

ARSC)))))))) Newsletter

Association For Recorded Sound Collections

Number 113 • Winter 2007

Victorians and their Music Machines in Milwaukee

The theme of the upcoming ARSC Conference in May is “Victorians and their Music Machines,” and during our Saturday visit to Jasper Sanfilippo’s legendary Victorian Palace we’ll be delving deep into the wonderful world of automatic musical instruments. Not only will we get to see and hear the finest collection of these devices in existence, an experience that beggars description, but—under the expert guidance of curator Robert Ridgeway—we’ll be touching on everything from the restoration of these magnificent machines and the preservation of the media they play to the strategies used for recording performances on the Sanfilippo Wurlitzer, the world’s largest theater pipe organ. We’ll also be hearing from Helmut Kowar of the Vienna Phonogram-marchiv on the challenges of using sound recording to document musical automata, and from Philip Carli on the orchestrions owned and enjoyed by wealthy industrialists in Pittsburgh a century



Orchestrion in the foyer of Jasper Sanfilippo’s Victorian Palace in Barrington Hill, Illinois.

ago. Our host, the Ward Irish Music Archives, is generously treating us to a pair of presentations on American Irish music recording by authorities Mick Moloney and Harry Bradshaw.

We’ll get local with presentations by Cary Ginell on Milwaukee’s versatile Jack Teter; by James P. Leary about his work on polkabilly and the Goose Island Ramblers; and by Deborah Gillaspie on the collection of Milwaukee jazz collector John Steiner.

Richard Hess will present some of his groundbreaking findings on tape degradation problems, and Marie Azile O’Connell will explain her isopropyl drip machine for treating squeaky tapes. The Technical Committee has organized a roundtable discussion on “Small Scale Audio Preservation Storage and Management Issues and Solutions,” and Bill Klinger will outline progress to date on the Cylinder Subcommittee’s work towards developing an archival cylinder box. We’ll also hear from Sonia Yaco on efforts to use voice recognition software to transcribe oral history tapes and from Mike Casey on the Sound Directions Project, which aims to develop best practices for audio preservation in the digital domain.

(Continued on page 3)

Events

May 2-5, 2007. 41st Annual ARSC Conference, Milwaukee, Wisconsin.
<http://www.arsc-audio.org/>

April 29, 2007. **Mechanical Music Extravaganza**, Wayne, NJ. <http://www.antique-sound.com/MME/show.html>

May 5–8, 2007. **122nd Audio Engineering Society (AES) Convention**, Vienna, Austria.
<http://www.aes.org/events/122/>

June 25–27, 2007. **31st Audio Engineering Society (AES) International Conference**, London. “New Directions in High Resolution Audio.”
<http://www.aes.org/events/31/>

June 28–30, 2007. **7th Joint Technical Symposium (JTS)**. Toronto, ON. <http://www.jts2007.org/>

August 11–12, 2007. **CAPS Show and Sale**, Buena Park, CA. http://www.ca-phono.org/show_and_sale.html

August 27–September 3, 2007. **Society of American Archivists (SAA)**, Annual Meeting, Chicago, IL. <http://www.archivists.org/conference/>

September 15–20, 2007. **IASA-BAAC Conference**, Riga, Latvia. <http://www.iasa-web.org/>

October 12–13, 2007. **Michigan Antique Phonograph Society (MAPS)**, Phonvention, Lansing, MI. <http://www.michiganantiquephonographsociety.org/>

Please send notices of events to the editor.

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President's Message

It's Valentine's Day as I write. Appropriately for today, I've been thinking about passion. And about Al Schlachtmeyer. Most ARSC members share a dedication, if not zeal, for recordings. But Al Schlachtmeyer not only has a passion for recorded music, he has found a number of new ways to pursue this passion. He turned his passion into some notable contributions to our field.

I came to know Al in 1999 when I worked at the Library of Congress. Al had recently retired as an independent management consultant and had volunteered for the Recorded Sound Section. His first assignment at LC was to create MARC inventory records for the Voice of America tape collection, recordings of concert performances for broadcast overseas. Under the tutelage of an LC cataloger, Al plunged into the murky seas of 008s, 245s, 246s, 505s, and 511s. He not only floated, but became an endurance swimmer. Those of you who work with library catalogs know that creation of MARC records is not a particularly intuitive or casual endeavor, and it is work very rarely entrusted to a part-time volunteer. Al's work now provides access to hundreds of recordings of broadcasts by the New York Philharmonic and Boston Symphony Orchestras, as well as to VOA tapes.

For nearly five years Al contributed his time and expertise to the Recorded Sound Section. I know that Al enjoyed much of the work, because it allowed him to be the first to "discover" many treasures within the Library's collections. Al's particular audio passion is for what he has termed the "special juice" of live recordings. His LC work exposed him to some of what he calls "the more individualistic (and sometimes quirky) performance styles of the previous generation." As a volunteer, Al helped to ensure that these recordings remain accessible to future generations.

Al knows well that bibliographic control alone does not ensure access to archival audio treasures. To aid the cause of recorded music preservation, Al once considered establishing a foundation to give grants to preserve classical music. However, foundations do not run themselves, and are subject to special scrutiny by the IRS if they are to be tax-exempt. In ARSC, Al found a capable and professional partner dedicated to preservation.

In 2004 Al provided the funding to create the ARSC Preservation of Classical Music Historical Recordings Program, a grant program to aid conservation, re-formatting, and access to recordings of Western art music. Last year ARSC made two awards totaling \$17,000 under this program. A new set of grant recipients will be announced this spring. Al Schlachtmeyer's generosity, love of music, and commitment to its preservation have made this program possible. Incidentally, ARSC and its own volunteer members, under grants committee chair Richard Warren, administer the program, so that every penny contributed goes to grants, and none to overhead or administration. Our field is indebted to the vision and generosity of Al Schlachtmeyer, who so quietly made this program possible. Many of us aspire to make a positive contribution to our passion. The Preservation of Classical Music Historical Recordings Program welcomes additional contributions to augment the grants made to archives and individuals. By making a contribution to this fund, you too, with Al, can support a passion—the preservation of recorded classical music.

Samuel Brylawski, ARSC President (goodlistening@gmail.com)

ARSC Newsletter

Issue 113 Winter 2007

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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Special thanks to Jill Breedon for copy editing the ARSC Newsletter.

Conference *(Continued from page 1)*

We'll find out about exciting new developments regarding copyright and fair use in sound recordings. We'll learn about efforts to reissue the Finnish folk music recordings of Erkki Ala-Könni. We'll get a look at the inner workings of the NPR and CBC audio collections, and we'll hear from the experts about Nathaniel Shilkret and Arthur Pryor. Mike Biel will expose what you may have *thought* you knew about the origin of the NBC chimes as a myth, drawing on rare radio transcriptions as evidence.

Seth Winner and Gary Galo will share with us some rarities drawn from their respective institutional collections: a choice selection of material from the Toscanini Legacy in the New York Public Library's Rodgers and Hammerstein Archives of Recorded Sound and a recording of Nadia Boulanger's Benefit Concert of April 4, 1941, held by the Crane School of Music at SUNY Potsdam. Dennis Rooney will present an "audio necrology" of seventeen musical figures who died during 1957.

To further pique your curiosity and interest, here are the titles of just a few more items on our agenda: "Van Gogh's Ear, What the Painters Heard," by Tim Fabrizio—"Wreck Up a Version: King Tubby, Dub Reggae, and the Roots of Sampling," by Brandon Burke—"How To Play a Record: A Method for Optimizing the Stylus/Groove Interface," by Doug Pomeroy—and oh yes, there's more. Just take a look at the preliminary program—and then make plans to join us in Milwaukee!

*Patrick Feaster, Program Committee Chair
(pfeaster@indiana.edu)*

Reactions to the Record: Perspectives on Historic Performance at Stanford

On April 19–21, 2007, the Stanford Department of Music is holding a conference to explore the vivid styles of performance heard on the earliest acoustic recordings and player piano rolls, styles that began to vanish after the First World War and were considered almost scandalous after the Second. The conference is a forum for experiment and dialogue including singers, string players, and pianists, with a focus on the practical: what might these traces of vintage styles mean to composers, performers, and listeners today? Presenters include Malcolm Bilson, Will Crutchfield, Nicholas Cook, Jonathan Berger, the St. Lawrence String Quartet, and other performers, composers, musicologists, and specialists in early recordings. Further information can be found at: <http://music.stanford.edu/Events/StanfordMusicSymposium/>.

ICCROM Course on Safeguarding Sound and Image Collections

The International Centre for the Study of the Preservation and Restoration of Cultural Property has announced a new course in safeguarding sound and image collections, during August 2007 in Brazil. Jointly organized with the National Archives of Brazil, the activity is supported by CCAA (Co-ordinating Council of Audiovisual Archives Associations) and six teaching and archival institutions. Course topics will include current knowledge and practices for documenting, handling and storage, risk assessment of collections, emergency preparedness and response, criteria and technologies for migration and reformatting, planning preservation projects, outsourcing options, mass storage systems, and management of metadata. Other issues, such as copyright laws, legal deposit, and institutional and national preservation policies, will be discussed in context with participants' working realities. Adaptation to technological changes and related cost-effective preservation strategies will form a key component of the course.

For information, visit: <http://www.iccrom.org/>.

"On the Record" at UCSB

The Center for the Interdisciplinary Study of Music (CISM) at the University of California, Santa Barbara will be holding a graduate student symposium on the topic of recorded sound on April 13, 2007. "On the Record" will explore the topic of recorded sound from a variety of interdisciplinary angles, as well as raise the issue of how scholars can best utilize recordings as an increasingly important resource. Papers given will cover a wide range of topics including: representation, dissemination, copyright law, iPod culture, film sound, technology, genre, album art and design, politics, nationality, sampling, and the record industry.

The symposium will conclude with a keynote presentation by Prof. Mark Katz (ethnomusicology, UNC Chapel Hill). Katz's research has explored a variety of subjects, ranging from performance practice to popular music, much of which has focused on the ramifications of technology on music. His 2004 book, *Capturing Sound: How Technology Has Changed Music* (UC Press), surveys the influence of recording technology on music, from changes in violin vibrato in the early 20th century to the work of popular artists such as Fatboy Slim and the advent of turntable culture.

For further information about the symposium, contact Andre Mount via e-mail at amount@umail.ucsb.edu.

Safe Sound Archive

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Preservation Administrator

Duties: Oversee preservation practices, maintain Disaster Plan, IPM, environmental monitoring; project planning for preservation reformatting, proposal writing; project management. Opportunity to work in preservation studios, though not expected except to gain knowledge of methods. Requirements: Graduate degree in archives/preservation or equivalent experience.

Reformatting Audio Engineer (2 positions)

Duties: Reformatting of archival audio materials. Works in collaborative environment under supervision of Studio Manager and Preservation Administrator; working with and training assistant engineers. Requirements: Prior experience in care and handling of obsolete or deteriorating media, or commensurate audio experience.

Assistant Engineer

Duties: "Finishing" deliverables of digitized files (burning media labeling, duplication). Works in collaborative environment with Studio Manager and Preservation Administrator, and receives training from senior engineers. Requirements: This is an entry-level position.

Quality Control Specialist

Duties: Verification of digitized audio materials. Works in collaborative environment under supervision of the owner and Quality Control Manager. Requirements: Obsessive attention to detail; prior experience working in archival/library/museum environment preferred.

Audio Maintenance Technician

Duties: Keeping all this old stuff running in peak form.

Internships

We are again offering two 6-week summer internships for college and graduate students interested in pursuing or learning more about audio archives. Each internship includes a stipend.

for more information:

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Philadelphia, Pa 19118
215-248-2100

The Starr-Gennett Foundation Unveils the Gennett Walk of Fame

The Starr-Gennett Foundation unveiled the first completed marker in the Gennett Walk of Fame on October 21st at its benefit, the fifth annual Untouchable Times Speakeasy Gala, held in Richmond, Indiana. The



The first marker in the Gennett Walk of Fame, honoring Louis Armstrong, who made his earliest recordings for Gennett Records. (Photo courtesy Starr-Gennett Foundation)

first marker honors Louis Armstrong, who made his earliest recordings in Richmond for the Gennett label in 1923 as part of King Oliver's Creole Jazz Band. Each Walk of Fame marker features a colored mosaic tile representation of the inductee. The mosaic is contained in the likeness of a Gennett phonograph record cast in bronze.

In January 2006, the Foundation's National Advisory Board selected the first ten inductees for the Walk. "The Gennett Walk of Fame is a fine way to visibly honor the great musical figures who recorded for this seminal label," says Dan Morgenstern, National Advisory Board member and the director of the Institute of Jazz Studies at Rutgers University. "Who could be a better first choice than Louis?" The first ten inductees are Louis Armstrong, Bix Beiderbecke, Jelly Roll Morton, Gene Autry, Thomas A. Dorsey (Georgia Tom), Big Bill Broonzy, Lawrence Welk, King Oliver, Vernon Dalhart, and Hoagy Carmichael.

The proposal to create a Gennett Walk of Fame originated in recommendations offered to the Foundation by the National Trust for Historic Preservation's Heritage Tourism Program in late 2005. With over \$70,000 in support from the Indiana Office of Tourism Development through the Lt. Governor's Quality of Place Initiative, the Foundation hired a team led by the National Trust to determine the best way in which to establish a permanent Starr-Gennett themed attraction in Richmond. The National Trust's final recommendations encompass the future goals of the Foundation and include the creation of a Gennett Walk of Fame.

The first markers in the Walk will be installed this summer at the site of Richmond's former Gennett recording studio and the now-defunct Starr Piano Company. The Foundation will officially unveil the Walk

on September 8, 2007, as part of the day-long Gennett Walk of Fame Celebration, presented in collaboration with the City of Richmond.

The City, in partnership with the Starr-Gennett Foundation, is developing the factory site into a riverside park. Along with essential environmental clean-up work, the one remaining factory building on the site has been rehabilitated. Referred to as the “logo building” because

music pioneers, such as the first ten Walk of Fame inductees, recorded in the Gennett studios. This important legacy forms the basis for the Foundation’s programs and future goals.

Some of the Foundation’s other recent efforts include an ongoing digital preservation project funded by the GRAMMY Foundation and the Wayne County Foundation in which 450 original Gennett and subsidiary label 78 rpm



Artist’s depiction of the Gennett Walk of Fame at the former location of the Starr Piano Company and Gennett Records in Richmond, Indiana. (Photo courtesy Starr-Gennett Foundation)

of the prominent “Gennett Records” logo on the west side of the structure, the building has been renovated into an open-air pavilion and has already been host to a number of community events. The Foundation will also install permanent interpretive signage throughout the site.

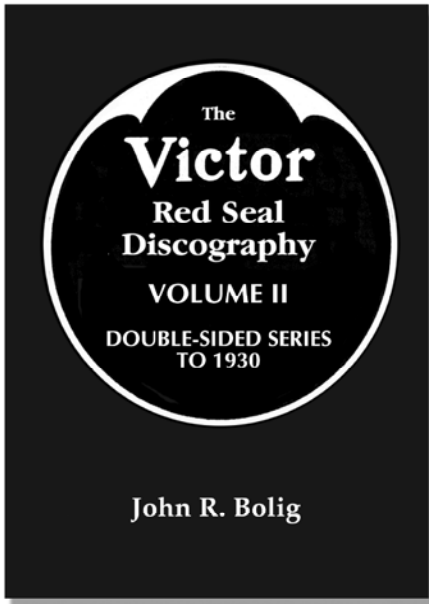
The unveiling of the Gennett Walk of Fame marks the commencement of a \$100,000 fundraising campaign for the first 20 markers and donor recognition plaques, Walk of Fame Induction Ceremonies, and funding for the maintenance of the Walk.

For *ARSC Newsletter* readers unfamiliar with the Starr-Gennett Foundation, its mission is to promote and preserve the legacy of Gennett Records and its parent organization, the Starr Piano Company. Many popular

phonograph recordings are being digitally preserved for use in an online streaming archive; an oral history project, funded by the Indiana Humanities Council and Wayne County Foundation, in which former Starr Piano employees and Gennett recording artists were interviewed; public programs featuring both live music and educational components; an ongoing ARSC-supported Gennett discography; and the creation of a driving tour with information about the history of the Starr-Gennett enterprise and the City of Richmond. For more about the Starr-Gennett Foundation, the Starr-Gennett legacy, or the Walk of Fame, please visit www.StarrGennett.org.

Elizabeth Surles, Project Coordinator, Starr-Gennett Foundation (info@starrgennett.org)

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JOHN R. BOLIG

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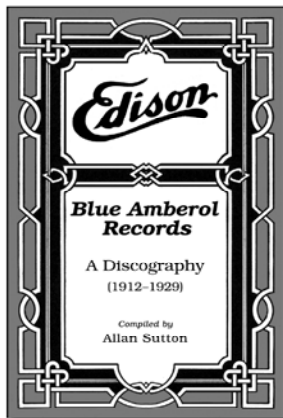
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2006 ARSC Award for Excellence

Allan Sutton

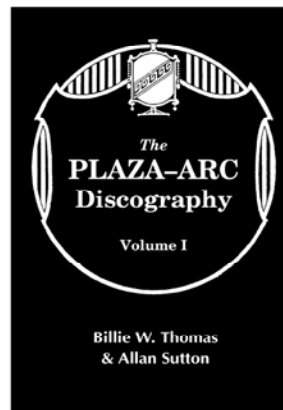
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Billie W. Thomas & Allan Sutton

At last, a properly documented guide to the tangled web that was Banner, Domino, Regal, and their many associated labels. Based on five decades' research, *The Plaza-ARC Discography* details more than 21,000 U.S. issues from Plaza-ARC masters, including control-number-only issues and renumberings of outside material.

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*The Association for Recorded Sound Collections
Education & Training Committee presents:*

A Pre-Conference Workshop

"A Workshop on the Preservation of Audio in the Digital Domain"

Wednesday, May 1, 2007
8:30 a.m. - 5:00 p.m.
Regency Ballroom
Hilton Milwaukee City Center Hotel, Milwaukee, WI

This workshop will introduce the basics of preserving audio in the digital domain, addressing some of the difficult equipment, technical metadata, workflow, and storage issues that must be resolved if enduring preservation is to be achieved. Participants will gain specific information that will help them formulate solid preservation strategies as well as understand the questions and issues that must be raised in working with IT personnel, digital librarians, audio engineers, and others involved in the preservation endeavor.

Topics and Speakers

Standards and Best Practices for Audio Preservation

Speaker: **Mike Casey**, Associate Director for Recording Services, Archives of Traditional Music, Indiana University, and Co-chair, ARSC Technical Committee

Choosing the Right Tools for the Job: Archival Audio Equipment Solutions for Most Budgets

Speaker: **Dave Nolan**, Audio Archivist, 92nd Street Y, New York

Storage Solutions and Data Management

Speakers: **John Spencer**, President, BMS/Chace
Jon Dunn, Associate Director for Technology, Digital Library Program,
Indiana University Libraries, Indiana University

Preservation Workflow: The Sound Directions Project at Indiana University

Speakers: **Paul Mahern**, Sound Directions Audio Engineer, Archives of Traditional Music
Ronda Sewald, Sound Directions Project Assistant, Archives of Traditional Music
Mike Casey, Associate Director for Recording Services, Archives of Traditional Music
Jon Dunn, Associate Director for Technology, Digital Library Program
George Blood, Safe Sound Archive

Register for the workshop using the conference registration form, which is included in the ARSC Conference registration packet and posted on the ARSC conference website at <http://www.arsc-audio.org/conference2007.html>.

For further information, please contact either co-chair of the Education and Training Committee, **Karen Fishman** at kfishman@loc.gov or **Barbara Need** at language-archives@listhost.uchicago.edu.

Comments for a Hearing on the Current State of Recorded Sound Preservation

The following testimony was given to the National Recording Preservation Board in New York, Dec. 19, 2006, by Tim Brooks on behalf of the Association for Recorded Sound Collections.

My name is Tim Brooks, and I am the author of a number of studies regarding historic recordings, including *Lost Sounds: Blacks and the Birth of the Recording Industry* and *Survey of Reissues of U.S. Recordings*, which was commissioned by this board. I also chair the Copyright and Fair Use Committee of the Association for Recorded Sound Collections, and the following views are presented on behalf of ARSC.

ARSC is a nonprofit organization founded in 1966 to promote the preservation and study of historic recordings in all fields of music and speech. We currently have about one thousand members, including institutions, archivists, scholars, and private collectors. In 2005 the ARSC Board adopted a statement on copyright that recognizes and wholeheartedly endorses its valid purposes in rewarding creators of recordings with a temporary exclusive right to exploitation, in order to encourage them to invest and create.

However, the Association believes that it would be in the public interest to make a number of changes to current copyright law in order to promote, and in some cases simply allow, preservation and access to older recordings. The prohibitions of current law make criminals out of many of us, especially scholars and educators. It is difficult to understand why the preservation and study of our culture should be criminalized as a byproduct of broadly written laws which clearly had other goals in mind.

It can also be argued that certain provisions in the law have fostered disrespect for copyright law itself. As documented in the aforementioned study, far more historic American recordings are being made available by non-rights holders, both domestic and foreign, than by the rights holders themselves. The so-called “right” to withhold and even destroy historic sound artifacts is simply, and widely, considered unfair.

The first point I would like to make regarding preservation is that, now more than ever before, preservation and access are inextricably linked. For sound, the best form of preservation is duplication—many high-quality copies shared by many institutions. We will

never truly “lose” the Declaration of Independence or “The Great Train Robbery” because many high-quality copies exist. Can you imagine the situation if only three copies of each of these treasures were allowed to exist, locked in a single vault, due to copyright restrictions? Many historic recordings were not manufactured in large quantities, and even among those that were, the majority of surviving copies have been significantly degraded by use. “Mint” copies are always rare.

Lack of legal access also discourages the donation of rare recordings to institutions that could care for them over the long term. I personally know of major private collections of unique material whose owners would not consider placing them in institutions because, as they put it, the records “will never be seen again.” Institutions are aching to demonstrate that they will not only preserve but make available these rarities. Current copyright law makes this nearly impossible.

In order to address these issues, while preserving the legitimate needs of creators, ARSC would like to propose five specific modifications to U.S. copyright law.

First, and absolutely essential, is to repeal section 301(c) of Title 17, U.S. Code. This is the section that exempts pre-1972 sound recordings from federal coverage and keeps them under state law at least until the year 2067. As long as this provision remains in place, any changes made in federal law will have no effect on the vast body of historic recordings made prior to 1972. Why were recordings treated differently from all other creative works in the 1976 copyright act? I will not go into detail about the reasoning then or the damage done over the past 30 years by this unique exemption, but suffice it to say that it has not strengthened the anti-piracy regime as anticipated and has certainly not resulted in large numbers of historic recordings being reissued by rights holders.

To the contrary, it has created massive confusion. Instead of a uniform and understandable national code, we are faced with a welter of state laws, many unclear, all varying from each other, most based on ad-hoc common law rather than legislation, and none—as far as I can tell—directly addressing the needs of recordings in the internet age. The New York State Court of Appeals, in the recent Naxos case, has dragged recording copyright in that state back to the 17th century, before the enactment of the first copyright act, making it absolute, perpetual, and with no provision for fair use or the public domain. Because the internet crosses state lines, this absolutist stance is now suppressing reissue activity across the country; one copy sold, streamed, or downloaded in New York State can result in prosecution no matter where the originator is located.

If there is one point I could make to you today it is that we must have a single, understandable and rational national code for preservation and access. Recordings are almost always consumed nationally, not locally. The law should reflect this, as it does for other cultural products.

Our second recommendation is to repeal the 1998 Copyright Term Extension Act, at least for recordings. A 95-year term for recordings would mean, currently, that only recordings made prior to 1911 would be in the public domain. But cylinder recordings continued to be manufactured until 1929, and 78s were the standard format until the early 1950s. Unlike the case with print materials, access to recordings is very much restricted by obsolete technologies. Moreover, though I am sure they would like to keep everything forever, there would be very little economic impact on current rights holders. As my study showed, less than ten percent of copyrighted historic recordings made before 1930 are reissued by the rights holders. Note that this does not refer to all recordings, only to those considered by scholars and collectors to be of greatest interest. For recordings made earlier than 1920, the percent reissued drops to almost zero. Ethnic and blues recordings are particularly poorly

served. In the research for my book on recordings by African-Americans prior to 1920 I found that only one-half of one percent of those that were still under copyright had been reissued by the rights holders.

As I mentioned earlier, many early recordings were pressed in small quantities, especially those in the jazz and blues fields. The masters are gone and few copies remain. Liberalization of the copyright term would greatly encourage both preservation and access to these at-risk recordings.

Our third recommendation is to legalize the use of orphan recordings, those for which no owner can be located. Steps are being taken in this direction, but of course they will not apply to pre-1972 recordings as long as section 301(c) stands in the way.

Our fourth recommendation is for some type of compulsory license for abandoned recordings—those whose owner is known but who declines to make them available over a long period of time. It is entirely reasonable that copyright owners may not wish to go to the expense of reissuing very early material that is not, for them, economically viable. However, it is not reasonable

(Continued on page 12)

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Peter Copeland (July 17, 1942 – July 30, 2006)

Peter Copeland, an important figure in audio restoration and conservation who worked for the BBC and the British Library's National Sound Archive, passed away last July at the age of 64. The cause of death was complications from diabetes. Peter is survived by his wife, Judy, who recently retired from BBC Bristol's Natural History Unit.

His colleagues Nigel Bewley of the British Library and George Brock-Nannestad, Patent Tactics, Denmark, pay tribute to Peter.

Peter Copeland died over the weekend of 29 July 2006, following a long struggle with diabetes. At his funeral on 10 August at the South Downs Natural Burial Site at East Meon, Hampshire, in the UK, his life was celebrated by a large gathering of family, friends, and colleagues, and we were reminded of his age by singing a rousing rendition of the Beatles' "When I'm Sixty-Four."

Peter joined the British Library Sound Archive in 1986 as conservation manager in Technical Services, a post he held for 15 years until his retirement in 2002. Before joining the British Library, Peter enjoyed an illustrious career at the BBC, beginning the early 1960s as a technical operator in World Service and finishing as principal film dubbing mixer in Bristol. One of his enduring pieces of work for the BBC was the final mix of the acclaimed series "Life on Earth" by David Attenborough.

When Peter took up his job at the British Library Sound Archive he put into place a professional work ethic within Technical Services that included proper attention to recording levels, metering, announcements at the beginning of audio transfers, documentation, and archival procedures. (Sometimes Peter's own announcements at the start of transfers are mini-lectures in their own right and often far longer than the piece of audio that follows—and it is with glee that these treatises are frequently encountered as part of our work today!). As well as

writing specifications for handling and transferring a wide range of analogue and digital recordings, he held training courses for Sound Archive colleagues and raised the awareness of professional audio and audio visual practice amongst a largely non-technical staff. It was during these presentations that, mostly for the first time, curators, librarians, and other colleagues had explained to them



some of the mysteries of audio from how we perceive sound to the (then) nascent world of digitisation. One of Peter's great gifts was that of communication, and he was able to put across to a lay audience sometimes very difficult concepts in a clear and concise way. His patience knew no bounds, and with a multitude of teaching aids he ably demonstrated and explained the physics of sound without the mathematics: rather like reading the abstract and conclusion of a technical paper and skirting the challenging stuff in between.

In many ways the most important piece of work that Peter undertook during his career at the British Library was writing his *Manual of Analogue Sound Restoration Techniques*. This was a major undertaking, with chapters on Analogue to Digital Conversion, Techniques for Playing Grooves, Tape Reproduction, Noise Reduction Systems, and Acoustic Recordings. Peter often updated and modified his opus and added new chapters in the light of his continuing research. The British Library intends to publish Peter's manual electronically on its website for free use, and it should prove to be an invaluable resource for audio and audio visual archivists whether they are seasoned professionals or newcomers to the world of archiving.

Peter's contribution to the work of the British Library Sound Archive, steering us through the uncertainties of the digital revolution, is his lasting legacy, and he will be remembered for his complete devotion to his work.

Peter is survived by his wife, Judy, an extensive and

significant private collection of audio and audio visual recordings, a distillation of his knowledge and experience in the form of countless articles, dating guides, technical (and spoken) treatises, and his soon-to-be-published manual.

Nigel Bewley, British Library

It is difficult for me to say when I first became aware of Peter as a resource regarding historical recording technology. I am quite certain, however, that at some time Peter must have felt me to be an upstart, because I did not “go back” further than 1981—that’s when it became official, although I had collected relevant materials since about 1974. To some degree Peter and I needed each other, if only to find somebody who understood what you said. On the other hand we were both a bit careful about giving “too much” information, because there was more prestige in publishing your own findings. Peter was building a handbook for the BIRS/NSA, however, and I did contribute to that, because I felt that this was a worthy cause, and I would get material in return. As it turns out, I am probably one of the few who have never received copies from his chapters.

For about 10 years Peter and I found a suitable balance in the exchange of information (eating the cake) and receiving credit for publishing it (having the cake), because we both contributed to the small private magazine from Ecclesfield, Mr. Wrigley’s “The Historic Record [later: & AV Collector] Quarterly.” Peter would publish something that I thought was jumping to conclusions, and in the next issue I would respond, and the editor would obtain comments from Peter, which made for a lively debate. Similarly, we crossed pens in the *IASA Journal*, over proper replay of in-house BBC recordings [see below].

Like me, Peter was very interested in acoustic recording and possible corrections, and I felt honoured to be included in his “listening panel,” in which he distributed a CD-R with examples of unknown manipulations and requested comments, in the systematic manner that he worked. Peter had very keen observational skills, and he was able to write very precise analyses of what he had heard and frequently confirmed by measurement. Also, he was a magpie and had in his possession many artefacts that in one way or the other had contributed to sound recording history, not the least technical test records, where we were able to make swops.

I shall always remember Peter’s fairness when he recommended me to a record company who desired to make acoustic records of one of their famous singers.

This actually landed me a contract and two trips to Italy carrying partly original historical disc recording gear to teach this world-famous singer how to record acoustically. Acoustic recording is the only battlefield where a modern singer can compete with singers from about 90 years ago.

We shall miss Peter’s perceptive analyses and provocative yet gentle manner of arguing.

References:

George Brock-Nannestad: Comment on Peter Copeland: Equalisation of BBC Disc Recordings, *IASA Journal* No. 10, pp. 77–81 (November 1997). (GBN shows how a Systems Approach reveals that the simplistic proposals in the paper commented on lead to erroneous results when early BBC records are used today)

George Brock-Nannestad: Further comment on Peter Copeland: Equalisation of BBC Disc Recordings, *IASA Journal* No. 11, pp. 71–72 (June 1998). (GBN questions the value of uncalibrated transfer when corrections are not performed during primary transfer)

Peter Copeland: Equalisation of BBC Disc Recordings, *IASA Journal* No. 9, May 1997, pp. 34–48

Peter Copeland: Response to George Brock-Nannestad ... (Letters to the Editor), *IASA Journal* No. 10, November 1997, pp. 82–83

George Brock-Nannestad, Patent Tactics, Gentofte, Denmark

A version of this appeared in a slightly different form in the IASA Journal.

ARSC Grants Programs

Research Grants Program

The ARSC Research Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support 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. Both ARSC members and non-members are eligible for grants in amounts up to \$1,000. The deadline for receipt of applications is February 28, 2007. A complete description of the program and application process is available at: <http://www.arsc-audio.org/researchgrants.html>.

Preservation of Classical Music Historical Recordings Grants Program

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded in 2004 (to begin in 2006) by Al Schlachtmeyer and the Board of Directors of ARSC to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. Projects involving preservation, in any valid and reasonable fashion, of commercial as well as private, instantaneous recordings—such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, or copying recordings on endangered or unstable media—as well as projects promoting public access to recordings will be considered. Collections may be based anywhere in the world (non-U.S. applicants are encouraged to apply). Both ARSC members and non-members are eligible for grants in amounts ranging from \$2,000 to \$10,000. The deadline for receipt of applications is December 15, 2007. A complete description of the program and application process is available at: <http://www.arsc-audio.org/preservationgrants.html>.

For further information, or to submit applications, contact:

Grants Committee Chairman
Richard Warren
Historical Sound Recordings
Yale University Library
P.O. Box 208240
New Haven, CT 06520-8240

Richard Warren, Chair, Grants Committee (richard.warren@yale.edu)

Preservation Statement

(Continued from page 9)

that they should be able to prevent others from doing so. History should not be buried by indifference or, even worse, by intentional suppression. Although we have different goals in mind, ARSC agrees with the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA) that there should be a compulsory license to allow public access to recordings that may still be under copyright but are not available from the rights holder, with reasonable compensation to the rights holder.

Fifth and finally, the provisions for preservation activities by nonprofit institutions need to be changed to reflect current technology. This is a highly technical area and one in which I do not profess to be an expert. Many in ARSC are, however, and ARSC would be happy to participate in a study of this area. The most frequently cited concerns among our members include provisions that digital copies may not be made until the originals have already begun to deteriorate; that not more than three copies may be made, which is impractical and irrational in the digital age; and that limitations restrict the sharing of best copies between archives.

We in ARSC believe that this is a historic moment in the public debate over how we balance the economic needs of the present with the preservation and enrichment of our cultural heritage. I do not need to tell you that sound recordings are an enormous part of that heritage, one we are in danger of losing if we do not rationalize our laws. ARSC was founded to help protect that heritage, and we are pleased to be able to participate in this laudable and long-overdue inquiry.

Thank you for your attention.

November 17, 2006

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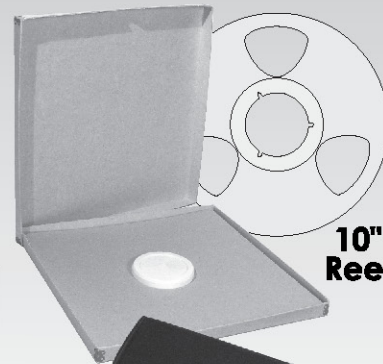
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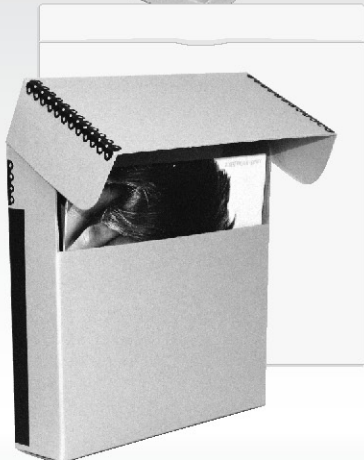
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New ARSC Members

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

ARSC Newsletter Submission Deadlines

No. 114, Summer 2007—June 10, 2007 (advertising, June 1, 2007)
No. 115, Fall 2007—October 10, 2007 (advertising, October 1, 2007)
No. 116, Winter 2008—February 10, 2008 (advertising, February 1, 2008)

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Still haven't renewed your ARSC membership? Renew today and don't miss any issues of the *ARSC Journal* or *Newsletter*. Remember, your membership renewal is due by March 1st. Please return your payment by check, cash, or money order to:

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If you prefer, you can renew your ARSC membership through the PayPal service at www.paypal.com. Payments can be sent to ARSC's account: payments@arsc-audio.org.

Please specify what the payment is for. If you don't already have an account, note that they are free and there is no charge to send a payment.

Send in Your Ballots

2007 is an election year for members of the ARSC board of directors as well as members of the ARSC awards committee. Your ballot plus biographies of all of the candidates will be included with the ARSC conference registration packet. Please return your ballots to the executive director by April 28, 2007 at:

BALLOT
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In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the Executive Director, at 410-757-0488 or execdir@arsc-audio.org, and he will gladly provide you with the most up-to-date information on file.

Do not return them to the conference registration address, as they may get delayed and miss getting counted. The nominating committee has put together an excellent slate of candidates to choose from, so be sure to look over the material closely when it arrives. The winners will be announced at the annual ARSC membership business meeting on Saturday, May 5, 2007.

ARSC))))))

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GRAMMY for “Lost Sounds”



Meagan Hennessey, Richard Martin, Tim Brooks, and David Giovannoni (left to right) accept their GRAMMY in the Best Historical Album category for the CD *Lost Sounds: Blacks and the Birth of the Recording Industry, 1891-1922*. David and Tim are both ARSC members. Dan Morgenstern, a member of the ARSC Awards Committee (jazz), also won a GRAMMY for his liner notes to Fats Waller’s *If You Got To Ask, You Ain’t Got It!*

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