

# ARSC ))))))) ) Newsletter

Association For Recorded Sound Collections

Number 106 • Fall 2004

## 2004 ARSC Awards for Excellence in Historical Recorded Sound Research

From a competitive field of 230 entries, the Awards Committee of the Association for Recorded Sound Collections has selected the winners of the 2004 ARSC Awards for Excellence in Historical Recorded Sound Research.

The panel of judges narrowed down the preliminary list to a field of thirty-eight finalists which were announced at the annual conference this past March, in Cleveland, Ohio. Due to the early date of the conference, winners were not announced at the awards banquet. Over the summer, the judges selected nine books representing the best research in the field.

Begun in 1991, the awards are given to authors and publishers of books, articles, or recording liner notes to recognize those publishing the very best work today in recorded sound research. In making these awards, ARSC recognizes the contributions of these individuals, encourages others to emulate their standards, and seeks to promote readership of their work. At the judges' discretion, two awards may be presented annually in each category—one for best history, and one for best discography. In addition, Certificates of Merit may be presented to runners-up that are felt to be of exceptionally high quality. The 2004 ARSC Awards are presented to books published during 2003.

*(Continued on page 3)*

## Austin Conference Planning Moving Forward

The 2005 ARSC Conference to be held in Austin, Texas from March 30 to April 2 is shaping up to be as varied and interesting as recent conferences.

The call for papers closed November 15, and program chair Louise Spear has received great proposals. Local arrangements chair David Hunter is planning tours to the LBJ Library and the KLRU studios, home of *Austin City Limits*, where we will also have a reception. And, as a change of pace from recent conferences, David has arranged to have our awards banquet at Threadgill's, an Austin institution specializing in Southern, down-home style cooking.

Our annual silent auction will be bigger and better than ever, so if you have books, records or other objects related to recorded sound to donate, please contact David Hunter. Persons or companies wishing to exhibit at the Austin conference should contact Kurt Nauck; sponsorships are also available, and range in price from \$100 to \$2,000.

Don't forget that the conference falls on the same week as the Austin Record Convention, which is known as the world's largest record show. ARSC Conference registrants will receive complimentary passes to the show, courtesy of ARSC and Doug Hanners, show promoter.

*(Continued on page 4)*

### Events

**March 30-April 2, 2005. 39th Annual ARSC Conference, Austin, Texas.** <http://www.arsc-audio.org/>

February 13-20, 2005. **Music Library Association (MLA)**, Annual Meeting, Vancouver, BC. [http://www.musiclibraryassoc.org/2005\\_conference/](http://www.musiclibraryassoc.org/2005_conference/)

April 17, 2005. **Mechanical Music Extravaganza**. Wayne, NJ. <http://www.antique-sound.com/>

May 28-31, 2005. **Audio Engineering Society (AES)**, Annual Convention, Barcelona, Spain. <http://www.aes.org/events/118/>

July 6-9 2005. **International Association of Jazz Record Collectors (IAJRC)**, Copenhagen, Denmark. <http://iajrc.org/>

July 7-9 2005. **Audio Engineering Society (AES)**, Annual Conference: Audio Forensics In The Digital Age, Denver, CO. <http://www.aes.org/events/26/>

August 15-21, 2005. **Society of American Archivists (SAA)**, Annual Meeting, New Orleans, LA. <http://www.archivists.org/conference/index.asp>

*Please send notice of events to the editor.*

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## President's Message

I'm writing this column a week after returning from the fall meeting of the ARSC Board of Directors in Austin, Texas—the site of the 2005 ARSC Conference. Members of the board had an opportunity to tour the Radisson Hotel, dine at Threadgill's (the restaurant selected for the banquet), explore the nearby entertainment district, and take in some great music. Kurt Nauck and Steve Ramm even found time to attend the fall Austin Record Convention and pick up some new collectibles. All of this crammed into the space of a weekend, along with an eight-hour board meeting (yes, we did find time to work!). We are all very eager to return to this lively city in the spring, and hope that you will consider attending the conference as well.

I'm very pleased to report that a number of committee positions have recently been filled. Kurt Nauck volunteered to take over as Conference Manager, and has been working diligently over the last six months with David Hunter (Chair, Local Arrangements Committee), Louise Spear (Program Chair), and members of the ARSC Texas Chapter. They hint that a number of exciting sessions and events are in the works, so please check the conference website regularly for updates. I'm very grateful for their hard work to ensure that the conference will be a great success.

In other committee news, Adrian Cosentini and Mike Casey were recently appointed co-chairs of the Technical Committee, following the resignations of Seth Winner and Gary Galo. After co-chairing the committee for eight years, Seth and Gary are taking a well-deserved break in order to devote more time to their respective careers. Adrian and Mike are now in the process of reorganizing the committee, and I'm sure we'll be hearing more about their efforts in the near future.

Allan Sutton volunteered to take over as chair of the Publications Committee after reading of the opening in the spring *Newsletter*. Allan's wide range of expertise in both publishing and recorded sound has already been an invaluable asset. Though chair for just a short time, he has provided guidance on a variety of issues including the redesign of the ARSC brochure and a revision of the advertising rates (with a new member discount). Allan also has a number of exciting ideas for expanding ARSC's publishing program and increasing its outreach, which we will explore in the near future.

Chuck Haddix was recently appointed acting chair of the ARSC Associated Audio Archivists (AAA) Committee, and will be organizing a meeting of the AAA committee during the Austin conference. I strongly encourage all institutional members to attend the meeting and contribute to the important work of the AAA Committee.

Over the past six months we've made a great deal of progress on various projects and issues, not the least of which has been filling all of the vacant positions. In the coming months I look forward to bringing you up to date on a number of additional projects.

Now, y'all come down to Texas!

*Brenda Nelson-Strauss, ARSC President*

## ARSC Newsletter

### Issue 106 Fall 2004

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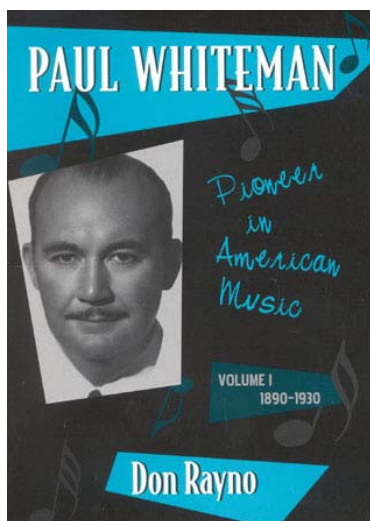
Claims or other notifications of issues not received must be sent to:

Executive Director  
PO Box 543  
Annapolis, MD 21404-0543

## Awards for Excellence *(Continued from page 1)*

The winners of the 2004 ARSC Awards for Excellence in Historical Recorded Sound Research are:

### Best Research in Recorded Popular Music



Best Discography. *Paul Whiteman: Pioneer in American Music, 1890-1930*, by Don Rayno (Scarecrow Press)

Best History. *Sondheim on Music: Minor Details and Major Decisions*, by Mark Eden Horowitz and Stephen Sondheim (Scarecrow Press)

### Best Research in Recorded Classical Music

*Performing Brahms: Early Evidence of Performing Style*,

by Michael Musgrave (ed.) and Bernard D. Sherman (ed.) (Cambridge University Press)

### Best Research in Recorded Rock, Rhythm & Blues or Soul

(Tie) *Holy Profane: Religion in Black Popular Music*, by Teresa L. Reed (University Press of Kentucky)

(Tie) *Swinging the Machine: Modernity, Technology and African-American Culture Between the World Wars*, by Joel Dinerstein (University of Massachusetts Press)

### Best Research in Recorded Jazz Music

Best History. *Good Vibes: A Life In Jazz*, by Terry Gibbs and Cary Ginell (Rowman & Littlefield)

Best Discography. *Jean "Django" Reinhardt: A Contextual Bio-Discography, 1910-1953*, by Paul Vernon (Ashgate)

### Best Research in Recorded Blues and Gospel Music

*Great God A'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music*, by Jerome Zolten (Oxford University Press)

### Best Research in Record Labels or Manufacturers

*Folkways Records: Moses Asch and His Encyclopedia of Sound* by Anthony Olmsted (Routledge)

## ARSC Awards Committee

The 2004 ARSC Awards Committee consists of the following individuals, including five elected judges representing specific fields of study:

Cary Ginell (Judge-at-Large)  
David Hamilton (Classical Music Judge)  
Dan Morgenstern (Jazz Music Judge)  
William L. Schurk (Popular Music Judge)  
Richard Spottswood (Judge-At-Large)  
James Farrington (President of ARSC)  
Barry Ashpole (Editor of the *ARSC Journal*)  
Robert Iannapollo (Awards Committee Co-Chair)  
Michael H. Gray (Awards Committee Co-Chair)

## Nominations for 2005 Awards

Nominations are currently open for the 2005 ARSC Awards for Excellence in Historical Recorded Sound Research. Eligible publications include any printed work—book, monograph, article, liner notes—first published during 2004. The work may be on any subject related to recorded sound including histories, discographies, technology (such as modern techniques for the preservation or reproduction of older recordings), and recording artist biographies in any field of music or genre, including classical, popular, rock, jazz, country, folk, spoken word, record labels, and phonographs.

The work should deal primarily with historical periods, defined as at least ten years prior to publication (e.g., pre-1995), with the exception of works related to preservation and technology. In addition, a Lifetime Achievement Award will be presented to an individual in recognition of his or her life's work in published recorded sound research, as well as a Distinguished Service to Historic Recordings Award, recognizing contributions of outstanding significance to the field of historic recordings in forms other than publication or research.

The deadline for nominations is January 31, 2005. The committee especially welcomes information concerning eligible foreign and small-press publications that might otherwise be overlooked. Publishers should submit one copy of each eligible publication; others may forward the author, title, publisher, and publisher's address for each nominated work to:

Michael H. Gray  
ARSC Awards Co-chair  
1019 Crestwood Drive  
Alexandria, VA 22302  
Email: mhaslamgray@comcast.net

*Michael Gray, Co-chair, Awards Committee*

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

Finally, it should be noted that the conference hotel overlooks Town Lake and is situated right next to the largest urban bat colony in North America and possibly the world. Populated by over one million Mexican Free-Tailed Bats, the Congress Avenue Bat Colony is in residence from mid-March to early November, and can be



Vinyl fanatics dig through the bins of collectible records at a recent Austin Record Convention, which coincides with the spring ARSC Conference

conveniently viewed from the lake-side terrace of the hotel. There is no guarantee that the bats will have arrived by the time we meet, but bring your cameras just in case.

Conference registration packets will be mailed out in January. Plan now to attend—this is our first time in Texas, and it may be many years before we meet again in the Lone Star State!

For the latest information, visit the conference webpage at <http://www.arsc-audio.org/> or contact either Kurt Nauck at 281-288-7826 or David Hunter at 512-495-4475 or contact them via email at [nauck@78rpm.com](mailto:nauck@78rpm.com) or [david.hunter@mail.utexas.edu](mailto:david.hunter@mail.utexas.edu). Information regarding the Austin Record Convention may be found at <http://www.austinrecords.com/>.

*Kurt Nauck, Conference Manager*

## ARSC AAA Committee to Meet in Austin

Chuck Haddix has been appointed acting chair of the ARSC Associated Audio Archivists (AAA) Committee. Haddix, the director of the Marr Sound Archives

in the Miller Nichols Library at the University of Missouri-Kansas City, is also a well-known writer and radio producer. He has previously served ARSC as advertising editor (1991-93), and has been a member of the Local Arrangements Committee (1996) and Nominating Committee (1996-97).

The AAA Committee works to develop and implement cooperative solutions to common problems confronting archival sound collections. Over the years, AAA has initiated a number of archival projects including the *Rigler-Deutsch Index*, an index of 78 rpm recordings held by member institutions, and *Audio Preservation: A Planning Study*, a pioneering study identifying key elements of preservation best practices and recommendations for the implementation of those practices.

Haddix will be organizing a meeting of the AAA Committee during the 2005 ARSC Conference in Austin. The purpose of the meeting is to discuss the future mission, objectives, and membership of the committee, which has been dormant for several years. AAA Committee membership is open to all ARSC members who represent institutions with recorded sound collections. Current members include representatives from Yale University, Stanford University, Library of Congress, University of California-Santa Barbara, New York Public Library, University of Missouri-Kansas City, Syracuse University, and the Eastman School of Music, among others.

For more information contact Chuck at 816-235-2798 or via email at [HaddixC@umkc.edu](mailto:HaddixC@umkc.edu).

*Chuck Haddix, Acting Chair, AAA Committee*

## Austin Conference Workshop

The Education and Training Committee of ARSC will be presenting a pre-conference workshop in Austin on March 30, the day before the start of the 2005 ARSC Conference. The workshop is co-sponsored by the Kilgarlin Center for Preservation of the Cultural Record at the University of Texas at Austin's School of Information.

The workshop theme will be *The Assessment, Preservation and Access of Audio Collections in the Digital Age*. The presenters will include Mike Casey, (Coordinator of Recording Services) from the Archives of Traditional Music, Indiana University, who will discuss the assessment of audio collections at risk and the prioritization of formats for digital preservation; Rob Ray (Special Collections Project Director), Wendy Sistrunk (Special Projects Catalog Librarian), and Chuck



Haddix, (Director, Marr Sound Archives) all of the University of Missouri-Kansas City. Their workshop will be based on their digital audio preservation project, *Voices of World War II*. Rob Ray will discuss the creation of digital library projects. Wendy Sistrunk will discuss metadata style sheets necessary for digital audio preservation, and their relationship to the library's online catalog. Chuck Haddix will discuss the actual transfer of original analog audio formats to digital wave files and the type of public access that is being provided.

Workshop registration information will be included in the ARSC Conference registration packet and will be also posted on the ARSC Conference website. For further information, please contact either co-chair of the Education and Training Committee, Nancy Seeger at nsee@loc.gov or Sara Velez at svelez@nypl.org.

*Sara Velez, Co-chair, Education and Training Committee*

## Fall Board Meeting Held in Austin

On October 8, the ARSC Board of Directors met in Austin, Texas for their annual fall meeting. The board meets twice a year, once the day before the spring conference and in the fall, usually at the same location as the upcoming spring conference.

In addition to ensuring that conference preparations are on track and inspecting conference facilities, the board discusses committee reports, ARSC business, and approves the ARSC budget for the upcoming year.

This year the board met with newly appointed conference manager Kurt Nauck of Nauck's Vintage Records and Local Arrangements Committee chair, David Hunter, of the University of Texas, Austin, who updated the board on conference preparations.

ARSC's finances are in good shape, despite the combination of low interest rates, a weak economy, and flat membership numbers. The outreach to potential new members is of ongoing concern to the ARSC Board. Once members find out about ARSC they usually stay

for many years, but it is a challenge to reach out to new members.

If you are interested in the activities of the board, you can read the *Bulletin*, available from Executive Director Peter Shambarger or if you are interested in taking a more active role in ARSC, contact ARSC President Brenda Nelson-Strauss.

*David Seubert, Member-at-large*

## Bill Cook Speaks to Texas Chapter

The Texas Chapter held its quarterly meeting on October 13, 2004, on the campus of Houston Community College in Midtown Houston. We were honored to have Bill Cook, President of Audophonic Corporation in Woodland Park, Colorado, as our guest speaker. Bill has spent a lifetime in the recording, radio, and film business, including a stint as a recording engineer for Radio Recorders, under contract to the Armed Forces Recording Service. He discussed the development of sound recording in general and transcriptions in particular, and shared personal reminiscences of artists and entertainers he has known, including Buddy Clark, Bing Crosby, Ruth Etting, the Sons of the Pioneers, Liz Tilton, and

Nick Lucas. Bill also discussed the collection and preservation of some 25,000 radio transcriptions in his library. He and his wife, Sally, who accompanied him to Houston, are currently compiling discographies in electronic form of the various transcription libraries. Bill also demonstrated the denoising techniques he is employing on a number of archival recordings. At the conclusion of the evening, all members in attendance were presented with three CD examples of Bill's outstanding denoising work.

Prior to Bill Cook's presentation, chapter president Kurt Nauck reviewed the status of

preparations for the forthcoming conference in Austin and the chapter's involvement in it. A number of chapter members are actively participating in the planning and execution of conference programs, and we are all looking forward to the event.

*Charles H. Waters, Jr., Secretary, Texas Chapter*



The ARSC Board tries out lunch at Threadgill's, an Austin culinary institution and site of the 2005 ARSC awards banquet

## Fair Practices Update

With the fall issue, ARSC's Fair Practices Committee has resumed its column in the *ARSC Journal*. It will include copyright Q&A with attorney Erach Screwvala, who is pleased to respond to questions of interest to ARSC members. Please send any questions you have regarding copyright as it applies to recordings to the chair, Tim Brooks at [tbroo@aol.com](mailto:tbroo@aol.com), and he will forward them to Mr. Screwvala.

In addition, we are inviting members to submit short articles reflecting their experiences with, and perspective on, copyright matters. If you have had experiences in this area that might be of interest to *Journal* readers, or something informed to say on the matter, please send it in. Don't be shy. If people who are deeply affected by copyright law, like the members of ARSC, simply sit on the sidelines and watch, these issues will be decided for us by others and the results imposed upon us. Examples of the effect of copyright on planned reissue or other projects are welcomed.

Recent developments of interest in the field include the ongoing saga of the case of *Capitol v. Naxos*, in which Capitol sued Naxos, a reissue label, for reissuing 1930s recordings Capitol claimed it owned. A district court ruled in favor of Naxos in 2003, and the case is now on appeal. Details will be in the fall issue of the

*Journal*.

Another lawsuit that could impact recordings is *Kahle v. Ashcroft*. This challenges changes to U.S. copyright law that have created a large class of "orphan" works that are out of print and unavailable but cannot be reissued because the law provides no practical way to determine ownership (the 1976 Copyright Act eliminated the requirements for copyright registration, notice—the © mark—or renewal). Plaintiffs, led by Professor Lawrence Lessig of Stanford University, are seeking examples from anyone who has been "burdened by these copyright-related barriers to the use of orphan works." They write, "You can help us if you have ever wanted to copy, distribute, perform, modify, sample, mash-up, or generally use an orphan work, but were prevented from doing so because the cost of trying to find the copyright holder was too high; or you were unable to find the copyright holder; or you were able to find the copyright holder and they refused to issue a license; or you were able to find the copyright holder and you were issued a license, but you have a good story to tell about how difficult the process was." There must be some ARSC members who can respond to that! To learn more about the case, see the Kahle FAQ at: [http://cyberlaw.stanford.edu/about/cases/kahle\\_v\\_ashcroft.shtml#002043](http://cyberlaw.stanford.edu/about/cases/kahle_v_ashcroft.shtml#002043).

*Tim Brooks, Chair, Fair Practices Committee*

## Institutional News

### Other Minds Preserves New Music Archive

Other Minds, a nonprofit organization based in San Francisco, through their "History of New Music Preservation and Access Project" will preserve and provide public and scholarly access to an incredible, fifty-year treasure trove of music history. The KPFA Music Department archive (1953-1992)—a 40-year audio archive of original, spontaneous live conversations, interviews, and performances featuring the leading creators and practitioners of twentieth century classical music—is Other Minds' principal collection. The KPFA archive consists of approximately 4,000 analog audiotapes of programming (3,500 recorded hours of which fifty percent are interviews, twenty percent are concert recordings, twenty percent are other musical recordings, and ten percent are sound poetry and visual art programs) originally aired between 1949 and 1992 on KPFA-FM in Berkeley, an influential participant in the development of the San Francisco area as a national

center for new music. Our growing list of holdings also include Other Minds' own archive (1992 to present) of live performances, panel discussions, composer presentations, and photographs; as well as recordings of the Composer-to-Composer Festival, held in Telluride, Colorado from the late 1980s to the early 1990s; materials from the estate of George Antheil; and the Charles Amirkhanian archive, which, in addition to his own composition archives, also includes significant collections of relevant photographs and other ephemeral materials, vinyl recordings, and correspondence. All together, the Other Minds collection comprises a rich and unique source for documenting the history of new classical music during the latter half of the twentieth century. To listen to the current digitized programs visit <http://www.radiOM.org/>. For more information on the project, please contact Bernard Francis Kyle, 415-934-8134 or at [bernard@otherminds.org](mailto:bernard@otherminds.org).

*Bernard Francis Kyle, Other Minds*

## Jazz at Lincoln Center Concerts at Rodgers & Hammerstein Archives

In an agreement that was ten years in the making, Jazz at Lincoln Center (JALC) will deposit copies of its live concert recordings in the New York Library for the Performing Arts' Rodgers & Hammerstein Archives of Recorded Sound. It's a victory for those twin archival goals, access and preservation—the recordings will be preserved at another institution in another form and will be freely available to the public via controlled listening booths. The recordings range from rare performances of the late Dizzy Gillespie and the late Ray Brown, to oratorios like JALC artistic director Wynton Marsalis' Pulitzer-winning *Blood on the Fields*, to the work of younger and lesser-known musicians like Maria Schneider, Danilo Perez, and Richard Galliano. The recordings were originally made on digital audio tape and will be copied onto compact disc by the Rodgers & Hammerstein Archives for use in its new listening facility at Lincoln Center.

*Chris Borris, Archivist, Jazz at Lincoln Center*

## MasterDigital Opens New Facility

MasterDigital Corporation announced the official completion of their new audio mastering facility at 600 N. Carrollton Ave. in New Orleans.

Designed by Peter Fortier of Oubré Associates Architects, the nearly 5,000-square-foot facility was built from the ground up to provide the optimum environment for media content providers in general and audio providers in particular. MasterDigital's services include audio restoration, CD mastering, and archival re-recording services for individuals and institutions

Built by Jos. R. Labadot Inc.—with additional engineering and design assistance from Shen Milsom Wilke of New York and Vincent van Haaff of Los Angeles—the facility features independent floating slabs, double walls, extensive acoustic treatment, and fully variable natural lighting.

In addition to MasterDigital, the facility is occupied by Paradigm Parks Studios, which provides recording and surround mixing services. Paradigm Park Studios is a joint venture between Danny Kadar and Stewart Cararas.

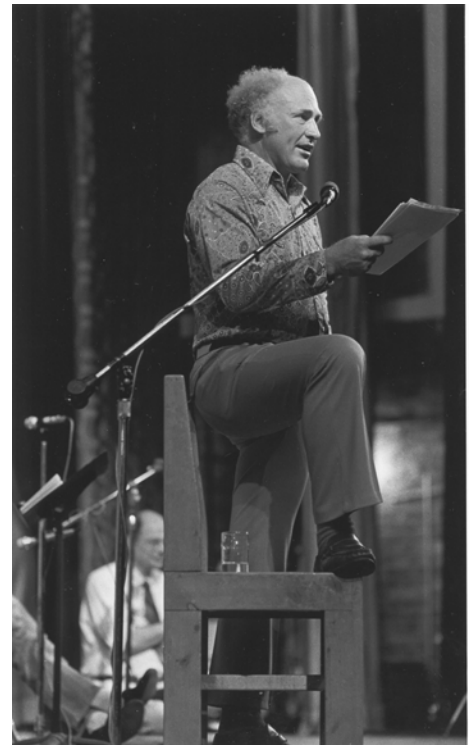
*Parker Dinkins, President, MasterDigital*

## Naropa Preserves Literary Audio Archive

Allen Ginsberg was a techie. The Beat poet and author of the legendary poem *Howl* “used to walk around with a Revox reel-to-reel tape deck slung over his shoulder,” recalls Steven Taylor, chair of Naropa University's Writing and Poetics Department, and director of the Naropa University Archive Project.

In 1997, nearing death, Allen Ginsberg had one final request of poet Anne Waldman, his friend and co-founder of Naropa's Jack Kerouac School of Disembodied Poetics: “Save the tapes.”

Over the past thirty years since Naropa—America's first Buddhist-inspired university—was founded in 1974 by Tibetan meditation master Chogyam Trungpa Rinpoche, nearly every class, lecture, reading, or panel conducted



Ken Kesey reading at the Naropa Institute in the early 1970s (Photo courtesy of Naropa University)

there was recorded, first on reel-to-reel tapes and later on cassettes. The cast of writers reads like a history of modern American prose and poetry, including the Beat poets *Allen Ginsberg, Gregory Corso, William S. Burroughs, Philip Whalen, Michael McClure, Gary Snyder, and Diane diPrima*; the San Francisco Renaissance writers *Robert Duncan and Robin Blaser*; the Black Mountain School writers *Robert Creeley and Ed Dorn*; the Black Arts Movement writers *Amiri Baraka and Lorenzo Thomas*; the New York School poets *John Ashbery, Kenward Elmslie, Barbara Guest, Kenneth Koch, Bill Berkson, Ted Berrigan, Anne Waldman, and Bernadette Mayer*; the L=A=N=G=U=A=G=E poets *Charles Bernstein and Lynn Hejninian*; and two generations of their poetic descendants.

The collection consists of approximately 4,000

tapes, the majority of them cassettes. Given their age and storage conditions, the physical condition of most of the tapes is fairly good. However, the projected lifetime of audio tape is ten to twenty years, and much of the collection has exceeded that life span. So in 1999, working with Anne Waldman, a group of passionate Naropa staff and students banded together to act on Ginsberg's wish to save the tapes. Jane Dalrymple-Hollo, a conservator, Sue Salinger, an MFA student, and Steven Taylor, a faculty member, began the process of funding a program to save the tapes.

With an initial pilot grant from the National Endowment for the Arts, Salinger set out to research best practices, establish procedures and build an audio studio to begin reformatting tapes. This work resulted in additional grants from the NEA, the National Endowment for the Humanities, Save America's Treasures and The Grammy Foundation, as well as a New York Times article citing the Naropa collection as one of the three most important audio archives of twentieth-century American literary culture.

The federal grants provide funding for reformatting, preservation and access to 2,000 hours of audio-tape from a total of more than 4,000 hours. To date almost 800 hours have been transferred and preserved. With the generous support of the Internet Archive, 300 hours are now available online at <http://www.archive.org/> (follow the links from "Audio" to "Naropa Audio Archive.") Within the first two hours of its release on the Internet Archive, a 1976 recording of Allen Ginsberg reading *Howl* was downloaded over 200 times, demonstrating the public appeal of the collection.

In addition, an Apple eMac listening station with MP3 copies has been placed in the Allen Ginsberg Library on the Naropa University main campus for on-site

use by students and faculty, and original MARC21 catalog records have been uploaded to OCLC WorldCat. Working with the Colorado Digitization Program, the records will also be available and OAI harvestable through their web site, <http://www.cdheritage.org/>.

The first commercial release from the collection, *First Thought, Best Thought*, a four CD set featuring talks on the craft of writing by Ginsberg, Waldman, William S. Burroughs, and Diane diPrima, was a featured selection for Barnes and Noble bookstores nationwide in August 2004.

The focus of the project is now expanding into areas of curriculum development and radio programming, as well as a more comprehensive web site to tell the complete story behind the Jack Kerouac School of Disembodied Poetics.

The challenge to preserve the collection continues. Additional funding is needed to match the federal grants given to preserve the first 2,000 hours of tape and to preserve and make accessible all of the non-audio

supporting materials. Beyond that, the challenge is to transform a grant-funded project into a sustainable archive program, to document not only the history of the Jack Kerouac School of Disembodied Poetics, but to document the unique history of the first Buddhist-inspired university in America.

For more information please contact Naropa University Archivist Tim Hawkins

at [thawkins@naropa.edu](mailto:thawkins@naropa.edu), or visit the website at <http://www.naropaarchive.org/>, or download audio from the Internet Archive at <http://www.archive.org/>.

*Tim Hawkins, University Archivist, Naropa University*



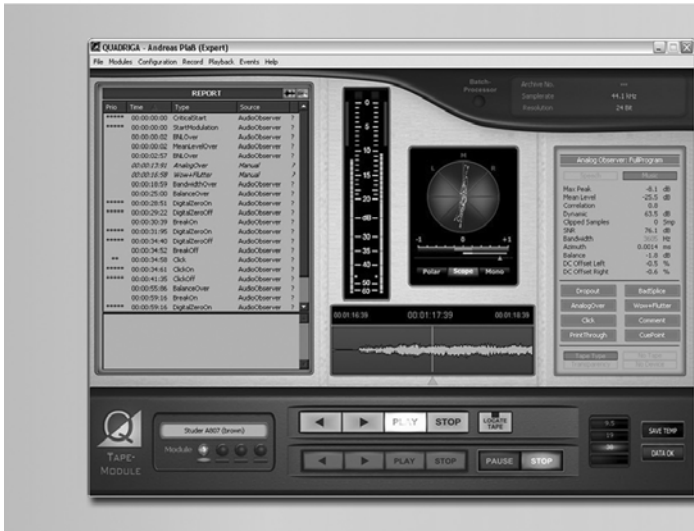
Poets Anne Waldman and Allen Ginsberg performing at the Naropa Institute, 1974 (Photo courtesy of Naropa University)



# QUADRIGA®

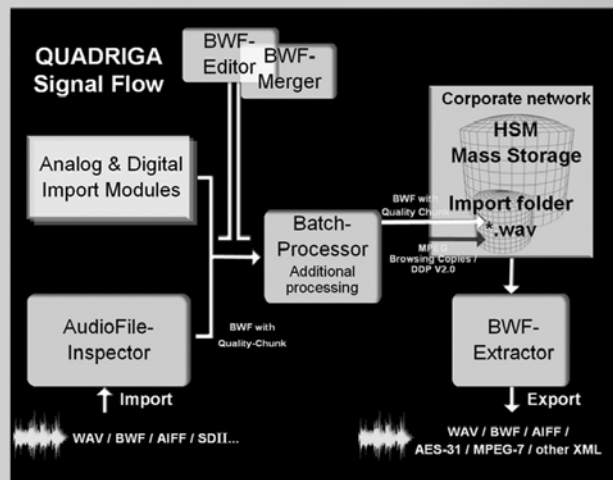
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## New Features in Version 2.0



- Up To 4 Simultaneous Input Streams
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- Marker Editor, BWF Cue Point Entry
- Real Time and Background Analysis & Error Logging
- Background Processing of Time Consuming Tasks
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- Over 70 Systems Installed in 13 Countries

- 24-bit 192 kHz
- XML Import / Export (Metadata Exchange)
- Tape, CD, Vinyl, Cassette & 9-Pin Import Modules
- Import: WAV, BWF, AIFF, SDII
- Export: WAV, BWF, AIFF, AES-31, MPEG-7, DDP
- 10/100/1000 Ethernet, ATM, FDDI, FC Compatible
- Based on Open Standards - Win2K, XML, BWF, AES-31



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## **CLIR Publishes Survey of the State of Audio Collections in Academic Libraries**

The Council on Library and Information Resources (CLIR) has released a new report *Survey of the State of Audio Collections in Academic Libraries*, based on a 2003 survey of sixty-nine academic libraries that explored virtually all areas of library stewardship, including access and bibliographic control, rights management, preservation, funding, and collection policies. CLIR, an independent, nonprofit organization dedicated to improving the management of information for research, teaching, and learning works to expand access to information, however recorded and preserved, as a public good.

Responses reveal the scale and extent of barriers to preservation and access of recorded-sound collections. The most frequently cited obstacles to access relate to a lack of bibliographic control. Physical fragility, lack of playback equipment for obsolete formats, access restrictions imposed by donors, and staff concerns about privacy rights were also commonly cited as barriers to access.

Copyright emerged as a key concern with implications for both preservation and access. Preservation reformatting is labor-intensive, and because digital output is the preferred medium for such reformatting, academic institutions want some assurance of digital distribution rights—such as those of fair use—before they invest in preservation. While most respondents were clear about their right to preserve materials, many reported that large portions of their recorded-sound collections lacked documentation that could be useful in sorting out ownership issues. Lack of clarity on such issues can greatly limit how these resources are served and used.

The survey suggests that simply spending more money on the same approaches to access will not lower the barriers to the use of these collections. According to coauthor Abby Smith, “new approaches to intellectual and inventory control, new technologies for audio capture and automatic metadata extraction, new programs of education and training, and more aggressive access policies under the fair use exemption of the copyright law for education are necessary before most of the rare and historically important audio collections on campuses can be safeguarded.” Many of these issues must be addressed at the national level.

*Survey of the State of Audio Collections* is available

on CLIR’s website at <http://www.clir.org/pubs/abstract/pub128abst.html> and is also available in print form through CLIR.

*Abby Smith, Director of Programs, CLIR*

## **Help With the National Recording Preservation Board Study Needed**

Have you ever attempted to make public use of historical recordings in some way, but have been thwarted by restrictions or licensing hurdles? If so, your help with the National Recording Preservation Board study is needed.

The Council on Library and Information Resources (CLIR) is assisting the National Recording Preservation Board to conduct a study of the state of audio preservation. The study was mandated by Congress in the National Recording Preservation Act of 2000.

One aspect of the study will deal with existing restrictions and impediments to the use of older sound recordings. CLIR and the Library of Congress are interested in learning about your experiences when attempting to use historical recordings in your work. Was there ever an educational use you had in mind, but could not implement because you couldn’t obtain permission from rights holders? Have you tried to license a recordings for release but been unable to do so because you couldn’t locate the rights holder, or could not guarantee a minimum number of sales?

If you have an experience to share, positive or negative, related to an effort to provide legal access to recordings, CLIR and the Library of Congress would like to hear from you. Your accounts will assist the board’s study. Send them to Sam Brylawski at the Library of Congress at [sbry@loc.gov](mailto:sbry@loc.gov).

*Sam Brylawski, Library of Congress*

## **IASA Publishes Selection Criteria for Digitization**

The IASA Task Force on Selection for Digital Transfer has released guidelines to assist archives in prioritizing formats for transfer. The document outlines the criteria based on media fragility, significance of content and other factors as an aid to institutions wanting to preserve their obsolete sound carriers. The document is now available on the IASA website at <http://www.iasa-web.org/taskforce.pdf> or from Magdalena Cseve at [csevema@uzem.radio.hu](mailto:csevema@uzem.radio.hu).

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## **New ARSC Members**

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

### ***Important Notice***

#### ***Change of Contact Information for the Editor of the ARSC Journal***

All editorial submissions or correspondences to the Editor, and any related inquiries, should be directed to:

Barry R. Ashpole  
Editor, *ARSC Journal*  
5002 Friesen Boulevard  
Beamsville, Ontario L0R 1B5  
Canada

**Telephone: 905-563-0044 / Fax: 905-563-0043**  
**Email: [barryashpole@bellnet.ca](mailto:barryashpole@bellnet.ca)**

## **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 [your name]" 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.

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### **Attention Dealers, Suppliers and Publishers**

Reach an audience of 1000 collectors, archivists, librarians, engineers 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 ARSC members and multiple insertions apply.

Contact the Advertising Manager Martin Fisher at [nipper@infionline.net](mailto:nipper@infionline.net) or 615-731-1544 for more information. Mechanical specifications available on the ARSC website at <http://www.arsc-audio.org/rates.html>.

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### **ARSC Newsletter Submission Deadlines**

No 107, Winter 2005—January 10, 2005 (advertising, January 1, 2004)

No 108, Summer 2005—June 10, 2005 (advertising, June 1, 2005)

No 109, Fall 2005—October 10, 2005 (advertising, October 1, 2005)



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## ***Thank You For Your Support!***

The Association for Recorded Sound Collections holds a premier position among historical audio organizations world-wide. It is the members of ARSC who make the organization special in so many ways. They have gone the extra mile to assure ARSC's current prominence and its bright future. In no instance is this more true than when talking about ARSC's sustaining members. Providing strong financial support as sustaining members is only one of many ways they contribute, but it is an important one. ARSC annually recognizes the financial support of sustaining members in the fall *Newsletter* as a small gesture of thanks for the important role they play in making ARSC a strong and healthy organization. Thank you!

### ***2004 ARSC Donor Members***

The following members have contributed at least \$200 to ARSC in 2004 qualifying them as donor members:

Richard Benson	Garrett H. Bowles	David Hamilton
Peter Rabinowitz	William Schurk	Bonnie Schurk
	Roger Snape	Gary Thalheimer

### ***2004 ARSC Sustaining Members***

The following members have contributed twice the current dues, qualifying them as sustaining members:

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Cover of Decca LP (DL5188) of the 1949 musical *Texas, Li'l Darlin'*, with music by Robert Emmett Dolan and words by Johnny Mercer (Image courtesy of Kurt Nauck)