass media spotlight, and its tours and ticket sales have risen and fallen over the years, the music has continually maintained healthy and loyal followings. Despite popular opinion, misinformed views, and lack of coverage or unflattering press from mainstream sources, heavy music has survived and continues to flourish.

Complimenting the countless recordings, a substantial amount of literary attention to heavy music has always been present. Unfortunately, no exhaustive bibliography of such items is known to exist. The 443 items resulting from an October 2008 keyword search for "heavy metal and music" in the *Books-In-Print Professional* database is far from comprehensive and includes many irrelevant results. Searching for "hardcore and music" and "punk and music" provided 64 and 549 results respectively. It is noteworthy that most punk books do not discuss hardcore, crossover, or metalcore at any length. Through searches of numerous online and print sources, conversations, and interviews the authors have identified nearly 1,000 books directly related to heavy metal and hardcore.³ This number (which includes tablature books, biographies, autobiographies, histories & criticisms, and dissertations) demonstrates the body of extensive literature.

The heavy music community has always shown appreciation for its history. Black Sabbath is still revered four decades after their debut and considered to be essential to a proper understanding of heavy music. Monographic histories of *Creem* magazine and *BOMP!* magazine appeared in 2008. Lester Bangs, who published music criticism from 1968 until his death in 1982, is often considered America's first great rock critic. His eyewitness accounts and critiques are still studied, as evidenced by 2003's Lester Bangs

reader and 2000's biography.⁴ Martin Popoff, arguably the most prolific author in heavy music's history, has contributed over 25 books and hundreds of magazine articles and reviews.⁵ Indeed, the past decade has witnessed an explosion in the number and variety of DVD documentaries covering bands, music scenes, and eras. The number of books focusing on heavy metal, hard rock, or hardcore punk has risen as well. As individuals who grew up on heavy music continue to enter careers as concert promoters, Dj's, business owners, researchers, and educators, the number of scholarly publications continues to grow. The popularity of heavy metal magazines, such as Red Flag Media's *Decibel* (which began in 2004 and covers extreme music), and radio programs, such as Ian Christie's weekly-aired *Bloody Roots* (which highlights the international history of heavy metal eras and styles), demonstrates the passion and dedication fans continue to have for this music.

The Void

There is, however, a crisis looming regarding the preservation of the growing number of books, magazines, fanzines, audio and video recordings, photographs, manuscripts, memoirs, posters, sheet music, and other sources. While large private collections exist, no single repository is actively collecting the multitudes of materials which document this music and culture. Specifically, prior to December 2007, no previous attempts by any archives, public, academic, or special libraries (including museums, corporate libraries, and private organizations) were being made to create and maintain a permanent, accessible, multi-lingual, research-level collection on heavy music. For various reasons, these institutions have not elected to dedicate the necessary funds, space, or staff to pursue such a project. It is therefore left to the heavy music community to take on the responsibility of preserving its historical and cultural record. A cooperative effort between The University of Toledo (Ohio) and Bowling Green State University's (Ohio) Sound Recordings Archive and Department of Popular Culture was established to create such a repository and fill this void. The mission of the Heavy Metal and Hardcore Punk Archiving Project is to create a "special collection" of heavy music literature and recordings within the Sound Recordings Archive. Ultimately, the Archiving Project hopes to see the creation of three to five such collections around the world.

Concern for a preservation crisis exists because there is a window of opportunity for creating such repositories before egregious omissions are unavoidable. While heavy music bands and fans have continually created and handed down oral traditions, histories, and the community's material culture, they must now consider who will assume the perpetual responsibility of preserving this legacy for future generations. Heavy music's history and culture have been preserved largely through grassroots efforts. Most of the materials are privately held by individual fans, which elevates the risk of

such sources becoming lost. While this community has maintained an impressive record of documenting and self-preserving items for decades in some cases, there needs to be a secure, coordinated, systematically organized, global effort to protect these valuable resources. Such an archive should be exhaustive, comprehensive, accessible, and representative of the heavy music community as possible. A research-level collection for heavy music researchers would need to cover all formats, mediums, languages, geographic locations, and eras.

It is an inevitable fact that all recordings and items of literature are doomed as they eventually go out of print. Most books, for instance, go from being readily available from retailers to being only available secondhand to being very difficult and costly or even impossible to obtain. During the period that an item is in-print and is in stock with retailers, it may be only available in certain countries or regions. There are numerous publications from small independent presses or vanity presses which receive limited promotion and distribution. The original pressing of Daniel Ekeroth's 2006 book *Swedish Death Metal* by Tamara Press is one such example. The authors felt it would be valuable to have one copy for our research endeavors and another for the special collection at Bowling Green State University. While searching for this text, it was discovered that Amazon.com and other U.S. retailers did not list the book. The only option for purchasing a copy of the Tamara Press printing was via the author's Myspace page and having it sent from Sweden. When investigating the purchase of the second copy, it was discovered that the book was no longer available as it had sold out. Fortunately, it was republished in the U.S. and Europe a few months later by other presses and is currently available at a more reasonable cost.

Many books, regardless of their publishers, never return in the form of reprints or subsequent editions. It is an unfortunate result that many publications on heavy music will prove difficult to learn about, locate, and to obtain before their availability is limited. *Books-In-Print Professional*, for example, lists only one book on heavy metal music from 1983. If this were the sole source for locating primary sources, there would be no way to cross-reference and discover other publications from that year, such as Tony Jasper's 1983 out-of-print work *The International Encyclopedia of Hard Rock & Heavy Metal*. Martin Popoff's current endeavor is a series of books titled *Ye Olde Metal*, where he combines rare, firsthand accounts from musicians with his own commentaries. The four books published thus far have been limited to 1,000 copies each and can only be purchased directly from the author, thus making accessibility an issue.

Getting the Ol' Headbanging Ball Rolling

October 2008 keyword searches of the *Archives U.S.A.* database and the University of Idaho's *Repositories of Primary Sources* site for the phrase "heavy metal" indicated that no repository has such a mission. Interestingly, the only repository collections that came up with this search were ones pertaining to chemistry. In the article "Confronting the Dark Side of the Beat: A Guide To Creating A Heavy Metal Music Collection" Robert Freeborn notes that in 2002 a keyword search in the database *Library Literature* "produced a total of four entries, only one of which was written in English."⁶ An October 2008 search for the same keyword phrase in *Library, Information Science & Technology Abstracts* (which includes the content available in *Library Literature*) produced an additional twenty-three entries, discounting book reviews. Freeborn comments on the preservation crisis by referencing to a study by Wolfgang Lux:

Lux's 1990 article "Hier glänzt Metall durch Abwesenheit" illustrates that this dearth of library materials on the subject is the rule rather than the exception. Of the eight libraries that Lux evaluated for their heavy metal content, six of them were at less than one percent in relation to their entire music collections and just over one percent in terms of their popular/rock music collections. In this age of proactive librarianship, these numbers are not acceptable.⁷

The opposite seems true regarding the preservation of many other genres of music in U.S. institutions. In April 2008 Oberlin College (Ohio, U.S.A.) acquired what is regarded as the world's largest privately held jazz collection.⁸ Similarly, the University of California in Santa Cruz became owner of the Grateful Dead Archives. University of California-Santa Cruz music professor Fred Lieberman contends that "[The Grateful Dead Archive] is the first step toward having a library that is a destination for scholars interested in studying an important aspect of America's vernacular music."⁹ In July 2008, a gift to Syracuse University established their libraries as holders of the second largest collection of 78 r.p.m. vinyl records (the Library of Congress being the first).¹⁰ Chicago Public Library boasts an extensive blues archive.¹¹ Florida International University acquired the largest collection of Cuban music in 2006. It contains thousands of items from salsa to Latin jazz. It is noteworthy that:

Each year, research grants [at FIU] are awarded to academics who come to the library to use the collection. And another grant brings local educators, including FIU faculty, to the collection, where they are instructed on how

to use it and integrate it into various disciplines. 'You could teach history, international relations, sociology, all through the collection,' says Aragon.¹²

The question arises, would heavy music become part of any college curriculum? Jeremy Wallach, Assistant Professor in the Department of Popular Culture at Bowling Green State University, has expressed his intentions of integrating the archive of heavy music into his curriculum.

An important point of discussion is how one goes about defining what is and what is not heavy metal or hardcore punk? Who has the proper training and experience to authoritatively categorize bands into genres and rank their importance? It is not the attempt of the authors of this paper, nor should it be the endeavor of archivists or librarians or other Archiving Project coordinators, to define "heavy metal" or related genres or to employ any personal tastes. The scope of the Archiving Project's collection development policy should be "anything and everything." It should be left to historians and other researchers to judge, prioritize, and classify. The goal of such an archival collection should be to maintain items in perpetuity for posterity.

Arnett's book *Metal Heads: Heavy Metal Music and Adolescent Alienation* analyzes socialization, dedication, identity, and community:

Many metalheads find a crucial source of meaning in their involvement with heavy metal, not just from the way they resonate to the lyrics of the songs but from their admiration of the performers, from their participation in the collective ritual of the heavy metal concert, and from becoming part of a youth subculture that shares not merely music but a way of looking at the world.¹³

Since heavy music is usually misunderstood and viewed as less valuable or not worthy of purchase by the decision makers in most of the world's repositories, it is left to the music's fans and scholars to see to the acquisition and storage of sources. Freeborn's article on how to create a heavy metal music library collection serves to reinforce the idea that metal as a musical genre and social force is scarcely collected in terms of books, articles, and even recordings among academic and public libraries. When a public or academic library does acquire a handful of heavy music materials, most of them are general in scope and depth. Also, it is unlikely these items will be available years later as many are stolen or withdrawn due to damage, the need for space, or lack of continued patron interest. With an archive most of the materials would be shelved in "closed stacks" where the items do not leave the premises. Since so many recordings and fanzine/magazine issues will prove difficult to find, how will the Archiving Project obtain copies? The

solution is to turn to the fans, musicians, and scholars who have amassed countless personal libraries of literature, recordings, and memorabilia. Regrettably, these thousands of personal collections are at risk of becoming lost to future generations. As music scholar B. Lee Cooper articulates, awareness is an essential element of creating a foundational collection of popular music:

As today's private collectors age and die, librarians and sound recording archivists must convince their family members to donate the cherished collections intact to archival facilities. Emotional attachment and greed will be staunch foes in this resources-accumulation pursuit. So will intransigence. The best bet for accomplishing this task is a firm commitment from the collectors themselves to carefully transfer their most treasured discs directly to a community of music scholars. Deferred giving via last will and testament bequests may sound outrageous as a means of assembling an academic archive. But it is the best way to insure that the heritage of American popular music won't be frittered away in the fashion that Gordon Stevenson described concerning "rare records" of the '20s and '30s.¹⁴

From our own networks of friends and associates and searches of online and print literature, we know that some enthusiasts have kept "every" issue of certain magazines/fanzines. Many fans have amassed libraries with thousands of recordings and dozens of books. A large percentage of heavy music fans exhibit lifelong and passionate commitments to music purchases, concert attendance, and to learning the music's history. The literature, recordings, and concerts are given appreciation and value. In his dissertation *Reading "Heavy Metal" Music: An Interpretive Communities Approach to Popular Music as Communication*, Thomas F. Gencarelli notes how the musicians themselves are fans. His demonstrates why the Archiving Project will be successful:

The fourth [point] about sincerity, integrity, and truth has to do with longevity. This is true among both performers and fans. Simply put, longevity is a measure of commitment. For performers, it indicates a willingness to stick to their guns while an audience evolves for their music, no matter what the cost or how long it takes... It also leads to the track record: the legacy of how they stuck to their guns if they did so. For fans, longevity indicates the lengths they are willing to extend themselves over time and time again. It affords them the opportunity to learn about the music to

the extent they need to understand and appreciate it. It also lets them demonstrate the extent of their commitment, since metal, more so than any other genre of popular music, is a matter of a lifestyle and not just listening to a set of sounds, diverting one's attention, or following the in-crowd and doing what is "hip."¹⁵

Delivering The Goods

The success of a global archiving endeavor (where the items being collected are multilingual and of various formats and mediums) is reliant on participation and cooperation. The main participants must be the fans, i.e. the record and CD collectors, magazine and fanzine collectors, memorabilia collectors, musicians, authors, and editors. An advantage which almost cannot be overstated is how well-connected the heavy music community has always been. With the advent and increased ubiquity of the Internet, its network of information and resource sharing and cooperation has only improved.

Why then not call for the heavy music community to raise funds for a freestanding museum and hall of fame dedicated to heavy metal and hardcore? Lessons from popular culture's archival history should be heeded. In May 2008 The Cartoon Research Library at The Ohio State University received over 200,000 works that were formerly housed at The International Museum of Cartoon Art (founded by cartoonist Mort Walker in Greenwich, Connecticut in 1974). The museum, which had relocated to Boca Raton, Florida in an effort to improve finances, had closed for good in 2002 as it was millions of dollars in debt.¹⁶ The Cartoon Research Library at The Ohio State University doubled its "already-substantial holdings" with this acquisition.¹⁷ The combination will create what is thought to be the world's largest collection of cartoon art. Similarly, The Dick Tracy Museum closed in 2008 due to a lack of visitors and financial woes.¹⁸ While other museums, such as The Cartoon Museum in London, The Cartoon Museum in Athens, The Cartoon Art Museum San Francisco, and The Museum of Comic and Cartoon Art in New York, are successfully preserving comic art, their collections are far smaller and less diverse. It is, therefore, recommend that the heavy metal and hardcore punk community create heavy music "special collections" within existing academic archives as the expenses are more beneficial, longevity is more likely, and collocation appeals to researchers. Aside from the collections' core foci on heavy music and culture, university libraries (which usually include archives) already contain materials on related topics and themes, such as horror films, mythology, folklore, history, politics, social commentary, religion, and art.

Financial contributions will allow for the purchasing of items and of library and archival resources and services, such as the binding of magazine

issues for conservation purposes. The Archiving Project may even witness large financial contributions from fans. The impressively massive archive of Bob Marley items, for example, exists due to two unique individuals. First, California musicologist Roger Steffens invested thirty-one years, a significant amount of money, and six rooms in his home to build and organize a collection which included 12,000 records and CDs, 10,000 posters and flyers, and 12,000 hours of tapes. Michael Lee-Chin, a Jamaican-born entrepreneur and billionaire, purchased the collection of over 200,000 items in 2004 and gifted them to a soon-to-be-established National Museum of Jamaican Music.¹⁹ Maxine Henry-Wilson, Jamaica's former culture minister, noted that Bob Marley's iconic status has created an identity for Jamaicans that has "[increased] their perception of themselves and pride in their heritage."²⁰

Accessibility to the heavy music archives will depend upon fans who volunteer their time and expertise to describe the items. While the libraries can create catalog records for books and periodicals, they will not have funds or staffing for the abstracting and indexing of these heavy music gifts. Such activities and the creation of "finding aids" for collections will be necessary to allow researchers the ability to ascertain and evaluate the collections' contents. The majority of fanzines, and some magazines, do not have International Standard Serial Numbers (ISSNs) associated with them. Due to this and their subject matter, none of the existing commercial databases index and abstract these periodicals. Considering the hundreds of magazines and thousands of print fanzines on heavy music, one must appreciate the utility of citations and abstracts:

A well-prepared abstract enables the reader to 1) quickly identify the basic content of the document, 2) determine its relevance to their interests, and 3) decide whether it is worth their time to read the entire document.²¹

Additional considerations are that many books are published by small and vanity presses, sometimes without International Standard Book Numbers (ISBNs). For these reasons, such items may not be listed in bibliographic tools, such as OCLC's *WorldCat* database of worldwide library holdings or *Ulrich's Periodicals* database. The Archiving Project coordinators will be reliant upon individuals around the world to help identify items. In some situations, due to import and export options, fans will also assist with obtaining items.

Finally, it will be enthusiasts who will help raise awareness of The Heavy Metal and Hardcore Punk Archiving Project and help to promote donations, collaborations, affiliations, and volunteerism. The project might, for example, benefit from affiliations with The World Metal Alliance,

Encyclopaedia Metallum: The [online] Metal Archives, similar organizations, record labels, book publishers, and other educational and scholarly associations. Promotion of the Archiving Project and the collections themselves is essential. Fans must assist project volunteers with attaining buy-in. The average fan and the above groups could all assist with promoting the project through word of mouth, blogs, radio programs, reviews, editorials, articles, concerts, documentaries, interviews, conferences, seminars, etc. Ideally, the Archiving Project would be strengthened by perspectives from people who are not librarians or archivists, perspectives from outside of academe, and those who have experience in relevant industries and activities.

It is recommended that the multiple special collections of heavy music be in a consortial model. To ensure success and continuity, it is imperative that each location have a local board of advisors and that the Archiving Project have a worldwide board of directors which oversees all locations. In addition to providing streamlined procedures and the sharing of duplicate copies of items, this will allow the Archiving Project to speak with one consistent voice to the media and others. A consortium approach will allow for the creation of the master lists which will be the very heart of this endeavor: an exhaustive bibliography of known books (with translations of publisher information and descriptions or abstracts into English where necessary); a bibliography of known magazines/fanzines; complete discographies; filmographies; etc.

Ideally, The Heavy Metal and Hardcore Punk Archiving Project would obtain tax exempt status since it is a non-profit organization with an educational mission. In the U.S. this tax law provision is Section 501(c)(3). With locations in different countries, there may be a need to have each location apply for the appropriate status. With a tax exempt organization, financial contributions can be accepted via bank checks and services such as PayPal. The Archiving Project could then purchase resources and services as needed. If the average contribution is \$5.00, it would then be possible to consolidate several such donations and purchase a book or a year's subscription to a magazine. The reward to participants for their contributions will be knowing that they assisted with the preservation of their music and cultural history. Those who choose to donate a book may request a bookplate which lists the donor's name and a dedication, if desired. Other types of recognition for contributions of resources and services may include naming opportunities within the collections and lists of donors on the project website.

The heavy music archives should be located in strategic areas, ideally in three to five university libraries around the globe where popular music or cultural studies programs are viable and likely to endure. Since heavy music exists and is popular all over the world, potential geographic regions could include: London, Berlin, Toronto, Rio de Janeiro, Tokyo, and Sydney. Access to international airports would enhance research

opportunities. Creating repositories that are within universities would allow for cross-disciplinary studies. Scholars could more easily initiate programs that encourage the use of metal studies in sociology, religion, fiction, history, art, film, music, and other disciplines.

Metal Is Forever (Maybe)

Consequently, the heavy music community must now heed this call, knowing that others have created museums, libraries, and similar archives. Cooper, commenting on the current scholarship of popular and rock music, contends:

Linking librarians and record collectors is the key to sustaining the scholarly study of 20th-century popular music. The Sound Recording Archives at Bowling Green State University in Ohio ought to become a model for the method of assembling, cataloging, and making available to serious music students the broadest range of contemporary music. Certainly, jazz, country, and blues archives, and other specialty collections remain invaluable. So are memorabilia palaces, whether as numerous Hard Rock Cafes or as singular as Cleveland's Rock and Roll Hall of Fame and Museum. But the salvaging of private collections, a task lovingly pursued by Bowling Green's William L. Schurk, is a key goal to be achieved over the next five decades.²²

The time must be now. The call should not have to be repeated anew. Either the heavy music community will answer this call to arms or a paper similar in nature will be presented years from now, at a time when the situation will be grave.

Notes

¹ B Tuchman, *Practicing History: Selected Essays*, Knopf, New York, 1981, p. 76.

² A G Marquis, 'Jazz Goes to College: Has Academic Status Served the Art?', *Popular Music and Society*, vol. 22, no. 2, 1998, p. 122.

³ URL forthcoming

⁴ B Lester, *Main Lines, Blood Feasts, and Bad Taste: A Lester Bangs Reader*, Anchor Books, New York, 2003 and J DeRogatis, *Let it Blurt: The Life and Times of Lester Bangs, America's Greatest Rock Critic*, Broadway Books, New York, 2000.

- ⁵ Martin Popoff is co-founder and editor of *Brave Words and Bloody Knuckles* magazine. A list of his books is available at: <http://www.martinpopoff.com/html/bookslist.html>
- ⁶ R Freeborn, 'Confronting the Dark Side of the Beat: A Guide to Creating a Heavy Metal Music Collection', *Music Reference Services Quarterly*, vol. 8, no. 2, 2002, p. 26.
- ⁷ *ibid.*, p. 26.
- ⁸ D McDonough, 'From Obsession to Archive - Fan Donates World's Largest Privately Held Jazz Record Collection to Oberlin', *Downbeat*, vol. 75, no. 4, 2008, pp. 15-16.
- ⁹ D Clark, 'California University gets 'Grateful Dead' Archive', *Wall Street Journal -Eastern Edition*, April 24 2008, p. A4.
- ¹⁰ B Sisario, 'Syracuse University gets an Oldies Collection', *New York Times*, July 2 2008, p. E2.
- ¹¹ B Dolins, 'Chicago is Loaded with Blues', *American Libraries*, June/July 2000, p. 98-1000.
- ¹² E Fernandez, 'The Cuba collection: A New Donation gives FIU the Most Important Cuban Music Library in the Country', *Miami Herald*, September 17 2006, p. 1M.
- ¹³ JJ Arnett, *Metalheads: Heavy Metal Music and Adolescent Alienation*, Westview Press, Boulder Colorado, 1996, p. 25.
- ¹⁴ BL Cooper, 'It's Still Rock and Roll to Me: Reflections on the Evolution of Popular Music and Rock Scholarship', *Popular Music and Society*, vol. 21, no. 1, 1997, p. 106.
- ¹⁵ TF Gencarelli, *Reading Heavy Metal Music: An Interpretive Communities Approach to Popular Music as Communication*, New York University Press, New York, 1993, pp. 357-358.
- ¹⁶ M Ryzik, 'Do The Superfriends Have Library Cards?', *New York Times*, May 17 2008, p. B8.
- ¹⁷ B Eichenberger, 'Cartoon Library Doubles Over', *Columbus Dispatch*, May 17 2008, p. 1A.
- ¹⁸ C Starks, 'It's Case Closed for Dick Tracy Museum', *Chicago Tribune*, February 27 2008, p. 1.
- ¹⁹ A Infantry, 'Expat Buys Marley Trove for Jamaica', *Toronto Star*, May 26 2004, p. F1.
- ²⁰ *ibid* p. F1.
- ²¹ JM Reitz, ODLIS - Online Dictionary for Library and Information Science, updated November 19 2007, retrieved October 1 2008, <http://lu.com/odlis/index.cfm>.
- ²² Cooper, *op. cit.*, p. 106.

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