

# ARSC ))) )))) ) Newsletter

Association For Recorded Sound Collections

Number 101 • Winter 2003

## Philadelphia Hosts 37<sup>th</sup> ARSC Conference

The 37<sup>th</sup> annual ARSC conference will be held in Philadelphia, on the campus of the University of Pennsylvania, May 28-31, 2003. Founded by Benjamin Franklin in 1749, the University offered the nation's first modern liberal arts curriculum and now supports 4 undergraduate and 12 graduate and professional schools with a total enrollment of over 22,000 students. Conference sessions will be held in Houston Hall, located in the center of campus. The country's first student union, Houston Hall was built in 1894



*University of Pennsylvania Campus.*

and was recently restored, opening in 2000 with new student lounges, renovated meeting space, and a food court.

The opening reception will be hosted by the University of Pennsylvania Libraries and will be held in the Van Pelt-Dietrich Library Center's Kamin Gallery, where

*(Continued on page 3)*

## Program to Feature "The Sounds of Philadelphia"

TSOP, The Sounds of Philadelphia, will be featured at ARSC's annual conference in Philadelphia, May 28-31, 2003. A diverse and stimulating group of presentations are planned for the conference. Many will highlight the significant recording history of the City of Brotherly Love.

Aaron Levinson, a Philadelphia-based collector, producer and composer, will open the program with an overview, "Recorded Music in the City of Brotherly Love: A Brief History of 20<sup>th</sup> Century Technology and Art." Dr. Carole Nowicke of Indiana University will speak on the Philadelphia Brass Ensemble and its famous "Torchy Jones" recording. A popular music panel will feature two of Philadelphia's most renowned recording luminaries, Sigma Sound Studio owner Joe Tarsia, and Cameo/Parkway Records producer-songwriter, Dave Appell. Cameo/Parkway, where Mr. Tarsia was a chief engineer, was the center of Philadelphia popular music recording in the 1960s. The independent record company was the home of Chubby Checker, Bobby Rydell, and the Orlons. The great rhythm & blues hits of the 1970s, such as those by the Stylistics, the O'Jays, and Harold Melvin and the Blue Notes, were created at Tarsia's Sigma Sound Studios. It was at Sigma where The Sound of Philadelphia was born and bred. The program won't ignore the little recording operation that once existed across the Delaware River in

*(Continued on page 3)*

## Events

**May 28-31, 2003. 37<sup>th</sup> Annual ARSC Conference, Philadelphia, PA.**  
<http://www.library.upenn.edu/ARSC/>

March 22-25, 2003. 114<sup>th</sup> 2003 AES Convention, Amsterdam, The Netherlands.  
<http://www.aes.org/events/114/>

April 27, 2003. **Mechanical Music Extravaganza**, Wayne, New Jersey.  
<http://www.antique-sound.com/MME/show.html>

May 23-25, 2003. **23rd International AES Conference**—Signal processing in audio recording and reproduction, Helsingør, Denmark.  
<http://www.aes.org/events/23/>

June 19-25, 2003. **ALA Annual Conference**, Toronto, Ontario.  
<http://www.ala.org/events/annual2003/>

June 14-15 28th, 2003. **Annual Phonograph & Music Box Show and Sale**, Union, Illinois. For information call 815-923-9000.

July 31-August 2, 2003. **IAJRC (International Association of Jazz Record Collectors)**, Ann Arbor, Michigan. <http://www.geocities.com/iajrc/convention2003.htm>

August 18-24, 2003. **Society of American Archivists, Conference**, Los Angeles, CA.  
<http://www.archivists.org/conference/index.asp>

September 22-26, 2003. **IASA Annual Conference**, Pretoria, South Africa.  
<http://www.iasa-web.org/iasa0009.htm>

October 10-11, 2003. **MAPS meeting and Phonovention**, Lansing, Michigan.  
<http://www.lrbcg.com/pogo/Phonovention.html>

November 18-22, 2003. **Association of Moving Image Archivists (AMIA) Conference**. Vancouver, British Columbia. [http://www.amianet.org/04\\_Annual/Annual.html](http://www.amianet.org/04_Annual/Annual.html)

May 2004. **38<sup>th</sup> ARSC Conference**, Cleveland OH. (With the Society for American Music.)

*Please send notice of events to the editor.*

## President's Message

First and foremost, I want to thank David Seubert for stepping into the breach and editing this issue of the newsletter! We are working towards identifying a permanent replacement for Steve Weiss, our erstwhile editor, and we plan to have someone in place by the time the next issue is due. My thanks to Steve for his efforts to enhance the quality of the *Newsletter* and make it a more useful source of information.

At the Fall Board meeting we discussed many initiatives and projects that ARSC would like to do. Many of them are going ahead, others are being put on hold. It was a very full meeting, and my congratulations and thanks go to the hard-working Board and Executive Committee for their continued stewardship of this organization. Kudos are also due to Steve Ramm in particular, who not only crafted the next year's budget, but proved a most amiable host in the City of Brotherly Love.

Very soon we will be moving the ARSC website from its current server at the University of Missouri—Kansas City, to a commercial webhost. Once that is complete, we can begin the process of redesigning the ARSC website, and envisioning what it can do for our members. Any number of fine ideas have been put forth: the *Directory* in a members-only area, an online index for the *Journal* (perhaps even back issues of the *Journal* itself online), a current research area where members can share their collective expertise, and so forth. We have budgeted money for this new site, and are anxious to see the results. If you have ideas about what you might like to see as components or features of the new site, please let me know.

I'm also happy to tell you that the Board approved Barry Ashpole's idea of a monograph that compiles all of Ray Wile's articles and research. Barry has been working with Ray on some upcoming articles, and this monograph is a natural extension of the working relationship our *Journal* editor and Ray have developed. All of us who have admired Ray Wile's work over the years will rejoice at the idea of having all of this knowledge easily at hand.

Much of the rest of this issue of the *Newsletter* is devoted to what is coming up at the meeting in Philadelphia. I know that Sam Brylawski will cook up a great program for us to enjoy, and that local arrangements chair Marjorie Hassen will provide us with a wonderful experience in Philadelphia. At the last Board meeting we were able to take a look at the conference venues and hotel, and I can tell you that if you miss this one, it will certainly be to your regret. I hope to see and greet many of you at the conference this May!

*Jim Farrington*

## ARSC Newsletter submission deadlines

No 102, Summer 2003—June 10, 2003  
 No 103, Fall 2003—October 10, 2003  
 No 104, Winter 2004—January 10, 2004

## ARSC Newsletter

### Issue 101 Winter 2003

The ARSC Newsletter is published three times a year in June, October and January. Submissions should be addressed to the editor. Submissions by email are encouraged.

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Claims or other notifications of issues not received must be sent to:

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## Philadelphia *(Continued from page 1)*

an exhibit of 19<sup>th</sup> Century American sheet music will be on view. The Penn Libraries house collections of over 4.5 million volumes, with Van Pelt serving as the primary center for collections in the humanities and social sciences. The Library's rich collections in music include the papers and recordings of the Philadelphia-born contralto, Marian Anderson, the music collections and papers of past Philadelphia Orchestra conductors Leopold Stokowski and Eugene Ormandy, the papers of Alma Mahler-Werfel, the Freedman Jewish Music Archive and the archives of the American Musicological Society and the Musical Fund Society of Philadelphia.

Two types of accommodations have been reserved this year in conjunction with the conference. Attendees can choose to stay at the Sheraton University City Hotel—where the Saturday banquet will be held—located just three blocks from the center of campus, or in a campus residence hall, both conveniently located to all conference sessions. Philadelphia has much to offer visitors, including a wide array of restaurants, museums, clubs, book and record shops, and the year-old Kimmel Center for the Performing Arts, the home of the Philadelphia Orchestra. Come to town early and attend a Phillies game, explore Philadelphia's historic district, or spend time visiting some of the city's other treasures, including the Zoo and Japanese House in Fairmont Park (at over 8,900 acres, the largest landscaped metropolitan park in the world), the College of Physician's Mütter Museum, which contains over 20,000 anatomical and pathological specimens, the Edgar Allen Poe House, or the walk-through heart in the Franklin Institute Science Museum.

### *Marjorie Hassen, Local Arrangements*

For conference information, visit the website at <http://www.library.upenn.edu/ARSC/> or contact Marjorie Hassen at [hassen@pobox.upenn.edu](mailto:hassen@pobox.upenn.edu)



*Philadelphia skyline in Spring. Photo by Jim McWilliams. Copyright Philadelphia Convention & Visitors Bureau.*

## Conference Program *(Continued from page 1)*

Camden, New Jersey. That will be discussed by staff of the Delaware State Museums, who operate the Johnson Victrola Museum in Dover, Delaware.

Author and Contributing Editor to the *Atlantic Monthly*, Francis Davis, will speak at the conference on record collecting, and how the Internet has changed it—for better and for worse. David Hamilton will present an overview of the important careers of Angel Records founders and classical recording producers Dorle and

Dario Soria. Presentations on individual artists include talks on jazz vibraphonist Terry Gibbs, by Cary Ginnell; singer Lee Morse, by Michael Tarabulski; and sacred music steel guitarist Willie Eason, by Bruce Nemerov.

A panel on engineering techniques for copying older recordings will be chaired by ARSC's Technical Committee with a number of the country's most respected remastering engineers. Other sessions which relate to technology include Bill Walker on the pedagogy of analog audio digitization; and an exploration of exactly what we mean by "recording," "sound," and "reproduction," by George Brock-

Nannestad.

Radio history presentations include a biography of violinist, conductor, and habitual practical joker Nat Brusiloff, by David Sager; and Donald Manildi and Dennis Rooney sharing excerpts from a few of their favorite classical announcer audition tapes. (Moe Zart, anyone?)

The recently published, *Country Music Sources: A Biblio-discography of Commercially Recorded Traditional Music*, by Guthrie T. Meade, Jr., with Dick Spottswood, and Douglas S. Meade, has already been called the most important music reference book published in several decades. The genesis of this work will be outlined by co-author Dick Spottswood. Dealer and record documentarian Kurt Nauck will present an interactive talk on vintage record values and the economics of record collecting.

### *Samuel Brylawski, Program Chair*

Complete program information will be mailed to ARSC members in early March.



## Library of Congress Unveils National Recording Registry

In November 2000, the Congress of the United States approved the National Recording Preservation Act of 2000 (Public Law 106-474) to “establish the National Recording Registry in the Library of Congress to maintain and preserve sound recordings that are culturally, historically, or aesthetically significant, and for other purposes.” The first Registry list was unveiled on January 27, 2003 and received press coverage nationwide, bringing attention to the importance of our recorded heritage and the need to preserve this legacy for the future.

ARSC is one of seventeen organizations named in the law that has representatives serving on the National Recording Preservation Board (NRPB). The Board recommends a list of candidate recordings to the Librarian of Congress, James H. Billington, who makes the final selections for the Registry.

Bill Klinger, ARSC’s member on the NRPB, and David Hamilton, ARSC’s alternate member both participated in the discussions that led to the 2002 Registry list.

Other ARSC members also serve on the NRPB. ARSC President Jim Farrington’s Music Library Association, Barbara Sawka is the MLA alternate and ARSC 2nd Vice President Samuel Brylawski and ARSC Secretary Mary Bucknum, both of the Library of Congress (LC) coordinate activities for LC.



*Bill Klinger and Samuel Brylawski.  
Photo courtesy of David Packard.*

The ARSC *Newsletter* asked Brylawski, Farrington and Klinger some questions about ARSC’s role in the process of selecting fifty recordings for the Registry list.

*ARSC Newsletter: The law mandates that the Librarian of Congress set up the National Recording*

*Preservation Board and the National Recording Registry, but gave very little guidance on how to do this. What decisions had to be made before you even started talking about what was to be on the list?*

Jim Farrington: There were lengthy discussions about the purposes of the Board, to what uses the list might be put, and how it might be disseminated. Potential overlaps/confusions with/differences than the Grammy lists were discussed. We discussed at some length what the criteria would be for inclusion: What is an American recording? Spoken word? What about sound in films or TV? Since this is ultimately a preservation bill, we talked a little bit about the need for standards of capture and playback, but the people around the table, with only a couple of exceptions, were not technically minded. We discussed the need for various registers: of people who do preservation work, of archives and what they hold, and of equipment (that was actually my little contribution—who has the equipment to transfer a Webcor wire, or a Dictabelt, etc.). Perhaps the most contentious part of the first meeting was when we discussed the copyright implications. Barbara Ringer, the former head of Copyright Office at LC, is an at-large member and brought it up, and it was *very* interesting to see the reactions from the representatives from RIAA, ASCAP, etc. (“Problems with copyright? There are no problems with copyright.”). Nothing was resolved, of course, but the issues were at least brought to the table.

Samuel Brylawski: Remember that most of this law was based on existing laws promoting motion picture preservation. The Library of Congress has learned a lot administering that law for fourteen years, and drew on those experiences in establishing the Board, creating criteria for consideration on the Registry, and working with the Preservation Board.

The Board first met in March of 2002 to discuss many of the issues you raise, such as what to include or exclude. It was a spirited discussion. After that meeting the Librarian of Congress, as directed by law, issued criteria for nominations to the Registry.

Among them are that a recording must actually exist somewhere and may not be a film or television soundtrack, unless that soundtrack has been issued separately as a sound recording. Congress’s law states that Registry recordings must be at least ten years old.

*Many recordings on the Registry are widely available and don’t appear to be threatened. So why was the Registry created?*

SB: I think that Congress created the Registry for several reasons. As I said, the whole recording preservation law is based closely on the series of National Film Preservation laws which Congress passed in the 1980s and 1990s. The first film act of about 1987 was in response to the then-current trend by some movie studios to colorize their black-and-white features. Studios were applying computer-aided colorization to older black and white films because they thought the public would balk at “old-fashioned” black and white. Cinephiles and archivists appreciated the art of black-and-white cinematography and wanted legislation to prevent colorization. Congress compromised by asking the Librarian of Congress to name a Registry of films. By law, if any films on the Registry were colorized, the Library of Congress would be entitled to receive an archival print of the original, black-and-white version for preservation.

That isn't directly applicable to recordings, unless 1950s-60s “enhanced for stereo” makes a comeback, but a Recording Registry still has value. It symbolically calls attention to the general need for audio preservation by producing a list of significant recordings. It's hoped that debate over what's on the list and not on it will alert the public to preservation issues.

The law also requires the Library of Congress to choose one “Registry version” of a recording for its collections. We are required to make a determination that one particular version of a recording is the one which deserves the best possible preservation treatment, and give it that treatment. Given how long some of these recordings have been in-print, and how many different versions or remasterings of these have been on the market over the years, I think it is important to obtain and preserve a copy which is closest to the original master. In addition, many Registry recordings are unpublished and are indeed in need of preservation. The law includes funding to make that preservation possible. Several Registry selections will be preserved for the first time as a result of being named to the list.

*How many nominations did the board receive from the public?*

SB: Only a few dozen. A press release was issued

last summer requesting public nominations but it received little, if any, play. In response to the first Registry announcement in January we have already received many nominations for the 2003 Registry, and we look forward to more.

*Were there particular recordings that ARSC felt should be included and wouldn't be on the list without ARSC's input?*

Bill Klinger: Yes, I think so. When the NRPB met on November 13, 2002 to consider nominations for the inaugural Registry list, many of the Board members exhibited a great deal of knowledge about influential recording artists and the effects of their work, particularly in the period of electrical recording (after 1925). The

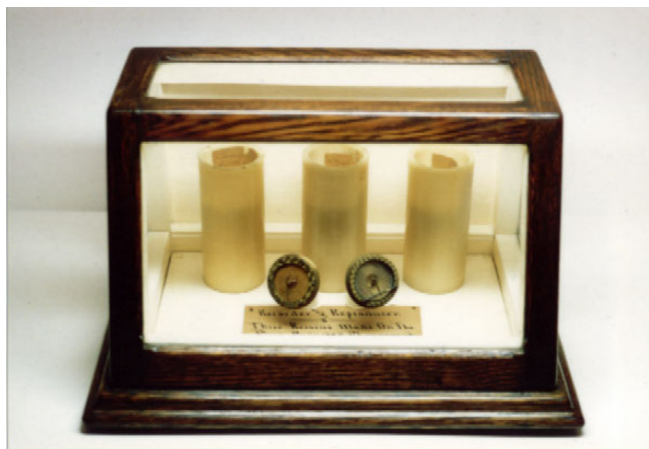
importance of the Mapleson cylinders was recognized and broadly acclaimed early in our discussions. However, after three hours of deliberation, no one had even mentioned Billy Murray or Ada Jones—arguably the most popular artists of the acoustic-recording era. I spoke up about these artists, and I am confident that some of their recordings will be added to the Registry in the future.

In terms of “firsts,” there was a lot of interest in nominating Thomas Edison's tinfoil recitation of “Mary Had a Little

Lamb.” Unfortunately, the original 1877 recording is not known to survive today, and, thus, is not eligible for the Registry.

Instead, I nominated the group of three “Edison Exhibition Recordings,” from 1888 and 1889. These cylinders represent a cross section of the recordings that Edison employed to introduce practical sound recording and reproduction to the public, in the late 1880s. I doubt that they would have been included on the first Registry list without ARSC involvement.

*The law doesn't state that the recordings must be American, but it seems that the board made a decision at some point that they should be. Hence, no recordings by the Beatles or other foreign artists that may have had a profound impact on American culture. How did the board make this decision and will the board try to acknowledge the contributions of these recording artists to*



*“Edison Exhibition Recordings,” of 1888-89. Photo courtesy of the Edison National Historic Site.*

*our culture in the future? How will you do this?*

JF: This being a bill from the U.S. Congress, I think there was some feeling that especially the first group of recordings should be proudly American. I don't recall that we've precluded non-U.S. recordings, though, and as nominations come in we'll deal with that. But what if someone nominates the Brahms cylinder? It's not like Berlin is going to give the cylinder to LC. And actually we did consider a number of items that are not clear-cut American (e.g. Solti's recording of the *Ring*). It gets into a kind of gray area. Also, don't forget that the Board merely advises Billington—ultimately he chooses what goes onto the list.

SB: The criteria for consideration for the Registry which the Librarian of Congress issued state that the recording must “inform or reflect life in the United States.” That would theoretically allow a Beatles record on the Registry. For the first Registry of “only” 50 recordings, the Librarian of Congress wanted to feature American recordings. His choices also emphasized “firsts.”

*In the published list, the record companies that put out these records are often not mentioned, nor are the archives that may hold the originals. Can you explain why this is?*

JF: No. Probably due to a lack of time on the LC's part to get every last detail in place—there wasn't much time between when we made our recommendations and when the list was announced.

*Did music industry representatives feel that the list should focus more on commercially issued recordings or more modern recordings?*

SB: I recall much debate by the Board on selection of recordings in need of preservation. I think that most preferred a mix. I don't remember any push for published recordings by the industry representatives. Everyone seemed committed to the cause of preservation above all else.

JF: No, I think we all agreed that any sound recording should be eligible.

*The discussions on what to include must have been fascinating. Did certain groups bring a strong agenda to the table of what the list should look like?*

JF: Yeah. You could tell the people who really are only into the pop or rock side of things, and who was strictly classical in orientation. That said, I think people generally were very open about recordings that were beyond their general scope of knowledge.

*The law mandates that copies of these recordings are to be acquired and preserved by the Library of Congress. Where do these come from?*

SB: We are contacting the companies through individuals recommended to us by the Recording Industry Association of America. We will attempt to acquire copies which are closest to the masters held by the companies.

*Preserving one 78 doesn't cost a fortune, but some collections like the Crescent City Living Legends Collection which spans almost 20 years could be a substantial undertaking. How will the Library be preserving the materials?*

SB: That Living Legends collection represents a very large collection of concert recordings made by New Orleans radio station, WWOZ. The specific collection on the Registry is under forty recordings, if I'm recalling correctly. Recording Board funds will be used to preserve those tapes. It has not been determined if the preservation re-formatting will be done in the Library's Recording Laboratory, or elsewhere. If it's done at LC, 96kHz/24-bit files, as well as a number of derivative access files, will be created.

*In some cases, like Caruso's "Vesti la giubba," the entry seems to represent a whole class of recordings, rather than a single recording. Any number of Caruso recordings might have served equally well, and the same could be said for entries by Ray Charles, Frank Sinatra and the Berliner Gramophone disc recording.*

JF: I think in many cases we tried to zero in on iconic recordings, especially of prolific artists. The option is there to group recordings, but I think Billington really preferred to zero in on a single recording where possible. For example, I initially suggested the Eastman Wind Ensemble recordings that Fennell conducted for the Mercury label. From the perspective of band music development in this country, as well as the remarkable technical achievements that these recordings represented, I thought (and still believe) that they make a nice grouping. However, Billington particularly wanted a recommendation of one of these LPs that was most representative of the group.

*The board obviously tried to make the list as broadly inclusive as possible. Fifty recordings isn't a lot to represent over 100 years of recordings. It must have been very difficult to represent all the important facets of American musical life and make everybody happy.*

SB: The Librarian was strongly committed to a broad representation of the history of recording, includ-



ing poetry, political speeches, and radio broadcasts, as well as many forms of music.

JF: We also had to choose how many recordings—there was quite a lot of discussion about how many should be on the list. Some people wanted 100 (I thought perhaps 125 for the initial list—one for each year since Edison’s invention), and many wanted more like 25. The lower the number, the easier the choices (and easier for LC). Fifty seemed to be a compromise number.

*In many cases the Board chose groups of recordings like Elvis’ Sun sessions and the Mapleson cylinders rather than single recordings. How and when did the Board decide to use a group of recordings instead of a single recording?*

SB: I can only say, “when it seemed appropriate.” The two instances you cite, as well as the Bristol, Tennessee, sessions, John and Ruby Lomax’s southern field trip, and Ellington’s Blanton-Webster period recordings, were pretty cohesive units of recordings which were recommended as groups. In the case of Roosevelt’s Fireside Chats, Dr. Billington consulted three prominent historians. Each recommended the body of work over an individual Chat.

*What can we expect to be different in next year’s list?*

JF: I can’t even begin to imagine. I suspect a lot of it will be determined by the public’s response to this first list, as well as what recommendations we get in the future. I think—hope—that we’ll start emphasizing more unique materials—stuff that has not yet been preserved/conserved, and is really in danger. The thing is identifying those kinds of collections or recordings.

SB: Hard to predict. Certainly, consideration of more public nominations. Hopefully, a few surprises.

## 2002 National Recording Registry

1. Edison Exhibition Recordings (Group of three cylinders): “Around the World on the Phonograph;” “The Pattison Waltz;” “Fifth Regiment March.” (1888-1889)
2. The Jesse Walter Fewkes field recordings of the Passamaquoddy Indians. (1890)
3. “Stars and Stripes Forever” Military Band. Berliner Gramophone disc recording. (1897)
4. Lionel Mapleson cylinder recordings of the Metropolitan Opera. (1900-1903)
5. Scott Joplin ragtime compositions on piano rolls. Scott Joplin, piano. (1900s)

6. Booker T. Washington’s 1895 Atlanta Exposition Speech. (1906 recreation)
7. “Vesti la giubba” from Pagliacci. Enrico Caruso. (1907)
8. “Swing Low, Sweet Chariot.” Fisk Jubilee Singers. (1909)
9. Lovey’s Trinidad String Band recordings for Columbia Records. (1912)
10. “Casey at the Bat.” DeWolf Hopper, reciting. (1915)
11. “Tiger Rag.” Original Dixieland Jazz Band. (1918)
12. “Arkansas Traveler” and “Sallie Gooden.” Eck Robertson, fiddle. (1922)
13. “Down-Hearted Blues.” Bessie Smith. (1923)
14. Rhapsody in Blue. George Gershwin, piano; Paul Whiteman Orchestra. (1924)
15. Louis Armstrong’s Hot Five and Hot Seven recordings. (1925-1928)
16. Victor Talking Machine Company sessions in Bristol, Tennessee. Carter Family, Jimmie Rodgers, Ernest Stoneman, and others. (1927)
17. Harvard Vocarium record series. T.S. Eliot, W. H. Auden, others, reciting. (1930-1940s)
18. Highlander Center Field Recording Collection. Rosa Parks, Esau Jenkins, others. (1930s-1980s)
19. Bell Laboratories experimental stereo recordings. Philadelphia Orchestra, Leopold Stokowski, conductor. (1931-1932)
20. President Franklin D. Roosevelt’s radio “Fireside Chats.” (1933-1944)
21. New Music Recordings series. Henry Cowell, producer. (1934-1949)
22. Description of the crash of the Hindenburg. Herbert Morrison, reporting. (1937)
23. “Who’s on First.” Abbott and Costello’s first radio broadcast version. (1938)
24. “War of the Worlds.” Orson Welles and the Mercury Theater. (1938)
25. “God Bless America.” Kate Smith. Radio broadcast premiere. (1938)
26. The Cradle Will Rock. Marc Blitzstein and the original Broadway cast. (1938)



*Harvard Vocarium Recording.*

27. The John and Ruby Lomax Southern States Recording Trip. (1939)
28. Grand Ole Opry. First network radio broadcast. Uncle Dave Macon, Roy Acuff, and others. (1939)
29. "Strange Fruit." Billie Holiday. (1939)
30. Duke Ellington Orchestra "Blanton-Webster Era" recordings. (1940-1942)
31. Bela Bartok, piano, and Joseph Szigeti, violin, in concert at the Library of Congress. (1940)
32. Rite of Spring. Igor Stravinsky conducting the New York Philharmonic. (1940)
33. "White Christmas." Bing Crosby. (1947)
34. "This Land is Your Land." Woody Guthrie. (1944)
35. General Dwight D. Eisenhower's D-Day radio address to the Allied Nations. (1944)
36. "Koko." Charlie Parker, Miles Davis, Dizzy Gillespie, and others. (1945)
37. "Blue Moon of Kentucky." Bill Monroe and the Blue Grass Boys. (1947)
38. "How High the Moon." Les Paul and Mary Ford. (1951)
39. Elvis Presley's Sun Records sessions. (1954-1955)
40. Songs for Young Lovers. Frank Sinatra. (1954)
41. Dance Mania. Tito Puente. (1958)
42. Kind of Blue. Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, and others. (1959)
43. "What'd I Say," parts 1 and 2. Ray Charles. (1959)
44. "I Have a Dream." Speech by Dr. Martin Luther King, Jr. (1963)
45. Freewheelin'. Bob Dylan. (1963)
46. "Respect!" Aretha Franklin. (1967)
47. Philomel: for soprano, recorded soprano, and synthesized sound. Bethany Beardslee, soprano. (1971)
48. Precious Lord: New Recordings of the Great Gospel Songs of Thomas A. Dorsey. Thomas Dorsey, Marion Williams, and others. (1973)
49. Crescent City Living Legends Collection (WWOZ Radio/New Orleans Jazz and Heritage Foundation). (1973-1990)
50. "The Message." Grandmaster Flash and the Furious Five. (1982)

### For further information:

2002 National Recording Registry: <http://www.loc.gov/rr/record/nrpb/nrpb-2002reg.html>

National Recording Preservation Board: <http://www.loc.gov/rr/record/nrpb/>

Text of the National Recording Preservation Act of 2000: <http://www4.law.cornell.edu/uscode/2/ch27.html>

## Pre-Conference Audio Workshop

The ARSC Education and Training Committee will present a one-day audio workshop held immediately preceding the 2003 conference in Philadelphia, on Wednesday, May 28<sup>th</sup>, from 9:00AM to 4:30PM. The session will focus on technical issues in audio preservation, designing and managing an audio preservation program, and issues surrounding sound recording permissions and clearances, particularly in a digital environment.

Workshop cost: \$60 for ARSC members; \$75 for non-members; \$70 for ARSC members late registration; \$85 for non-members late registration. The deadline for early registration is April 25, 2003. Further details and registration forms will be included in ARSC conference registration packets that will be mailed in March.

For further information contact Nancy Seeger at 202-707-5494 or [nsee@loc.gov](mailto:nsee@loc.gov).

## Supreme Court Upholds Sonny Bono Law in *Eldred v. Ashcroft*

In a serious setback for advocates hoping to protect and promote the public domain, the Supreme Court upheld the Sonny Bono Copyright Term Extension Act (CETA) of 1998 in a 7-2 decision on January 15, 2003. The Sonny Bono law, passed by a voice vote of Congress in 1998 extended the terms of existing and future copyright by 20 years; to life plus 70 years for individuals and 95 years for works of corporate authorship. Justice Ruth Bader Ginsburg delivered the majority opinion; Justice John Paul Stevens and Justice Stephen Breyer each wrote dissenting opinions.

ARSC, along with several other organizations including the American Library Association and the Society of American Archivists filed an *amicus* brief with the court in the *Eldred vs. Ashcroft* asking for the law to be overturned. In the majority decision, the Court wrote that Congress was within its constitutional right to extend the terms of copyright.

In the dissent written by Justice Breyer he writes that the extension makes copyright "virtually perpetual... [and] its primary legal effect is to grant the extended term not to authors, but to their heirs, estates and corporate successors." An extension of copyright had not been argued before the Supreme Court before and the Court's error must now be corrected through legislative action.



## ARSClist

### The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

To subscribe to the list, send an email message to:

**listserv@listserv.loc.gov**

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist" and send the message normally.

To post to the list, send an email to

**ARSCLIST@loc.gov**

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

### ARSClist Archives

The complete ARSClist archives are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. By joining ARSClist, you acknowledge that you understand that any message you post will be archived permanently on CoOL; that anything posted by you is public information; and that anyone with a web browser may access the Stanford archives. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives. Current archives are also maintained by the Library of Congress on the above website.

## Chapter News—Washington D.C. Chapter

In September, 2000, I stepped up to become president of the Washington, D.C. area ARSC Chapter. I felt that we needed to hold regular programs (five a year with summer's off) and, with the stalwart help of the Library of Congress' Bryan Cornell, we have met this goal. Bryan and I have put together a series of varied programs that are designed to reach diverse audiences that reaches beyond the local ARSC membership.

We also wanted to avoid a series of arcane programs fronted by people reading papers, so we have used a variety of formats (most often panel discussions and individual presentations) that stress informality and interaction. To this end we have used video clips, as well as audio selections. Joe Hickerson, the recently retired head of the Archive of Folk Culture, also performed live music in addition to amusing a lively audience of about 40 people with stories about his life and professional experiences.

Over the past two years, our programs have encompassed a wide range of topics related to recorded sound. I have talked about the local independent companies that have documented D.C.-based go go scene over the past 25 years. Another locally-flavored program focused on the local punk scene as it was presented in a 2001 book, *Dance of Days*. An archive of Anglican church music, Stephen Wade's use of Library of Congress material in his stage presentations (which was published in the *ARSC Journal*), and a panel on independent record companies, distribution, and downloading constitute three other programs that we have put on. Attendance varies, of course, anywhere from a dozen people to fifty folks for the most popular events.

We usually meet at the Library of Congress, though we have also gone on field trips: in January 2002 we toured XM Radio and in September 2002 we plan to meet at the University of Maryland in order to look at their broadcast collection. For 2002-03 we have set the following programs: a November 2002 tribute to the late Gus Meade and his important new book that examines the sources for early hillbilly music recordings. In March 2003, Geoff Wheeler will be talking about the Dial label.

If you wish to know more about the D.C. area ARSC chapter, feel free to contact Kip at [kip@gandyornell.net](mailto:kip@gandyornell.net) or [klornell@gwu.edu](mailto:klornell@gwu.edu).

*Kip Lornell*

*Africana Studies Program, George Washington University*

## Attention Dealers, Suppliers, and Publishers

Reach an audience of 1000 collectors, archivists, librarians, technicians and others by advertising your business in the *ARSC Newsletter*.

Display ad rates are \$60 per quarter page, \$100 per half page, \$150 per full page. Classified advertising is 30 cents per word, prepaid, with a 22 word minimum. Discounts for multiple insertions apply.

Contact Martin Fisher at [nipper@infi.net](mailto:nipper@infi.net) or 615-731-1544 for more information.

## **New ARSC Members**

Names and addresses of new ARSC members are not available in the online version of the newsletter.

## **Volunteers Needed for Online ARSC Journal Index**

ARSC has begun a project to create an online, searchable index to articles published in the *ARSC Journal*. The index will include all articles, book and record reviews and other features published in the *Journal* from its inception in 1967 through the present.

Volunteers are needed for several aspects of the project: citations for the earliest years still need to be entered into the database, subject keywords for all articles need to be assigned and abstracts published in the most recent journal issues need to be entered into the database.

Volunteers need to have access to back issues of the *Journal* and access to the Internet. The work can all be done at home and entered in the database via forms through your web browser.

If you think you'd like to help or would like more information, please email David Seubert at [seubert@library.ucsb.edu](mailto:seubert@library.ucsb.edu).

## **ARSC Dues Due**

ARSC dues run the calendar year from January to January. Renewals for 2003 have been mailed out to all members. Please remember to return your dues promptly so you don't miss any issues of the *Journal* or *Newsletter*. If you didn't receive a renewal form, contact the Peter Shambarger at 410-757-0488 or [shambarger@sprynet.com](mailto:shambarger@sprynet.com)

**JAZZ 78s!** We recently acquired several large collections of 1920s and 1930s jazz records and will begin listing them on our mail Auction 102 in February. Both private and institutional bidders are welcome. We can easily set up an account to conform to your institutional purchase requirements. Visit our website at [www.vfr.net/~hawthorn](http://www.vfr.net/~hawthorn) for more information, as well as a sample of the listings on our current Auction 101.

Our lists are always free. Call or fax (916) 773-4727 or email us at [hawthorn@vfr.net](mailto:hawthorn@vfr.net) for your copy.

**Hawthorn's Antique Audio**  
77 Columbia Avenue  
Roseville, California 95678

## Richard Burns, 1920-2002

Longtime ARSC member Richard Burns of Syracuse, New York passed away at the age of 82 on November 4th, 2002. He was born in New Haven, Connecticut in 1920 and in 1942 graduated from Yale University. He owned the Overtone Record Company of New Haven and recorded many concerts at Yale University. In 1964 he moved to Syracuse and worked for Syracuse University where he was the audio engineer for the School of Music until his retirement in 1984. He was co-owner and president of Packburn Inc, designers of the Packburn Audio Noise Suppressor.

Dick will be recognized as among the founding fathers of the evolving understanding of 19<sup>th</sup> century performance practice, a development parallel with the acceptance of the recorded sound archive as a legitimate academic presence. At Yale and, later, Syracuse, his evangelistic enthusiasm opened the ears of many to what could be learned from old recordings and how this knowledge might be applied to modern performance. Overcoming hostile indifference by previous generations of academics to anything but print and manuscript-based research, his class at Syracuse may well have been the very first formal course worldwide to focus on deciphering what past generations of musicians have passed on to us through those scratchy discs.

His passion for old recordings was further reflected in the conception and execution of his design for a device to reduce impulse noise from shellac records, the Packburn. I've been a dedicated user of what he called his "gadget" since its early days—mine was serial number 5. Though not a device for the inattentive engineer, it certainly repaid a focused one with high quality results. Dick had a wry sense of humor and a dry but hearty laugh. A year or so ago I spent a greatly enjoyable day with Dick and Tom Packard (the "Pack" of Packburn) talking, between stories and jokes, about the device's future in light of digital developments. He felt, and I still do, that it was still effective in the 78 to CD chain before the signal went to digital.

Collectors of old records develop a mental facility at hearing past sonic imperfections, but the listener-off-the-street comes equipped with no such switch in his brain. One benefit of the Packburn was to help overcome the barrier to entry into the audio time-machine ARSC members know and love by reducing the unwanted noise of old recordings.

In the 1950s he released a number of well-recorded mono LPs on the Overtone label, including the Ives

songs sung by Helen Boatwright and a number of important early music recordings, including an LP with Paul Hindemith leading Yale's Collegium Musicum.

We were record collectors together, a small, obsessed band of music lovers with the gift of musical recall sufficient to track a performance we were hearing with those we had heard before. Comparing as the music unfolded enhanced rather than diverted us from additional listening enjoyment. We allowed ourselves to be exposed to how others conceived a piece in the broadest of ways and in the most minute detail. Our occasional face-to-face meetings were filled with... "you know the place just before the cymbal crash in the last movement?" and similar references that must have baffled the less deeply immersed. "But the Lener does it this way," and either he'd sing out or I'd croak out a phrase or two. "Ah, but was that on their first or later recording?" asked the other. "Hmm. I guess I'll have to pick that one up, too." So, in due course, our floors sagged a bit more. These acquisitions were made less to add to our troves and more so that when that issue came up again, a sonic example was to hand.

Dick's flexible mind saw past the accepted ways of hearing and doing things and opened to many the treasure chest of our precious, ever accumulating audio heritage. Knowing him enriched my own life as well.

*Steve Smolian*

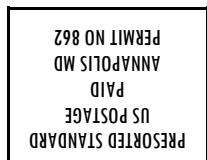
*Contributions can be made to the memorial fund set up by Syracuse University. Make checks payable to Syracuse University Libraries. Include "Richard Burns memorial fund" in the memo field and send to Susan T. Stinson, Curator, Belfer Audio Laboratory and Archive, Syracuse University Library, 222 Waverly Ave., Syracuse 13244.*

## George L. Frow, 1921-2002

Author and collector George Frow passed away in October 2002 in Kent, England. He was born in South London on January 9th, 1921. He was educated at Dulwich College and served in the 8th Army during WWII. Upon returning from the war he entered the family business and in 1949 he married Bess Kingwill.

George had a life-long passion for collecting phonographs and became widely known for his four indispensable books on Edison disc and cylinder phonographs. The British Library National Sound Archive purchased his collection in the early 1980s. He was active in the City of London Phonograph and Gramophone Society and served as its president in 1974.

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## ***Nominations Open for New ARSC Award***

The ARSC Awards Committee is asking the membership to suggest candidates for this year's Lifetime Achievement Award and the ARSC Award for Distinguished Service to Historic Recordings.

The new ARSC Award for Distinguished Service to Historic Recordings will be awarded for the first time this year to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than publication or research, such as (but not limited to) reissue programs or projects, engineering skills, and editorial and publishing activity. Nominations should include a biography citing the individual's contributions to the field.

The Lifetime Achievement Award recognizes excellence in discographical research, according to the following criteria:

- this individual, through a body of published work, set standards worthy of emulation by others; contributed significant original approaches to his or her

field; and exhibited persistence and dedication over an extended period in the pursuit of knowledge about recorded sound; and

- The state of knowledge in this individual's field would be noticeably poorer without his or her contribution. When nominating an individual for the Lifetime Achievement Award, specific works should be cited in support of this award.

Winners of the Lifetime Achievement and Distinguished Service awards, along with winners of the ARSC Awards for Excellence in Recorded Sound Research, will be announced at the annual conference in Philadelphia on May 31, 2003, during the closing banquet.

Nominations for the two individual awards should be sent by April 15, 2003, to: Vincent Pelote, Rutgers University, Institute of Jazz Studies, Dana Library, 185 University Avenue, Newark, NJ 07102, 973-353-5595, Fax: 973-353-5944, [pelote@andromeda.rutgers.edu](mailto:pelote@andromeda.rutgers.edu).