



## President's Message

During the past two months one of the foremost concerns for all of us has been the devastation in the South by Hurricane Katrina. Many of our families, friends, and colleagues were affected and remain unable to return to their homes and jobs, and our thoughts are with those people. Though recent reports seem to indicate that the major library, museum, and archival collections were largely spared, there is no doubt that personal losses were great. Whether or not any private audio collections can be salvaged remains to be seen.

A number of museum and archival organizations began to form alliances to deal with disaster recovery shortly after the hurricane and worked to post basic guidelines on various websites for the benefit of both individuals and institutions. ARSC hoped to contribute to these early efforts by posting information on our own website, but it quickly became apparent that while recovery methods for magnetic tape have been reasonably well documented, very little published information is available on recovery methods for the various disc formats. ARSC's Technical Committee and Associated Audio Archivists Committee are currently working to remedy this situation by coordinating the compilation of format-specific disaster recovery guidelines for audio materials. If anyone else has information to contribute to this project, please contact me as soon as possible.

There are several committee changes to report. Roberta Freund Schwartz has volunteered to serve as co-chair of the ARSC Awards Committee, a position she will share with Robert Iannapollo. Roberta has already begun compiling a list of potential candidates for the 2006 awards while Robert is working to wrap up the 2005 awards. A complete list of the 2005 ARSC Award winners and finalists can be found on pages four and five in this newsletter, and the recipients will be honored during the closing banquet at the Seattle conference, along with the winners of the 2006 ARSC Awards. ARSC members are also invited to contact Robert and Roberta with nominations for the 2006 awards.

Ted Sheldon is the new chair of the Publications Committee. Since Ted also serves as ARSC's publisher and has been very active in the production of the *Journal* for a good many years, we couldn't ask for a more qualified person to fill this position. Since Ted is willing to fill two, but not three positions, he has asked to step down as chair of the Development Committee. We are currently seeking a replacement for this position and welcome volunteers.

I'd like to close with a brief tribute to one of the "unsung heroes" of ARSC. Barry Ashpole has worked tirelessly as ARSC *Journal* editor for over 10 years, and has even found time to contribute several of his own articles. Under Barry's leadership, the *Journal* has expanded in both scope and content, and he has worked particularly hard to include more illustrations. Since one of the most difficult parts of Barry's job is soliciting new articles, I hope that some of you will consider forwarding a proposal to Barry, or encouraging other writers to do so. Please join me in thanking Barry for his wonderful work on ARSC's behalf.

*Brenda Nelson-Strauss, ARSC President*

## ARSC Newsletter

### Issue 109 Fall 2005

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

Seattle Symphony Music Discovery Center (<http://www.seattlesymphony.org/benaroya/>). The historic Paramount Theatre, with its mighty Wurlitzer organ (one of only three of the “Publix” theater organs in their original environment) presents internationally known artists, and the equally historic Fifth Avenue Theatre, with its opulent Chinese interior, offers a full season of musical theater.

Seattle celebrated the opening of a new downtown public library building in 2004 (<http://www.spl.org/>). The Seattle Public Library (1000 Fourth Ave.) is a dramatic glass and steel structure designed by Rem Koolhaas and Joshua Ramus. The architectural features, artwork, and automated book handling system are worth a look and they offer guided tours. (And the coffee stand is on level three, near the 5<sup>th</sup> Avenue entrance.)

Heading west (downhill) from the hotel, all streets lead to the waterfront and Elliot Bay. At the foot of Pike Street at 1<sup>st</sup> Avenue is Seattle’s famous Pike Place Market, with hundreds of stalls and shops selling flowers, produce, fresh fish, cheese, pasta, coffee, and souvenirs of every imaginable variety. From the market, descend to the waterfront for fish and chips or a ferry ride across the bay. Or head down 1<sup>st</sup> Avenue about eight blocks to Pioneer Square, Seattle’s historic district, site of galleries, new and rare book stores, espresso joints like All City Coffee, and the home of Bud’s Jazz Records. For information on the audio walking tour of Pioneer Square, the Underground Seattle tour, and other attractions, visit <http://www.pioneersquare.org/>.

East of Pioneer Square, on the other side of the old Union Station, is the International District, one of Seattle’s oldest neighborhoods and the site of dozens of cafes and restaurants serving a variety of Asian cuisines. The Wing Luke Museum presents exhibits and programs dealing with the culture, arts, and history of Asian Pacific Americans (<http://www.wingluke.org/>).

Heading the opposite direction from the conference hotel, you’ll find Westlake Center (5<sup>th</sup> and Pine), a four-story glass-enclosed retail “pavilion” and the departure point for the monorail, which leaves every ten minutes to make the one-mile trip north to the Seattle Center. The Center’s attractions include the Experience Music Project, whose exhibits and events celebrate the past, present, and future of music; McCaw Hall (site of Seattle Opera); the Pacific Science Center; and the Space Needle, from whose heights one can gaze out to Elliott

Bay, Puget Sound, and the Olympic Mountains to the west, Mt. Rainier to the southeast, and Lake Washington and the Cascade Range to the east.

From downtown Seattle it’s a short bus ride to the Seattle campus of the University of Washington (<http://www.washington.edu/>). It’s a pleasant campus for a stroll: good views of Mt. Rainier and the surrounding mountains, many of the older buildings feature gargoyles, and there’s cool stuff to look at (and good coffee, of course) at the Henry Art Gallery and the Burke Museum of Natural History and Culture. Suzzallo Library, built in 1926 in collegiate Tudor Gothic style, features a grand reading room, 250 feet long, with 56-foot-high vaulted ceilings, leaded stained glass windows, wood paneling, and ironwork grills. The Music Library and Listening Center are located in the music building, as is the Ethnomusicology Archives. The adjacent

University District is full of used book and record stores along with a wide assortment of coffee and bubble tea shops.

The University of Washington School of Music, conference sponsor, welcomes ARSC to Seattle. Spring is a great time to visit the “Emerald City,” and we encourage all members of ARSC to attend the 2006 meeting here in the Northwest.

Individuals and companies or organizations interested in exhibiting at the meeting or serving as official conference sponsors should contact Kurt Nauck, ARSC Conference Manager ([nauck@78rpm.com](mailto:nauck@78rpm.com)).

*Laurel Sercombe, Local Arrangements Committee*



The Space Needle and the Experience Music Project at the Seattle Center. (Photo Tim Thompson, Seattle Convention and Visitors’ Bureau)

## Best Research in Recorded Blues

**Winner:** *Moanin' At Midnight: The Life and Times of Howlin' Wolf* by James Segrest and Mark Hoffman (Pantheon)

**Certificate of Merit:** *Robert Johnson: Mythmaking and Contemporary American Culture* by Patricia R. Schroeder (University of Illinois Press)

**Finalist:** *Escaping the Delta: Robert Johnson and the Invention of the Blues* by Elijah Wald (Harper Collins)

## Best Research in Recorded Classical Music

**Winner:** Best Discography: *Leroy Anderson: A Bio-Bibliography* by Burgess Speed, Eleanor Anderson, and Steve Metcalf (Praeger)

**Winner:** Best History: *Performing Music in the Age of Recording* by Robert Philip (Yale University Press)

**Finalists:** *Alan Rawsthorne: A Bio-Bibliography* by John Dressler (Praeger)

*Dmitri Shostakovich, Pianist* by Sofia Moshevich (McGill-Queens University Press)



## Best Research in Recorded Folk or Country Music

**Winner:** *Country Music Records: A Discography, 1921-1942* by Tony Russell (Oxford University Press)

**Finalist:** *Ramblin' Man: The Life and Times of Woody Guthrie* by Ed Cray (Norton)

## Best Research in Recorded World Music

**Winner:** *Git Zaman Gel Zaman* by Cemal Ünli (Fonograf Gramofon Tab Plak)

**Certificate of Merit:** *Albanian Urban Lyric Song in the 1930s* by Eno Koco (Scarecrow Press)

**Finalists:** *Arrest The Music!: Fela and his Rebel Art and Politics* by Tejumola Olaniyan (Indiana University Press)

*Soweto Blues: Jazz, Popular Music and Politics in South Africa* by Gwen Ansell (Continuum)

## Best Research in General History of Recorded Sound

**Winner:** *Lost Sounds: Blacks and the Birth of the Recording Industry 1890-1919* by Tim Brooks (University of Illinois Press)

**Certificate of Merit:** *Capturing Sound: How Technology Has Changed Music* by Mark Katz (University of California Press)

## Best Research in Recorded Jazz

**Winner:** *Albert Ayler: Holy Ghost* by Ben Young, ed. (Revenant Records)

**Certificates of Merit:** *Tom Talbert: His Life and Times* by Bruce Talbot (Scarecrow Press)

*Queen: The Life and Music of Dinah Washington* by Nadine Cohodas (Pantheon)

*The Complete Columbia Recordings of Woody Herman, 1945-1947* by Loren Schoenberg (Mosaic Records)

**Finalists:** *Django: The Life and Music of a Gypsy Legend* by Michael Dregni (Oxford University Press)

*Satchmo: The Louis Armstrong Encyclopedia* by Michael Meckna (Greenwood Press)

## Best Research in Record Labels

**Winner:** *Discography of Okeh Records, 1918-1934* by Ross Laird and Brian Rust (Praeger)

**Certificates of Merit:** *Fonotipia Recordings: A Centennial Survey* by Michael E. Henstock (pub. by author)

*Syrena Record: Poland's First Recording Company, 1904-1939* by Tomasz Lerski (Editions Karin)

*Victor Red Seal Discography: Vol. I: Single-Sided Series (1903-1925)* by John R. Bolig (Mainspring Press)

## Best Research in Recorded Popular Music

**Winner:** *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze* by Bruce Vermazen (Oxford University Press)

**Finalists:** *Andrews Sisters: A Biography and Career Record* by H. Arlo Nimmo (McFarland)

*Celia: My Life, an Autobiography* by Celia Cruz and Ana Cristina Reymundo (Harper Collins)

### Best Research in Recorded Rhythm & Blues, Soul, or Gospel Music

**Winner:** *People Get Ready: A New History of Black Gospel Music* by Robert Darden (Continuum)

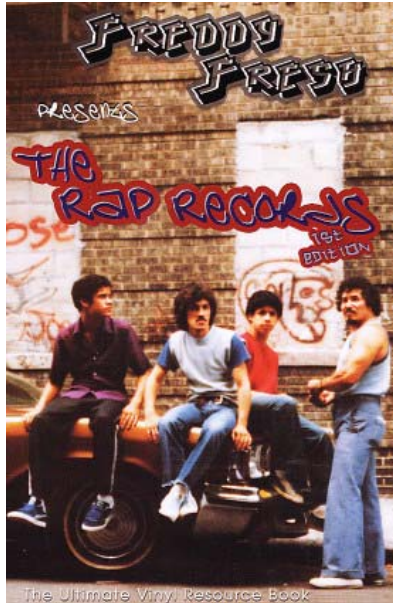
**Certificate of Merit:** *House On Fire: The Rise and Fall of Philadelphia Soul* by John A. Jackson (Oxford University Press)

**Finalists:** *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield and the Rise and Fall of American Soul* by Craig Hansen Werner (Crown)

*I Never Loved a Man The Way I Love You: Aretha Franklin, Respect and the Making of a Soul Music Masterpiece* by Matt Dobkin (St. Martins Press)

*Luther: The Life and Longing of Luther Vandross* by Craig Seymour (Harper Collins)

*Original Marvelettes: Motown's Mystery Girl Group* by Marc Taylor (Aloiv)



### Best Research in Recorded Rock or Rap Music

**Winner:** *Freddy Fresh Presents the Rap Records* by Freddy Fresh (Nerby Publishing)

**Certificate of Merit:** *Nirvana: The Complete Recording Sessions* by Rob Jovanovic (Firefly)

**Finalists:** *Del Shannon: Home and Away: The Complete Recordings, 1960-1970* by Brian Young (Bear Family)

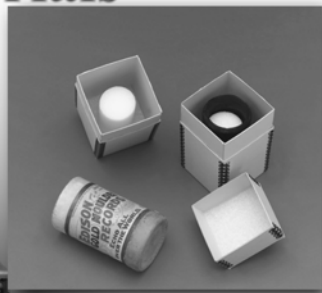
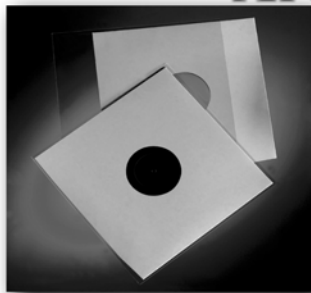
*Never Break the Chain: Fleetwood Mac and the Making of Rumours* by Cath Carroll (Chicago Review Press)

*Smoke On The Water: The Deep Purple Story* by Dave Thompson (ECW Press)

*Steve Marriott: All Too Beautiful* by Paolo Hewitt and John Hellier (Helter Skelter)

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## Sheets Leaves Collection to BGSU

A longtime and dedicated member of ARSC, Mac Sheets passed away recently and left his 78 rpm recordings collection to the Music Library and Sound Recordings Archives at Bowling Green State University. Mac was a friend of the archives and his visits to the collection prompted him to decide to make this special gesture. Two trips to Beaver Creek, Ohio from Bowling Green in August were needed to load all of the treasures into the Schurk "doowop" van. Stops at Goodwill stores just off I-75 were also in order. Who couldn't resist?

Mac's collection, numbering approximately 4,500 discs, consisted principally of music prior to the early 1930s, and included representations from most popular genres. A large percentage were popular songs, but there was plenty to go around of country, blues, jazz, dance orchestra, comedy, and vaudeville.

They have already been checked against the present holdings of the archive, and now the task in store is washing (in the Midwest it's warshing!) each disc, repairing cracks and chips and dewarping, and then getting them labeled for the shelves.

This is a special gift from a special person!

*Bill Schurk, Sound Recordings Archivist, Bowling Green State University*

## EU Copyrights to be Extended?

The Copyright and Fair Use Committee continues to alert European members that the European Union is considering extending the EU copyright term for recordings beyond the current 50 years, perhaps to as long as the 95 years now embedded in federal law in the U.S., and possibly retroactively. Multinational entertainment companies are lobbying for this change. Although the EU staff was initially skeptical of such a move, James Purnell, the UK's Minister for Creative Industries and the chair of the relevant EU committee, has indicated that he will push for the change in 2006. European members with views on this matter should contact their governments soon; input from specialists who can speak to the consequences of lengthy terms on the availability and preservation of older recordings can be important.

Purnell, who represents the Stalybridge and Hyde district in the British Parliament, can be contacted via his website <http://www.jamespurnell.labour.co.uk>, or at [purnellj@parliament.uk](mailto:purnellj@parliament.uk).

*Tim Brooks, Chair, Copyright and Fair Use Committee*

## ARSC Grants Program

The ARSC grants program supports scholarship and publication in the fields of sound recording research and audio preservation. Project categories eligible for consideration include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

ARSC members and non-members alike are eligible for grants in amounts up to \$1,000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job. Grant recipients must submit documentation of their expenses, and all grant funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects (for publication in the *ARSC Journal*), and are encouraged to submit articles about their projects, for possible publication in the *Journal*.

Applications for ARSC grants shall include:

- a summary of the project (one page maximum), with samples of the work, if possible;
- a budget covering the entire project, highlighting the expenses the ARSC grant will cover (one page maximum);
- a *curriculum vitae*; and
- an indication of the prospects for publication or other public dissemination of the project results.

Grant awards will be announced at the spring meeting of the ARSC board of directors.

Send applications to: Richard Warren, ARSC Grants Committee Chair, Historical Sound Recordings, Yale University Library, PO Box 208240, New Haven, CT 06520-8240, USA. Applications for the next grant cycle must be received by February 28, 2006.

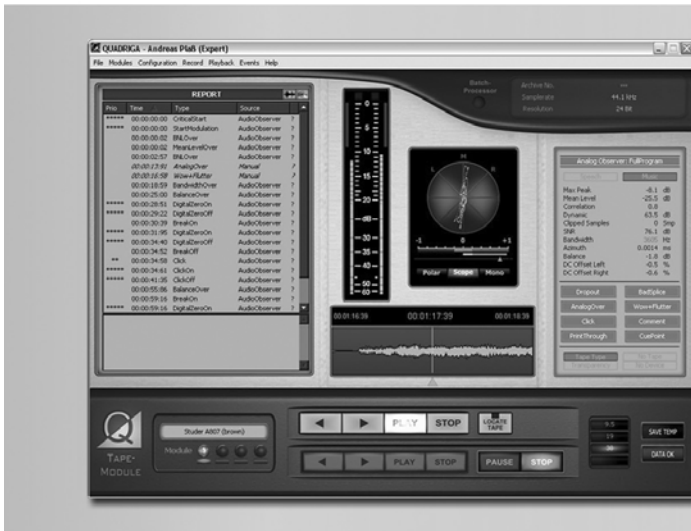
Questions about the grants program should be directed to Mr. Warren at [richard.warren@yale.edu](mailto:richard.warren@yale.edu).

*Richard Warren, Grants Committee*

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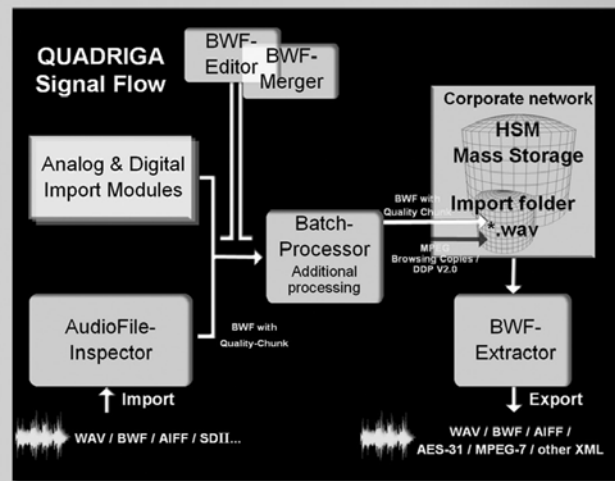
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## Wilfrid Graham 1909-2005

ARSC member emeritus Wilfrid Graham passed away on June 20, aged 96, at the Bryn Mawr Terrace, near his home in Wynnewood, Pennsylvania. What a truly unforgettable character he was to all who had the privilege to know him! Wil was much more than a record collector, he was an eyewitness to much of the entertainment history of the twentieth century.

Wil was born in New York City and was interested in music from an early age. He attended George Washington High School and wrote for the school paper, the "Cherry Tree." He so impressed his English teacher that he was able to get free passes to the Metropolitan Opera as a reviewer! This was during the 1920s, the golden age of the Met. No, he never saw Caruso, but Gigli and Martinelli were favorites. Lawrence Tibbett was his idol. Wil loved classical and popular music equally. He spent as much time at the RKO Palace watching vaudeville as he did at the Met. He saw all the greats of vaudeville in the 20s. Wil vividly remembered seeing Billy Murray and Irving Kaufman entering the stage from opposite sides dressed as Southern dandies doing their famous version of "Are You From Dixie?" which they recorded for Victor. In fact, in later years Wil and Irving Kaufman would become close personal friends. Wil attended the earliest Vitaphone exhibitions and always delighted in telling of the time that he saw Mischa Ellman playing on the screen and no sound was heard!

As a young man during the great depression, he so impressed Louis Katzman, the program director of WINS-AM radio in New York, that he was hired as the first classical music disc jockey in 1937. (Wil had all of Katzman's Brunswick recordings!) This led to his being offered a position by RCA Victor for the 1940 New York World's Fair. Wil was a record presenter at the RCA Victor Pavilion, where he would introduce the newest Victor releases before playing them. He was so successful that Victor hired him and he moved down to Camden, New Jersey for a golden decade with Nipper. Later in the decade, Wil used his encyclopedic knowledge of Victor's classical catalog to produce the Heritage Series of prestigious classical re-releases with their distinctive gold label and sleeve. Wil ordered up rare unreleased masters and alternate takes from the unsuspecting guardians of the Victor vaults, to the delight of devoted collectors. He left RCA in 1950 and spent the better part of the next three decades on the road as a sales representative for high-end audio manufacturers like Sansui. Raymond Rosen in Philadelphia was one of

his accounts, and just before that business closed, Wil purchased all the remaining new/old stock of phonograph needles. "I've got enough needles to last a hundred years!" he gleefully chuckled.

Wilfrid and his wife Helene enjoyed their home in Wynnewood, which they shared with their son Tony and Wil's magnificent collection of 78 rpm records, photos, vintage Victrolas and cylinder players, and Wil's fabulous set of original Lionel trains.

Well into his late 80s the dapper Mr. Graham would come into Philadelphia for our weekly Friday afternoon luncheons, and regale us with his great stories. His proudest moment, which he would often recount with relish, was the time he found a barrel full of mint Fonotopia 78s in the Bryn Mawr Hospital Thrift Shop! Wil loved not only Irving Kaufmann, but also his cohorts in the Avon Comedy Four. Every week our hapless waiter would be subjected to the same gag. One of us would order a glass of milk and, right on cue, Wil would chime in, "And it shouldn't smell from Herring!" On one memorable road trip, Wil, Fred Williams, and I traveled "Down to Dover," Delaware, to tour the Eldridge Johnson Victrola museum. Those two jokesters, Fred and Wil, took turns trying on Johnson's top hat, to the dismay of curator James Stewart. In the late 1990s Wil would frequently be a guest on the "Sunshine, Music, Memories" radio program with Smiling Lou Powers, playing his rare recordings and recounting his priceless memories for an appreciative audience.

Wil was a longtime member of ARSC, and will be fondly remembered by his fellow record collectors and musical enthusiasts. One year, fellow ARSC member Don Chichester recorded an interview with Wil in a hotel kitchen which was used on the "Spirit of 78" public radio program.

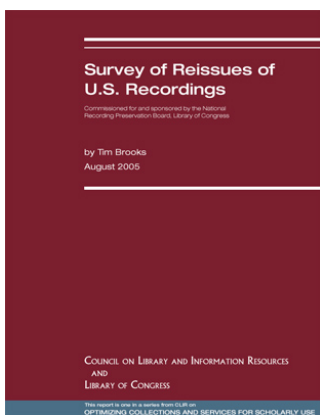
Wilfrid Graham was buried next to his beloved Helene in New York. His magnificent collection of musical memorabilia has been consigned to Lawrence Holdridge. Wil was unique among collectors. He loved the music as much as he loved the records. They were never considered untouchable artifacts. They were meant to be played and enjoyed, and that's what he did with them. I hope that those who acquire items from his priceless collection will appreciate the love and devotion it took over many years for him to acquire them; and I also hope that they will share them with others as he did.

*Anthony DiFlorio III*

## ARSC Members Create Major Study on Recording Accessibility

The Council on Library and Information Resources (CLIR) has recently published an important study by Tim Brooks and Steve Smolian that reveals how few historical sound recordings are available legally in the United States. The study was commissioned by the National Recording Preservation Board of the Library of Congress.

The idea for the study was conceived at ARSC's 2004 annual conference in Cleveland. Tim commented to colleagues at the conference that while ARSC members were generally aware that copyright law had made access to early recordings very difficult, no one had ever documented this in a rigorous, statistical study that might actually inform policy. Such a study would call into question whether extension of U.S. copyright law actually promoted preservation and reissues, as argued by the rights holders that lobbied for the "Sonny Bono Copyright Term Extension Act" of 1998. That law prevents nearly all sound recordings from entering the public domain until the year 2067. A proposal to conduct such a study was submitted to staff at the Library of Congress, which had been charged by Congress with studying the state of audio preservation in the United States in the National Recording Preservation Act of 2000. The Library asked CLIR to commission the study, which Tim Brooks then carried out with the assistance of Steve Smolian. They randomly sampled historical recordings and determined which have



been reissued on compact disc in the U.S. by rights holders and by others.

The study, completed this past summer, found that 84 percent of the most important recordings made in the United States between 1890 and 1964 are still protected by law. Of those, rights holders have made only fourteen percent, mostly from fairly recent periods, available for sale legally in the U.S.

The report also found that there is a demand for these recordings, even though rights holders refuse to make them available, as demonstrated by the fact that many U.S. historical recordings are reissued by foreign labels (not subject to U.S. law) and small, unlicensed U.S. labels. Many countries have a 50-year copyright law for recordings, a period significantly shorter than that for the U.S. For example, while only ten percent of historical blues recordings are made available legally by their "owners," 54 percent have been reissued by small unlicensed labels and by foreign labels, both of which are often hard to find.


The study analyzed a sample of 1,500 published recordings in seven major genres, made between 1890 and 1964. The number of legal reissues of recordings made during this period varies considerably by genre. Twenty percent of country music recordings of this era are available commercially in the United States. Only one percent of early recordings of ethnic music are available for sale from the rights holders.

*Survey of Reissues of U. S. Recordings* is available at <http://www.clir.org/pubs/abstract/pub133abst.html>. Print copies are available for ordering through CLIR's website, for \$20 per copy plus shipping and handling. The study is available for free as a pdf file at CLIR's website. An article about the study by Tim will appear in this fall's *ARSC Journal*.


*Sam Brylawski, University of California, Santa Barbara*

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## ARSC Statement Regarding U.S. Copyright Law and Sound Recordings

**Resolved  
by the Board of Directors, Association for Recorded  
Sound Collections, Inc.**

**October 26, 2005**

Sound recordings are a vital part of America's, and the world's, cultural heritage. Since the first examples were created more than one hundred years ago they have served as a reflection of cultural and social history, captured and preserved in a uniquely compelling manner. History speaks to us, in its own voice, through sound recordings.

Whereas one of the principal purposes of the Association is to "foster recognition and use of sound recordings as sources of information by students and research scholars" (Bylaws, II.c); and

Whereas another purpose is to "develop standards of bibliographic control and access to cooperating sound recordings collections assembled for research or instructional purposes" (Bylaws, II.e); and

Whereas another purpose is "to foster improvement of techniques for the reproduction, storage and preservation of sound recordings" (Bylaws, II.f);

The Association for Recorded Sound Collections finds that several provisions of U.S. copyright law impede the effective preservation of historic recordings and unduly restrict public access to those recordings.

The Association recognizes the valid purposes of copyright in rewarding creators of recordings with a temporary exclusive right to the exploitation of those recordings, thus encouraging them to create. However, the Association believes strongly that neither creators nor the public are served by excessively long monopoly periods, especially those that exceed the period of commercial viability, or by restrictions on access to recordings that rights holders do not wish to exploit. The Association believes that both state and federal copyright terms for sound recordings are excessively long.

Regarding preservation, the Association believes that current copyright laws and regulation should be modified to eliminate many of the restrictions present in the law. For example, current law limits duplication to materials that are already damaged or deteriorating (sec. 108(c)), which virtually assures sonically deficient archive copies; and limits archives to no more than three backup copies, which does not take into account the need for distributed copies, mirror sites, and backups in

order to responsibly maintain digital repositories of files created in a preservation environment.

There should be no legal barriers to the professional reformatting and preservation of published and unpublished historical recordings, with copies of the best possible quality sustained in perpetuity so that humanity's aural heritage may remain accessible for study and enjoyment.

Regarding dissemination, the Association believes that copyright law should encourage and facilitate the widest possible dissemination of out-of-print recordings, whether by physical reissues using modern technology (e.g., CDs), Internet availability, or other means.

The Association is concerned about the large number of older recordings originally produced for commercial purposes that are now virtually inaccessible due to current laws. The Association notes that hundreds of thousands of historical recordings are controlled by rights holders who have shown little commitment to the preservation or dissemination of these recordings.

The Association believes that when rights holders choose not to make historical recordings accessible, or are unknown, institutions and individuals should be permitted and encouraged to make those recordings available, on reasonable terms and without undue risk or encumbrance.

The Association believes that facilitating dissemination would serve to foster appreciation of our recorded cultural heritage by making recordings generally available for study, as well as increase the likelihood of the survival of the sounds embodied in those recordings.

The Association strongly urges that these concerns be taken into consideration in copyright legislation.

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*The resolution above is the first general statement of ARSC's position on copyright. It will be posted to the website, and published in the Newsletter and elsewhere, and will serve as the basis for more specific legislative or administrative recommendations that ARSC may consider making in the future. It should be noted that a number of organizations, such as IASA, now have positions on copyright.*

## University of Pennsylvania Library Preserves Philadelphia Orchestra Concert Recordings

The University of Pennsylvania Library has completed a project to preserve 532 tape recordings of Philadelphia Orchestra concerts broadcast on Philadelphia radio station WFLN-FM between February, 1960 and April, 1977. The original broadcast recordings were donated to the University Library by the Philadelphia Orchestra and WFLN in 1987, and the preservation project was funded in part by a \$40,000 grant awarded in 2004 by the GRAMMY Foundation.

The collection documents eighteen seasons of the orchestra's programming, featuring standard repertoire as well as less frequently performed works. Included in the collection are a number of world-premiere performances of works by American composers Walter Piston, Roger Sessions, Samuel Barber, David Diamond, and Roy Harris.

As music director during this period, Eugene Ormandy appears most frequently as conductor, but the recordings also include programs conducted by Ormandy's predecessor, Leopold Stokowski, and his successors, Riccardo Muti and Wolfgang Sawallisch, as well as Otto Klemperer, Georg Solti, Seiji Ozawa, Claudio Abbado, James Levine, and other noted guest conductors. Featured soloists include the foremost performers of the day and a number of Philadelphia Orchestra first-chair players. Many of the recordings include interviews with conductors and soloists that were originally broadcast as intermission features.

The original tape recordings have been transferred to archival compact discs, and the master copies are preserved in the library's offsite storage facility. Copies for use by researchers augment other primary sources, such as the personal papers of Eugene Ormandy, donated to the University of Pennsylvania Library by Ormandy's widow in 1987. Together with the annotated scores in the Ormandy Collection, the recordings provide a body of primary source material of interest to researchers studying twentieth-century orchestral performance practice.

The collection is currently being cataloged on RLIN, the union catalog of the Research Libraries Group, and will be accessible as well through the Penn Library catalog. Upon completion of the cataloging in fall 2005, the recordings will be available for listening in the Rare Book and Manuscript Library in the Van Pelt-Dietrich Library Center at the University of Pennsylvania. For more information on the Rare Book and Manuscript Library and its holdings, visit the library's website at <http://www.library.upenn.edu/collections/rbm/>, or contact Nancy Shawcross, curator of manuscripts, at [shawcros@pobox.upenn.edu](mailto:shawcros@pobox.upenn.edu).

*Richard Griscom, University of Pennsylvania*

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### ARSC Newsletter Submission Deadlines

No 110, Winter 2006—January 10, 2005 (advertising, January 1, 2006)

No 111, Summer 2006—June 10, 2006 (advertising, June 1, 2006)

No 112, Fall 2006—October 10, 2006 (advertising, October 1, 2006)

## ARSClist

### The Online Discussion Group of ARSC

*"Ask a question and you'll get answers from some of the best in the business."—Tim Brooks*

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.

### Subscribing

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/>. 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.

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

The Association for Recorded Sound Collections holds a premier position among historical audio organizations worldwide. 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!

### **2005 ARSC Patron Members**

The following members contributed at least \$500 to ARSC for 2005, qualifying them as Patron Members:

Roger Snape

Chris Strachwitz

### **2005 ARSC Donor Members**

The following members have contributed at least \$200 to ARSC in 2005, qualifying them as Donor Members:

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### **2005 ARSC Sustaining Members**

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

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Rosie Sheets  
David Sommerfield  
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Gerda Taranow  
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Nathan Georgitis  
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Gene Tognacci  
Robert Van Wallegghem

Seth B. Winner

Steven L. Wolfe

## ***New ARSC Members***

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



ARSC))))))

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## Seven of the Victor Eight



Seven of the "Victor Eight"—Albert Campbell, Billy Murray, Rudy Wiedoeft, John Meyers, Frank Banta, Frank Croxton, and Henry Burr—in a photo from about 1925. Monroe Silver is not pictured. If you have a photo of historical interest you'd like featured here, please contact the editor. (Image courtesy of Ryan Barna)