

BIBLIOGRAPHY

This bibliography contains materials by and about Eno, other articles and books used in my research, and other works cited in this book. As an aid to the curious browser, annotations are provided for some of the sources. Unsigned articles (mostly record reviews) are listed after a "?," and are placed alphabetically according to the name of the journal or magazine.

- Aikin, Jim. "Records: The Plateaux of Mirrors and Fourth World, Vol. I: Possible Musics," *Contemporary Keyboard* 6 (Sept. 1980), 71.
- _____. "Brian Eno," *Keyboard* 7 (July 1981), 42 ff.
- Amirkhanian, Charles. "Eno at KPFA: 2 Feb. 1980, 13 March 1980, 2 April 1980," 7 10-inch reels of 1/4" tape. Berkeley, California: collection of Charles Amirkhanian. Some six hours of taped Eno interviews conducted on three separate occasions in 1980. The first – by far the longest and most substantive – has been transcribed (see next listing).
- _____. "Brian Eno Interviewed 2/2/80 for KPFA Marathon," unpublished typescript from taped interview of Eno by Charles Amirkhanian, transcribed by S. Stone, 29 Oct. 1983. Berkeley, California: collection of Charles Amirkhanian. 31 pp.
- Armbruster, Greg, ed. *The Art of Electronic Music: The Instruments, Designers, and Musicians Behind the Artistic and Popular Explosion of Electronic Music*. Compiled by Tom Darter. New York: Quill/Keyboard, 1984. 315 pp. Valuable and detailed summary of the field, refreshing for its refusal to rigidly separate developments in rock, art music, film music, and new age music, contains a sixty-four-page "History of Electronic Musical Instruments" and interview/profiles of nearly thirty leading designers and musicians.
- Austin, Alexander, and Steve Erickson. "On Music: Tell George Orwell the News," *Westways* 72 (Jan. 1980), 70-2. Includes appraisal of Eno.
- Bangs, Lester. "Records: Here Come the Warm Jets," *Creem* 6 (Oct. 1974), 61-2.
- _____. "Records: 'The Lion Sleeps Tonight (Wimoweh)/I'll Come Running (To Tie Your Shoes)," *Creem* (Oct. 1975), 71.
- _____. "Eno Sings with the Fishes," *Village Voice* 23 (3 Apr. 1978), 1, 49.
- _____. "Eno," *Musician, Player & Listener* 21 (Nov. 1979), 38-44.
- Barnett, Homer. *Innovation: The Basis of Cultural Change*. New York: McGraw-Hill, 1953. 462 pp.
- Barrell, Tony. "Eno Interview." Australian Broadcasting Commission, Radio Station JJJ, 21 Jan. 1978. Quoted in Eno and Mills, *More Dark Than Shark* (see entry below).
- Bateson, Gregory. *Steps to an Ecology of Mind*. New York: Ballantine, 1972. 541 pp.
- Becker, Howard S. *Art Worlds*. Los Angeles: University of California Press, 1982. 408 pp. Interesting insights on the popular culture/high culture dialectic.
- Beckett, Alan. "Popular Music," *New Left Review* 39 (1966), 87-90.
- _____. "Stones," *New Left Review* 47 (1968), 24-9.
- _____. "Mapping Pop," *New Left Review* 54 (1969), 82-4.
- ?. "Review: Here Come the Warm Jets," *Beetle* (May 1974), n.p.
- Beckett, Samuel. *Company*. New York: Grove, 1980. 63 pp.
- Beer, Stafford. *Brain of the Firm: The Managerial Cybernetics of Organization*. London: Allen Lane, 1972. 319 pp.
- Bell, Craig. "Records: '7 Deadly Finns,'" *Creem* (June 1975), 70.
- Bell, Daniel. "Sensibility in the Sixties," *Commentary* 51 (1971), 63-73. Somewhat reactionary account of some of the ideological currents in the popular and high arts: the "dissolution of art," the "democratization of genius," "the Dionysian Pack," etc.