

Record Fifty Speakers Presenting at Conference

Each spring, ARSC convenes a diverse conference of professionals and avocationists dedicated to preserving humanity's audio heritage. For ARSC's 42nd Annual Conference in Palo Alto, nearly 50 speakers are preparing presentations that will inform, enlighten, and entertain across a wide range of interests.

As collections grow, professional and private curators are routinely called upon to make tough prioritization decisions. Speakers will demonstrate tools to help assess collections and guide difficult choices. They'll also address how to manage the consumer technologies, corrupt digits, and oddballs that are sneaking into our archives. Best practices will be reported from leading institutions such as Stanford University, Columbia University, Yale University, the Hoover Institution Archives, the New York Public Library, and the Rodgers and Hammerstein Archives of Recorded Sound.

At ARSC, those who repeat history are doomed to enjoy it. We'll travel back to a nineteenth-century phonograph exhibition and share the astonishment of hearing voices and music captured by machine and played back from tinfoil. And we'll hear Ampex pioneers recount their achievements from the second half of the twentieth century.

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2008 ARSC Conference in Palo Alto

The 42nd Annual ARSC Conference will be held in Palo Alto, California on March 26–29, 2008. Stanford University will host the conference, in honor of the 50th anniversary of the Stanford Archive of Recorded Sound. This will be ARSC's first meeting in the Bay Area since 1985, and it promises to be a blockbuster event.

Palo Alto lies in the very heart of Silicon Valley. In fact, "Silicon Valley" was actually born in 1938 in a little garage on Addison Avenue, where Bill Hewlett and David Packard started a research lab and manufacturing facility. Since that time, many high-tech firms have been drawn to the city, in part because of its proximity to Stanford University and convenient location between San Francisco and San Jose. If you are interested in technology, you won't want to miss a visit to the Computer History Museum in neighboring Mountain View, home to the world's largest collection of computing-related artifacts. The more athletically inclined may wish to bike or hike through one of Silicon Valley's many natural preserve areas.

Downtown Palo Alto is a lively mix of restaurants, coffee houses, and shops. Free shuttle buses operate between the Stanford campus and the downtown area and provide easy access to connecting buses and trains serving the entire Bay area, including the San Jose (SJA) and San Francisco (SFO) airports. There are many interesting places to visit, including the 2.3-acre

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Events

March 26–29, 2008. 42nd Annual ARSC Conference, Palo Alto, California.
<http://www.arsc-audio.org/>

April 13, 2008. Mechanical Music Extravaganza, Wayne, NJ. <http://www.antique-sound.com/MME/show.html>

May 17–20, 2008. Audio Engineering Society (AES) 124th Convention, Amsterdam.
<http://www.aes.org/events/124/>

July 21–28, 2008. XVI International Congress on Archives (ICA), Kuala Lumpur, Malaysia. <http://www.kualalumpur2008.ica.org/>

August 26–30, 2008. Society of American Archivists (SAA), Annual Meeting, San Francisco, CA. <http://www.archivists.org/conference/>

September 14–19, 2008. IASA Conference, Sydney, Australia. <http://www.iasa2008.com/>

November 12–15, 2008. Association of Moving Image Archivists (AMIA), Conference, Savannah, GA. <http://www.amiaconference.com/>

September 26–28, 2008. OLAC/MOUG Conference, Cleveland, OH. <http://www.notsl.org/olac-moug/home.htm>

Please send notices of events to the editor.

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President's Message

The ARSC Board met in Palo Alto, California last month. Association tradition calls for fall board meetings to be held in the city hosting the upcoming annual conference. In addition to participating in a productive meeting, the board got a taste of Palo Alto and learned of the exciting plans for the upcoming conference. Read about those in this newsletter and plan on attending. You won't want to leave lovely Palo Alto afterwards—until you check out the price of houses.

Copyright activism. Under our Copyright and Fair Use Committee chair, Tim Brooks, ARSC has undertaken the challenge to call attention to present U.S. copyright laws, which impede audio preservation and hold our aural legacy hostage through absurdly long copyright terms. Now, laws promise to become even more restrictive. A particularly harsh one was introduced into the House this month. We can be successful in this effort only with the grassroots participation of our members. Please take the time to read our position, summarized in this issue and stated in full on the website, and consider active involvement in this important effort.

A proposed online guide to audio collections. I'm not aware of a public audio archive that is overutilized, or any scholar interested in audio collections who is not frustrated by the lack of ready information about audio resources. ARSC's Associated Audio Archivists Committee, however, is working to create a free, online guide to public audio collections. It is intended to list audio archives and libraries open to the public and to provide detailed descriptions of all special collections available for use. It will not list individual recordings, but rather *collections*, with size and scope notes and relevant subject and format headings. The model for the work is Donald Krummel's *Resources of American music history*, the indispensable reference tool published in 1981. A test database has been created by Brandon Burke of the AAA Committee and me. If you would like to contribute to this project, let us hear from you. Brandon and the AAA Committee are also working to create a new online communications tool for archivists—a message board for professional custodians of recorded sound collections. It will not replace the ARSCList, but will be a *moderated* online channel of specific topics with the capability of designated threads and posting of photographs.

Transitions. We're an organization directed by volunteers, and we've been fortunate in having the dedicated and professional services of many. Resignations of our hardest-working and most valuable leaders are especially frightening. I was distressed this spring to receive the resignation of Kurt Nauck as Conference Manager. Kurt's long service to ARSC has been indispensable and particularly fantastic in planning our annual conferences. I cannot convey how lucky we are that Brenda Nelson-Strauss has volunteered to be our new Conference Manager. We're extremely fortunate, too, that Allan Sutton has accepted an appointment as Chair of the ARSC Discography Committee, to replace long-time chair Vinnie Pelote. I welcome Allan's professional experience and proven energy to this task. *Newsletter* editor David Seubert is stepping down after five years and moving on to the easier job of ARSC presidency. In the meantime, again we've lucked out. Corinne Forstot has volunteered to take over *Newsletter* duties from David, beginning with the next issue. Welcome Corinne, and thanks, David!

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

ARSC Newsletter

**Issue 115
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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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Elizabeth F. Gamble Garden and estate, the nationally recognized Palo Alto Art Center, and the historic Professorville neighborhood. The Stanford Theater, built in 1925 and beautifully restored by David Woodley Packard, shows classic films from Hollywood's Golden Age. We hope to schedule optional evening film screenings at the Stanford Theater on Thursday and/or Friday evening—watch the conference website for updates.

All conference sessions will be held on the Stanford



The Knoll, the original home of the Stanford Archive of Recorded Sound

University campus, which encompasses over 8,000 acres stretching from the rural foothills of the Santa Cruz Mountains to downtown Palo Alto. While not attending sessions, you may wish to tour the Cantor Center for the Visual Arts, stroll through the Rodin Sculpture Garden, or simply walk around and enjoy Stanford's distinctive sandstone and tile architecture. Optional tours of the Stanford Archive of Recorded Sound and the Hoover Institution's Archives, including the Audio Preservation Lab, are also planned. Since the conference is scheduled during the University's spring break, dining facilities should be less crowded, and on-campus parking will be available (rates vary) for those who wish to drive. ARSC will provide shuttle buses between the conference hotel and the campus, operating from approximately 8:00–9:00 AM each morning, and again from 5:00–6:00 PM each evening.

A block of rooms has been reserved for ARSC conference attendees at the Creekside Inn, situated on three-and-a-half beautifully landscaped acres just one mile from the Stanford campus and two miles from downtown Palo Alto. Guest rooms are located in nine buildings situated

throughout the property, and all feature a private patio or balcony with views of the pool, creek, fountain, or courtyard. During the conference, rooms are specially priced at \$130 per night (single/double/triple; all rates subject to tax); rollaway beds are also available at no additional charge. Rooms must be reserved by March 9, 2008, in order to receive the conference discount, though you are strongly encouraged to make your reservations as early as possible. All rooms are held on a first come–first served basis, and it is possible that our room block will sell out prior to the deadline.

The Creekside Inn will be the site of the Board Meeting and Opening Reception on March 26. A conference room will also be available throughout the conference for committee meetings, as well as the Thursday evening "Ask the Technical Committee" session, and the annual Friday night Collector's Roundtable. The grounds of the Creekside Inn, with its many patios and balconies, offer unlimited opportunities for ARSC members to gather with friends and colleagues. The Driftwood Deli and Market offers sandwiches and snacks as well as a wide variety of beverages (including an excellent selection of wine and other libations). The Cibo Cafe serves breakfast, lunch, and dinner 7 days a week and offers a complimentary wine hour on weekdays. Many other restaurants are located within walking distance of the hotel, or attendees may choose to take a city bus to downtown Palo Alto in the evenings. The Saturday evening banquet will be held two blocks away in the "Balinese garden" room at Straits Cafe, a restaurant widely acclaimed for its unique pan-Asian cuisine. You won't want to miss this!

Individuals and companies or organizations interested in exhibiting at the meeting or serving as official conference sponsors should contact Brenda Nelson-Strauss, ARSC Conference Manager (bnelsons@indiana.edu). The 2008 conference offers an excellent opportunity to showcase your publications, recordings, equipment, software, and services. All other members are encouraged to donate an item to the silent auction—this is a great way to support ARSC, and will make our exhibit room a lively place throughout the conference.

Brenda Nelson-Strauss, ARSC Conference Manager
(bnelsons@indiana.edu)

An Interview with Rep. Rick Boucher on Copyright

Conducted by Tim Brooks, Chair, Copyright and Fair Use Committee (tim@timbrooks.net)

Representative Rick Boucher (D-VA) is one of the leading advocates for consumers in the U.S. Congress in the ongoing copyright debates. A member of Congress since 1982, he is a senior member of the Subcommittee on Courts, the Internet and Intellectual Property as well as the Energy and Judiciary Committees. He is widely respected in Congress for his extensive knowledge of copyright, and is an important counterbalance to such advocates of copyright expansion as Reps. Howard Berman (D-CA, Chairman of



the Intellectual Property Subcommittee) and Lamar Smith (R-TX). Rep. Boucher recently introduced the FAIR USE Act, which would protect the fair use rights of users of copyrighted material and ensure that those rights are not undermined by “digital locks” that prevent copying for any purpose. It would also codify in law the Supreme Court’s landmark *Betamax* decision (1984), which gave consumers the basic right to make copies for their own private use, a legal precedent that some have striven mightily to overturn.

It is not easy to get time with a busy member of Congress, but Rep. Boucher graciously agreed to talk to me about matters of interest to ARSC, specifically copyright as it relates to preservation of and access to historical recordings, and the status of current proposals in Congress. The following interview was conducted on September 11, 2007.

Question: Could you talk to us about your position on copyright as it affects preservation and access to recordings?

Discussion: Rep. Boucher began with an explanation of the circumstances surrounding the passage of the Digital Millennium Copyright Act (DMCA) in 1998. It was passed at the behest of the entertainment industry, which made two simple points to Congress. First, media were moving from analog to digital, and “every copy is now a perfect copy.” Second, the Internet was simultaneously and rapidly spreading as a commercial phenomenon,

allowing these perfect copies to easily be sent anywhere by anyone. Congress said “we get it,” and agreed that action was needed. In Rep. Boucher’s opinion the industry overreacted, however, proposing a sweeping law (the DMCA) that went “much too far.” Rep. Boucher proposed amendments designed to preserve consumer rights while protecting those of content owners, but these were defeated. There was not much effective opposition to the [DMCA]. The library and technology sectors expressed concerns, but “the [entertainment] industry got what it wanted.”

Now, ten years later, we are seeing the problems. Rep. Boucher said that he was particularly concerned with section 1201, which prohibits circumvention of digital copyright controls even for legitimate purposes, including preservation, which presumably affects organizations like ARSC.

Q: What is the status of your FAIR USE Act, which would address this problem?

D: It has been referred to the House Committee on Energy and Commerce. It is tied up right now because program producers are fighting for “broadcast flag” legislation that would provide a digital code to protect their products. They would like a separate bill, but Rep. Boucher thinks this could be combined into one bill addressing several DMCA problems. The Committee is currently waiting on movie industry proposals. Rep. Boucher thinks his proposal has a “good chance” as part of a larger bill.

Q: What is your position on Section 301(c) of Title 17, the provision that puts all pre-1972 recordings under restrictive state laws until superseded by federal law in 2067?

D: Rep. Boucher replied that he was not familiar with this provision, or the fact that state laws (or common laws) were so restrictive. He said he needed to learn more about the issue, but that in concept he would be open to supporting repeal of this provision. He asked for, and was sent, ARSC’s five recommendations on copyright reform, which includes this recommendation and the reasons for it.

Q: What is your position on the Sonny Bono Copyright Term Extension Act (which extended copyright terms by 20 years)?

D: Rep. Boucher said that he had voted for it (the vote was unanimous), but now believes it was “a mistake.” “[Professor Lawrence] Lessig was right” when he challenged the law before the Supreme Court, and the court’s ruling upholding Bono was wrong. However Bono is “unlikely to be repealed.” That would be interpreted as “taking back a right” and would invite lawsuits.

Q: The ostensible purpose of Bono was to harmonize U.S. copyright terms with those of other countries, and it did so for most types of creative works, but in the case of recordings it actually made them longer than in any other country (95 years).

D: Rep. Boucher said he was not familiar with the details of this and did not want to take a position at this time.

Q: What is your position on the pending "orphan works" legislation? [This would allow reissue of works whose owner is unknown, under certain conditions.]

D: Rep. Boucher replied that he was familiar with this proposal and supports it in principle, but that there were problems with the specific language submitted. He is working on the specifics and believes that there is a good chance that legislation addressing this issue will pass.

Q: What is your feeling about possible legislation addressing "abandoned works," those whose owners are known but who choose not to make them available?

D: Rep. Boucher said he felt that copyright owners had the right to withhold their works for various reasons.

Q: The American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA) have advocated that non-copyright owners be permitted to reissue their own out-of-print works under certain circumstances, on payment of a set fee to the copyright owner. And some feel that copyright holders should not be allowed to keep recordings off the market for a hundred years or more.

D: Rep. Boucher did not wish to take a position on this at the present time.

Q: What is the best way for organizations such as ARSC to make their concerns known to Congress?

D: Rep. Boucher said that ARSC should align itself with library organizations active in Washington, such as the American Library Association (ALA). Also, he strongly emphasized that individual members should contact their own representative in Congress. Constituent input, he said, is an important feedback mechanism for legislators.

In conclusion, Rep. Boucher was extremely cordial and obviously concerned with striking a better balance between consumer and creator rights. While some of ARSC's specific concerns regarding sound recordings were new to him (and presumably would be to most legislators), he expressed open-mindedness and asked for more information both about the organization and its proposals. I thanked him very much for his time.

ARSC Copyright Position Adopted by MLA

The Board of Directors of the Music Library Association (MLA) has voted to sign on to the ARSC position paper "Legal Impediments to Preservation of and Access to the Audio Heritage of the United States"

The unique copyright standing of pre-1972 sound recordings in the United States places historical recordings at significant risk of loss and has made it difficult for students, scholars, and the general public to hear and appreciate the vast majority of music and spoken-word recordings produced in the U.S. during the first century of commercial recording. In the legitimate and necessary attempt to protect audio works against piracy, U.S. copyright law has negatively affected the very activities that best protect these works.

ARSC recommends five changes to the U.S. copyright law that would assure that our rich audio heritage is preserved and accessible and that it remains available to generations of Americans to come, while protecting the legitimate interests of the artists and enterprises that created this national treasure.

1. Place pre-1972 U.S. recordings under a single, understandable national law by repealing section 301(c) of Title 17, U.S. Code, which currently places them under state laws.
2. Harmonize the term of coverage for U.S. recordings with that of most foreign countries—i.e., a term of between 50 and 75 years. Note that this would address the specific needs of recordings and need not apply to other creative works.
3. Legalize the use of orphan recordings, those for which no owner can be located.
4. Permit and encourage the reissue by third parties of "abandoned" recordings, those that remain out of print for extended periods, with appropriate compensation to the copyright owners.
5. Change U.S. copyright laws to allow the use of current technology and best practices in the preservation of sound recordings by nonprofit institutions.

For the complete text of the resolution, please visit the ARSC website at <http://www.arsc-audio.org/pdf/ARSC-MLAcopyright.pdf>

*Tim Brooks, Chair, Copyright and Fair Use Committee
(tim@timbrooks.net)*

ARSC Bulletin No. 40 (For 2005 and 2006) Is Now Available

The *ARSC Bulletin No. 40* covering Oct. 2005 – May 2006 is now available to all ARSC members from the Executive Director. The *Bulletin* contains all reports and related information presented by members of the ARSC Board of Directors and committee chairs at the fall 2005 and spring 2006 Board of Directors and Executive Committee meetings as well as the 40th Annual Business Meeting in Seattle, Washington. If you would like to stay informed about the various activities and committees of ARSC, you will find the *ARSC Bulletin* a useful publication. To keep down production costs, a copy of the *Bulletin* is sent as a pdf attachment via e-mail only to those who request one. Some members have already received their copy.

If you would like to receive a copy of the *ARSC Bulletin*, simply contact Peter Shambarger, ARSC Executive Director, at P.O. Box 543, Annapolis, MD 21404-0543, USA, or by e-mail at execdir@arsc-audio.org. Your name and e-mail will be added to the regular *Bulletin* mailing list.

Peter Shambarger, Executive Director (execdir@arsc-audio.org)

Foreign Postage Rate Increase

Owing to recent increases in the cost of foreign postage, ARSC is unfortunately in a position to have to raise our charges for this service. The U.S. postal system has also cancelled all surface mail to other countries, so all ARSC Journals, Newsletters, Membership Directories, conference packets, and other materials will be sent via air mail. In order to cover these increases, beginning in 2008, the following will be the postage rates added to the foreign ARSC members' dues:

Canada and Mexico: \$15.00
All other countries: \$30.00

These amounts are in U.S. dollars and will appear on the members' dues notices to be mailed in January, 2008. As usual, we will accept payment by check, money order, cash, or PayPal. We apologize for any inconvenience this may cause.

Peter Shambarger, Executive Director (execdir@arsc-audio.org)

Conference Program *(Continued from page 1)*

Older recording technologies may be simpler than today's, but complex issues proliferate as equipment and media age. Anyone with grooved media and magnetic tape in their care will want to attend the "Primer on Analog Playback" presented by experts from ARSC's Technical Committee.

The everyday activities of ARSC's members are often at odds with the letter of U.S. copyright law. An authority on copyright will explore tensions between preservation practices, educational access, fair use, and copyright code—and perhaps point the way to their resolution.

And let us not forget the recordings themselves! Throughout the conference, speakers will celebrate the variety of classical, jazz, and popular performances in our care. A whole afternoon will focus on ethnographic and ethnomusicological recordings alone. One of the presentations of local interest will be "Fifty Years of the Monterey Jazz Festival." And ARSC members will report on their ambitious "First Sounds" initiative to make humanity's earliest audio legacy accessible to all people for all time.

The complete preliminary program schedule is now available on the ARSC website. Conference registration packets will be mailed out at the end of January.

David Giovannoni, Program Chair (dgio-arsc@comcast.net)

ARSC Chapter Forming in New York City

Plans have been announced to form a local chapter of ARSC for the New York City area. Several New York-area ARSC members came up with the idea after a recent meeting of the Audio Engineering Society that featured ARSC members Andy Lansett of WNYC Radio and Vincent Pelote of the Rutgers Institute of Jazz Studies presenting a program on audio archiving.

Dave Nolan, Audio Archivist for the 92nd Street Y in New York City, is helping to coordinate planning for a formative meeting that the group is looking to hold in late January.

For more information, please send an e-mail with your contact info to arscny@earthlink.net

Dave Nolan, Audio Archivist, 92nd Street Y (arscny@earthlink.net)

Library of Congress Packard Campus for Audio-Visual Conservation Acquires Two Major Collections

Tony Schwartz Collection

Considered a master of the electronic media, Tony Schwartz changed the face of radio and television advertising by creating socially conscientious campaigns such



Tony Schwartz recording in the field

as the nation's first anti-smoking ad, which led the tobacco industry to voluntarily stop advertising on television and radio. Those and other materials are part of the vast archives of sound recordings and moving images created and collected by the

renowned New York City sound documentarian, producer, author, and teacher, which were recently purchased by the Library of Congress.

A complete compilation of Schwartz's work from 1947 to 1999, the collection parallels the growth of modern audio technology and the broadcast industry by documenting American life and culture during the latter half of the 20th century.

Schwartz's life-long interest in people, sound, music and events led him to record urban folklore and soundscapes in his New York City neighborhood and to collect similar recordings from other folklorists and collectors around the world. He adopted audio tape technology while it was in its infancy in the late 1940s, and over the next 55 years he assembled a vast collection of audio-visual materials.

Later in his life, Schwartz became a much sought-after media consultant. He taught and lectured on the use of media in communications, advertising, and product placement, and he advocated the grassroots use of media for issue-oriented and public service campaigns. His nationwide anti-smoking ad campaign is considered one of the most successful examples of his work in this area,

although he probably is most famous for creating and producing the famous so-called "Daisy" television spot for Lyndon Johnson's presidential campaign that warned of the dangers of nuclear arms.

Notable elements of the Tony Schwartz Collection include:

- some 30,000 folk songs, poems, conversations, stories, and dialects from his surrounding neighborhood and 46 countries around the world
- recordings of his own radio program, which he produced for 27 years on New York City radio stations WBAI and WNYC
- political campaign ads for radio and television
- recordings and videos of more than 15,000 radio and television ads for commercial products and services.

WWOZ-FM

WWOZ-FM, the legendary community-supported radio station in New Orleans, has donated to the Library of Congress with more than 7,000 hours of live jazz and blues recordings spanning 15 years. The contribution, which comes after Hurricane Katrina's floodwaters nearly destroyed the station's primary tape storage facility, will ensure the safety of the station's collection of historic recordings. In support of this remarkable gift, the GRAMMY Foundation® has awarded WWOZ a \$45,000 grant toward the preservation of the collection.

Of the \$45,000 provided by the GRAMMY Foundation, \$5,000 was awarded through the foundation's Music Preservation Project, which identifies and restores at-risk media and archival materials, and \$40,000 was provided through a special Gulf Coast award cycle through the GRAMMY Foundation Grant Program.

These one-of-a-kind recordings, derived from various music festivals, nightclubs, and street events, feature diverse forms of New Orleans's roots music including jazz, blues, gospel, brass band, and zydeco. "The WWOZ Crescent City Living Legends Collection" comprises an extensive collection of live music performances dating back to 1993 of New Orleans's most recognized artists, including Professor Longhair, Clifton Chenier, and Queen Ida. Selections from the WWOZ collection were named to the Library's 2002 National Recording Registry.

Both collections will be housed at the Packard Campus for Audio-Visual Conservation, the Library's state-of-the-art preservation facility in Culpeper, Virginia (<http://www.loc.gov/avconservation/packard/>).

British Library Sound Archive Launches Archiving Internship

In September, the British Library Sound Archive took in its first intern as part of a new training program. Dien Luu, Luton Voices Coordinator at Wardon Park Museum, Luton, is spending two months with the Sound Archive's Technical Services team, being trained on all technical aspects of audio archiving. Training is heavily based around IASA publications TC03 and TC04, covering archiving principles and practices, respectively, though with a particular emphasis on learning through hands-on experience. The training is largely modular, aiming, for example, to cover signal extraction from all main analog and digital physical formats, but is tailored to prioritize issues of particular relevance to the intern.



Dien Luu, The British Library's inaugural Sound Archive intern

During the course of the next year, seven interns will work at the Library and receive a stipend—five for two months and two for five-month internships. Candidates need to demonstrate that they have some form of professional responsibility over a collection of audio materials, while at the same time be able to take time away from their work (and often home and family) to take up the internship. The thinking behind this, and behind the scheme in general, is that the internships should serve to spread the word about audiovisual archival practice as widely as possible. Applicants should therefore be in a position to apply what they have learned as soon as they have completed the internship, in their home archive.

The internships are grant funded, and conditions placed by some funders have thus far restricted many of the internships to UK residents. However, the two five-month internships this year have been awarded to candidates from New Zealand and South Africa, and it is hoped that a higher percentage of internships will be available internationally in future years.

Subject to funding, we expect the next call for applications to be made in spring 2008.

*Will Prentice, Technical Services, British Library
(Will.Prentice@bl.uk)*

Pre-Conference Workshop on Grant Funding for Audio Preservation

Many archives, libraries, and other repositories have already acquired a basic knowledge of how to preserve their audio holdings. They understand and have addressed equipment, metadata, workflow, and storage issues. Funding for preservation activities is the next step, but what resources are available and what requirements must be met?

In order to address these issues, ARSC's Education & Training Committee will present "Don't Stop the Music: A Workshop on Grant Funding for Audio Preservation." The pre-conference workshop will be held on March 26, 2008 from 9:00 a.m. to 5:00 p.m. at the Campbell Recital Hall on the Stanford University campus. Buses will be provided, departing from the Creekside Inn at approximately 8:30 a.m. and returning by 5:30 p.m.

The workshop is for archivists, librarians, collection managers, and others who work with or manage archival sound recordings. Participants will gain specific information that will help them identify grant-making institutions, meet intake requirements, and explore possible partnerships with other institutions.

The morning session will focus on planning, executing, and reporting for grant funding. It will feature speakers from the GRAMMY Foundation, the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). Representatives from the Library of Congress and the Smithsonian Institution in the afternoon session will discuss intake requirements, partnerships, and dissemination.

Additional workshop information, including a registration form, will be posted on the ARSC website in January and will be mailed to all ARSC members as part of the 2008 conference registration packet. Please contact co-chairs Karen Fishman (kfishman@loc.gov) or Barbara Need (language-archives@listhost.uchicago.edu) if you have any questions.

Karen Fishman, Co-Chair, Education and Training Committee (kfishman@loc.gov)

Call for Book Reviewers

The Journal of Film Music, the first peer-reviewed journal focusing wholly on film music that offers an interdisciplinary forum for scholars in music, film, and other disciplines, invites new book reviewers. The journal welcomes international and broad-ranging perspectives on sources that are useful to or inspire film music studies. Sources include, but are not limited to, reference books, bibliographies, composer biographies, histories, analytical and theoretical studies, and essay collections. *JFM* publishes both book reviews (usually one or two books) and book review essays (usually two or more books).

For more information about *JFM*, please see the home page at <http://www.ifms-jfm.org/>.

If interested, please reply to Melissa Ursula Dawn Goldsmith, Co-Reviews Editor, at mgolds2@lsu.edu, and write "JFM-Reviews" in the subject line. To give us an idea about the kind(s) of books you would be most interested in reviewing, or most able to review, please provide a cover letter with your contact information explaining your review interests and areas of specialization and a CV.

Melissa Ursula Dawn Goldsmith, Nicholls State University (mgolds2@lsu.edu)

Moses Asch Discography

I am compiling a discography of 78rpm recordings on the Moses Asch associated labels. These would include Asch (Asch International, Stinson), Disc, Cub, Folkways (78s), and others. Some of Asch's masters were released on 78rpm in the UK on Tempo and Melodisc. Much data is needed, especially for the Russian, Ukrainian, Hebrew, Yiddish, and Spanish issues.

Some specific requests for this and other projects include information on the following releases:

- Asch/Stinson 462 "Lounging Music" 3-12" 78rpm
- Stinson (LP) SLP 38
- Stinson (LP) SLP 86
- Reena (78rpm) album A110
- Oriole — Ruth Rubin recordings album 1 (78rpm)
- Oriole — Ruth Rubin Jewish Children's Songs
- Games (LP) c.1954

Anyone willing to provide data should e-mail me at the address below.

Thomas Stern (sternth@attglobal.net)

2007 Conference CDs imminent

Members are no doubt wondering about the status of the CD-Rs of mp3 files of 2007 conference papers. The delay in producing these compact discs was completely unforeseen and is regretted. One important permission was particularly difficult to obtain but the master disc has now been completed and is being duplicated for distribution. The discs will be mailed by the end of November.

If you haven't already ordered a CD, you can still place an order. The CD contains all available recordings in mp3 format as a single package on CD-R for \$35, shipping included. Along with the audio, the package also features select supplementary material (e.g., PowerPoint presentations, video).

Please note that not all sessions are included, as some presenters do not want their presentations to be distributed (pending publication, copyright restrictions, etc). A full table of contents is available on ARSC's website (<http://www.arsc-audio.org/cds.html>). You may e-mail compiler Patrick Feaster (pfeaster@indiana.edu) if you would like to verify whether a given presentation is included.

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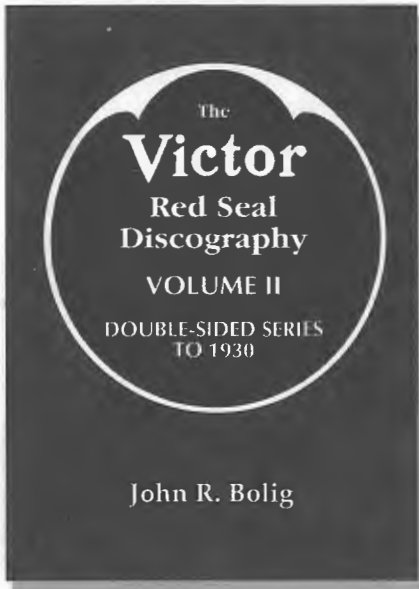
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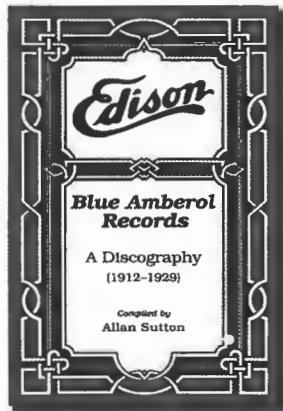
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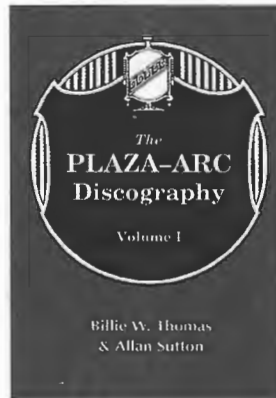
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Updated ARSC Website

Avid surfers among you know by now that the ARSC website has been redesigned. The goal of the new website (<http://www.arsc-audio.org/>) is simpler navigation and content of most interest to readers closer to the home page. Its designer, Betsy Miller, has created handsome style-sheets ready to convey clearly whatever our committees come up with. Needless to say, I hope that these grow richer in content monthly. Already planned is a full index to the *ARSC Journal*, linked to full-content on pdf files. Audio from selected conference presentations will also be mounted soon, and the Board decided at our meeting to provide audio on the website from every available presentation of the 2008 conference. Creation of new websites is labor intensive. Thanks are due to webmaster Bryan Cornell for the many hours he devoted to putting together the new pages.

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



home

The Association for Recorded Sound Collections (ARSC) is a nonprofit organization dedicated to the preservation and study of sound recordings, in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound. > [learn more](#)

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A new ARSC website was launched in November with an updated look.

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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 29, 2008. A complete description of the program and application process is available at: <http://www.arsc-audio.org/grants-committee.html>.

Preservation of Classical Music Historical Recordings Grants Program

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded in 2004 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/grants-committee.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)

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:

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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!

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ARSC Newsletter Submission Deadlines

No. 116, Winter 2008—February 10, 2008 (advertising, February 1, 2008)

No. 117, Summer 2008—June 10, 2008 (advertising, June 1, 2008)

No. 118, Fall 2008—October 10, 2008 (advertising, October 1, 2008)

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.

ARSC))))))

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(Photo courtesy of the Hoover Institution Archives, Stanford University)