

# ARSC )))))) ) Newsletter

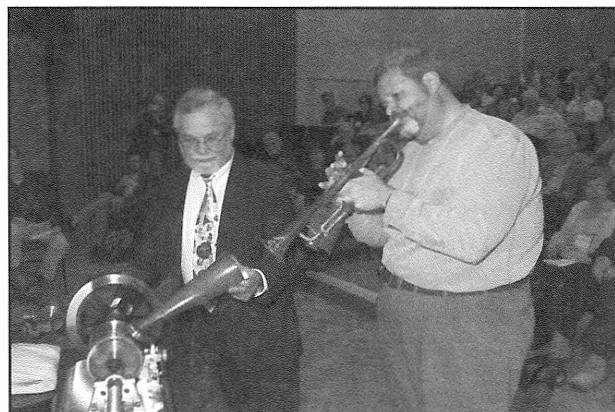
Association For Recorded Sound Collections

Number 117 • Summer 2008

## Another "Record Breaking" Conference

Ever since the Santa Barbara conference in 2002, people have been clamoring to return to sunny California, and Palo Alto did not disappoint. For the 2008 ARSC conference we had plenty of blue skies, excellent food, and, most importantly, many fabulous programs and events.

Pre-conference publicity seems to be reaching around the globe, because once again all previous attendance records were shattered. Over the course of



René Rondeau presents at ARSC Conference with Bruce Whisler performing instrumental solo.

the four-day event, over 250 people participated as speakers, exhibitors, sponsors, or conference attendees, while more than 60 attended the Education & Training Committee's pre-conference workshop on *Funding, Partnerships, and Dissemination for Audio Preservation*, sponsored by The Audio Archive. A large international contingent was also present, including representatives from Australia, Canada, Germany, Kenya, the Netherlands, Norway, Russia, Switzerland, and the United Kingdom.

This year's conference opened with Rob Bamberger's scintillating mix of witty storytelling combined with an insightful look at the history and problems faced by the National Recording Preservation Board while researching and establishing a program to ensure the preservation of unique and historically valuable recordings. Bamberger's presentation was ultimately bittersweet, his fantastic humor serving as an interlude to a serious discussion of the archival, educational, technological, and copyright challenges faced by those attempting to preserve these important aural documents. Still, Bamberger feels that ARSC members are moving in the right direction both to meet these challenges and to bring greater public attention to the importance of audio preservation.

One of the highlights of the conference was *Let There Be Sound*, a power panel comprising Patrick Feaster, René Rondeau, and David Giovannoni. Forever changing the way the world will view the dawn of recorded sound, these presenters not only sparked a media firestorm (reporters and camera crews filled the back of the room), but also received a rare standing ovation from ARSC members. Beginning with the pre-recording era, Feaster's presentation explored the history and public perception of pre-Edison phonographs and talking machines, emphasizing that these terms were anything but synonymous at the

(Continued on page 4)

## Events

May 27–30, 2009. **43rd Annual ARSC Conference, Washington, DC.** <http://www.arsc-audio.org/>

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

August 22–23, 2008. **Michigan Antique Phonograph Society (MAPS)** Phonovention. Auburn, IN. <http://www.michiganantiquephonographsociety.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-ASRA, Annual Conference.** Sydney, Australia. <http://www.iasa2008.com/>

September 24–27, 2008. **Baltic Audiovisual Archival Council (BAAC), Conference,** Tartu, Estonia. <http://www.baacouncil.org/>

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

As I assume the presidency of ARSC I try to reflect on the ten years that I have been a member of the organization and I wonder again, what exactly is ARSC? Exactly what is this organization I have been chosen to lead for the next two years? When I attended my first ARSC conference in Syracuse in 1998 and listened to the presentations and began to meet some of the personalities that make up the ARSC membership, I was asking myself the same question, "what is ARSC?" I'm not sure there is a proper answer to that question, but that is the reason why I find the time spent at ARSC conferences so rewarding and my relationships with many ARSC members so valuable. ARSC is what its members bring to it.

I think I can say with near certainty that I am the first ARSC president that was born after the founding of the organization. If anything, this certainly shows that the founders' vision for ARSC still has resonance and importance beyond what was envisioned back in 1967. This was not an organization for one generation of people or to solve one set of problems, but is an evolving, growing organization. Thankfully, many of these founding members are still active in the organization and continue to provide guidance to the organization today.

I recently represented ARSC at the annual meeting of the Coordinating Council on Audiovisual Archives Associations. The CCAAA, as it is known, is really a working group, consisting of representatives of associations around the world (somewhat) like ARSC, including IASA, AMIA, FIAT, and others. ARSC joined the CCAAA in 2007, and as the representatives change fairly often and ARSC is a new member, I found myself explaining ARSC to the representative of a large European organization. Explaining ARSC is always a challenge, but I found myself relishing the task. My simple explanation is that ARSC is an organization not based on professional status or place of employment but an organization that brings together institutional representatives such as archivists and librarians, historians and scholars of sound recordings, technicians and engineers involved in preservation, and private collectors of audio recordings.

While no definition is all-encompassing, my European colleague found it a fascinating mix of people. Members of other organizations are often surprised that ARSC welcomes private collectors, but what I think is misleading about the term private collectors is that ARSC is not an organization for the individual who just collects Beatles rarities or Caruso 78s. ARSC is for that individual who collects Beatles rarities or Caruso 78s, cares passionately about the history and preservation of recorded sound, and is interested in how his collecting interest relates to the broader history of recorded sound. This individual also wants to share his knowledge and has most likely published on the subject or presented at an ARSC conference, penned liner notes, or perhaps loaned items to be used in a reissue compilation.

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## ARSC Newsletter

### Issue 117 Summer 2008

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.*

## President's Message *(Continued from page 2)*

ARSC membership is open to all, but it is those who aspire to contribute to the field that will find the organization most welcoming and create the character of the organization. ARSC isn't defined by its bylaws as much as it is by its members. The beauty of ARSC is that we are the only organization (that I am aware of) that has managed to unite three such closely related groups that have so much to learn from each other. There is no "Association of Librarians, Book Collectors, and Historians" or "Association of Archivists, Manuscript Dealers, and Scholars." As complicated as our relationship is, we still have much to learn from each other. Let's hope this relationship continues to flourish. To those new to ARSC or watching from the sidelines, get involved and help shape what ARSC is and will be.

*David Seubert, ARSC President  
(seubert@library.ucsb.edu)*

## 2008 ARSC Preservation Grant Announced

### The Cleveland Orchestra

The ARSC Grants Committee is pleased to announce the recipient of the Grants for Preservation of Classical Music Historical Recordings. The program for these grants was founded in 2004 by Al Schlachtmeyer and the ARSC Board of Directors, to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

The Cleveland Orchestra has been awarded a grant of \$10,000 for the orchestra's Archival Restoration Project, to help preserve the current sound archives of the orchestra: recordings of the Cleveland Orchestra subscription concerts from 1965 through the present. These include the last five years of George Szell's tenure as Music Director, the periods of leadership of Pierre Boulez, Lorin Maazel, Christoph von Dohnányi, and the present director, Franz Welser-Most, as well as such guest conductors as Vladimir Ashkenazy, Leonard Bernstein, Aaron Copland, Sir Colin Davis, Antal Dorati, Rafael Kubelik, Yehudi Menuhin, André Previn, Leopold Stokowski, Klaus Tennstedt, and others.

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

## ARSC Announces Lifetime Achievement and Distinguished Service Awards

### 2008 Lifetime Achievement Award presented to Jerry Weber

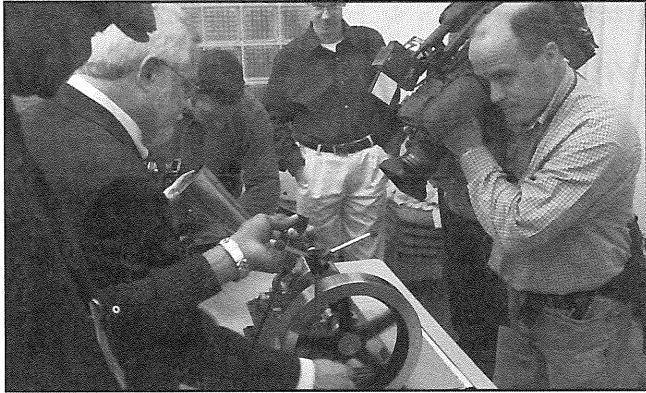


Outgoing ARSC President Sam Brylawski presents award to Jerome F. Weber.

The Lifetime Achievement Award is presented annually to an individual in recognition of his or her life's work in published recorded sound research. This year the ARSC Awards Committee voted to bestow the award on Jerome F. Weber (better known to his ARSC colleagues as Jerry), for the depth and breadth of his discographical research. Weber has spent much of his lifetime surveying many kinds of music. His religious vocation gave him a logical entrée for the examination of the considerable body of recorded Gregorian chant, culminating in 1990 with the publication of a definitive two-volume discography of this music. Weber has also researched, compiled, and published a large series of discographies of music by various composers—Schubert Lieder (1970), Brahms Lieder (1970), Schumann Lieder (1971), Mahler (1971), Hugo Wolf (1975), and Schubert's Great C Major Symphony, D.944 (2000), to name but a few. In addition to his published discographies, Weber has also written articles on Medieval music and has been a reviewer of recordings for *Fanfare* for many years. His pioneering studies on the "science" of discography—a scholarly approach to organizing data about recordings—have appeared in the *ARSC Journal*.

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



René Rondeau demonstrates tinfoil phonograph for press.

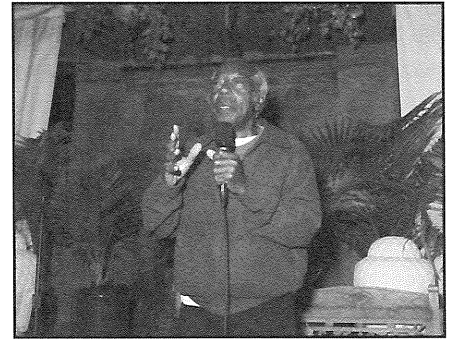
time. What made Edison's machine truly revolutionary was its ability to both write and read sound. Rondeau enlisted the help of Annie Hagert, Bruce Whisler, and Patrick Feaster for a delightful demonstration of a beautiful brass "Bergmann" tinfoil phonograph in action. In addition to recording and playing back musical and spoken selections, Rondeau discussed the history of tinfoil phonograph exhibitions, including details about demonstration techniques and the machines used by exhibitors. As part of his presentation on Léon Scott and the history of phonogram recordings, Giovannoni debuted Scott's 1860 recording of *Au Clair de la Lune* before the press and enthusiastic audience members. Although Scott never intended to play back this recording, ARSC members were able to listen to this and other pre-Edison recordings, thanks to the collaborative efforts of First Sounds and Carl Haber and Earl Cornell from the Lawrence Berkeley National Laboratory.

There were several sessions related to the local scene. Henry Lowood presented an overview of the history of the Ampex Corporation, followed by presentations by former Ampex vice president Jay McKnight and Ampex researcher and engineer John Leslie. Packed with fantastic images of the earliest American-built reel-to-reel tape recorders and first-hand accounts of how these machines were conceptualized, designed, built, and marketed, this presentation was a sensational hit with the tape lovers and audio historians in the audience. Paul Kauupila's session on San Jose garage bands was a fun look back at the music and culture of the '60s, while Neil MacLean and Mary Jean Robertson offered an overview of San Francisco's "The Voices of Native Nations" radio program archive. Tom and Virginia Hawthorn also had a captive audience for their excellent audio-visual presen-

tation on the San Francisco ragtime era.

Sam Brylawski was instrumental in organizing a Friday-night film screening event at the Stanford Theatre in downtown Palo Alto. David Packard, who owns the theatre and was responsible for its restoration, was on hand to greet ARSC members and was even seen serving up popcorn. Bob Gitt, from UCLA, offered a presentation on "Early Sound Films." After a discussion of recent restoration efforts, he treated the audience to several Vitaphone shorts, including Guido Deiro, *World's Greatest Accordionist*, as well as *The Barker*, featuring a very young and handsome Douglas Fairbanks, Jr.

Straits Cafe offered a unique setting for the closing banquet, where we enjoyed platters of Asian fusion cuisine, served up family style, under a canopy in the Balinese garden. After the presentation of the ARSC



The Magnificent Montague

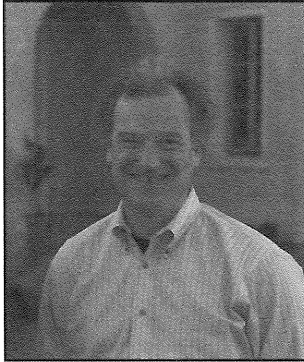
Achievement Awards (see article), we anxiously awaited word on the "mystery guest speaker" arranged by Kurt Nauck. Finally, making a grand entrance to his theme music, we were introduced to The Magnificent Montague, known as "the most exciting R&B disc jockey ever to stroll through Soulville." Montague kept us entertained for the next 30 minutes, recounting stories from his radio days and his work with Stevie Wonder, Sam Cooke, and Otis Redding, while interweaving bits of African American and black popular music history. It was a delightful close to the conference.

Special thanks must be given to Stanford University for hosting the conference. Also, the event could not have gone forward without the many hours of work devoted by Local Arrangements Chair Jerry McBride and the members of his committee. We are also very grateful to the many sponsors, whose contributions help to fund coffee breaks and receptions: The Audio Archive, The Media Preserve, Prism Sound, Cedille Records, Hawthorn's Antique Audio, Millennium Music & Media Systems, Cube-Tec, Nauck's Vintage Records, BMS Chase, Adobe, and Hollywood Vaults.

*By Brenda Nelson-Strauss, ARSC Conference Manager (bnelsons@indiana.edu), and Ronda Sewald (rsewald@indiana.edu). Images courtesy of Michael Devecka.*

## Awards *(Continued from page 3)*

### 2008 Award for Distinguished Service to Historical Recordings presented to Sam Brylawski



The Award for Distinguished Service to Historical Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historical recordings in forms other than published works or discographic research.

Distinguished Service award winner Sam Brylawski has worked in nearly every aspect of recorded sound archiving, has been involved in many of the most significant initiatives over the past thirty years, and has served as a national leader in the field.

Sam began his career as a transfer engineer at the Library of Congress in the early 1970s. He was promoted to Curator of Recorded Sound in the early 1990s, and in 1996, he became head of the re-formed Recorded Sound Section of the Motion Picture, Broadcasting, and Recorded Sound Division, a position he held until his retirement in 2004.

Under his leadership the Library acquired many significant collections of commercial and non-commercial recordings, significant broadcast recording collections, and, for the first time in recorded sound at LC, major manuscript collections. He worked on the passage of the National Recording Preservation Act of 2000, resulting in the establishment of the National Recording Preservation Board (NRPB), where he continues to serve as advisor to the Library for the Board. In addition, he served on the executive team that planned the National Audio-Visual Conservation Center in Culpeper, Virginia.

Sam has authored articles and liner notes and produced CDs and websites. He is the founding curator of

the Bob Hope Gallery of American Entertainment at the Library and the Library of Congress Ira Gershwin Gallery in the Walt Disney Concert Hall in Los Angeles.

After his retirement from LC in 2004, Sam was appointed as Editor and Project Manager of the Encyclopedic Discography of Victor Recordings by the University of California, Santa Barbara. As editor he has brought this long-awaited project to fruition as a web database and continues working on the goal of a comprehensive database of all standard groove discs.

Sam has served ARSC as Program Chair and as President and is a member of the National Academy of Recording Arts and Sciences. He continues to work on national policy initiatives and lead the profession through his vast experience, wisdom, and humor.

Congratulations to both Jerome F. Weber and Sam Brylawski for their their well-deserved awards.

*Brenda Nelson-Strauss (bnelsons@indiana.edu) and David Seubert, ARSC President (seubert@library.ucsb.edu)*

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## Attention Dealers, Suppliers, and Publishers

Reach an audience of 1000 collectors, archivists, librarians, engineers, and others by advertising your business in the ARSC Newsletter. Display ad rates are \$100 per quarter page, \$150 per half page (vertical or horizontal), and \$200 per full page. Available discounts include 25% off to advertising agencies, 20% off for two or more consecutive insertions, and 10% off for all ARSC members.

Classified advertising is 30 cents per word, prepaid, with a 22-word minimum. Discounts for multiple insertions apply.

**Contact the Advertising Manager, Martin Fisher, at [nipper@infionline.net](mailto:nipper@infionline.net) for more information.**

## Awards *(Continued from page 5)*

### Finalists for the 2008 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2008 ARSC Awards for Excellence in Historical Recorded Sound Research. Winners will be announced in August 2008, and awards will be presented at a ceremony during ARSC's next annual conference, to be held in Washington, D.C. in May 2009.

Begun in 1991, the ARSC Awards are given to authors of books, articles, or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. A maximum of two awards are presented annually in each category, for best history (H) and best discography (D). Awards are presented to both the authors and publishers of winning publications.

Winners are chosen by an ARSC Awards Committee consisting of five elected judges representing specific fields of study in addition to the editor of the ARSC Journal and the President of ARSC. The 2008 ARSC Awards Committee consists of the following: Roberta Freund Schwartz (Awards Committee Co-Chair); Robert Iannapolo (Awards Committee Co-Chair); David Seubert (ARSC President); Sam Brylawski (Immediate Past President); Brenda Nelson-Strauss (Ex-Officio), Jim Farrington (Book Review Editor, ARSC Journal); David Hamilton (Classical Music Judge); Kip Lornell (Judge-at-Large); Dan Morgenstern (Jazz Music Judge); William L. Schurk (Popular Music Judge); and Dick Spottswood (Judge-at-Large).

The following works, published in 2007, have been nominated:

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

*Soul Covers*, by Michael Awkward (Duke University Press) (H)

*The Gospel Discography, 1943–1970*, by Cedric Hayes (Eyeball Productions) (D)

*Kennedy's Blues: African-American Blues and Gospel Songs on JFK*, by Guido Van Rijn (University of Mississippi Press) (H)

*How Britain Got the Blues: The Transmission and Reception of American Blues Style in the British Isles*, by Roberta Freund Schwartz (Ashgate) (H)

*Cross the Water Blues: African-American Music in Europe*, edited by Neil Wynn (University of Mississippi Press) (H)

### Best Research in Recorded Classical Music

*Guide to the Euphonium Repertoire: The Euphonium Source Book*, by Lloyd E. Bone, Eric Paull, and R. Winston Morris (Indiana University Press) (H/D)

*Sigmund Rothbert*, by William A. Everett and Geoffrey Holden Block (Yale University Press) (H/D)

*Joan Tower: The Comprehensive Bio-Bibliography*, by Ellen K. Grolman (Scarecrow) (H/D)

*Kna: Concert Register and Discography of Hans Knappertsbusch, 1888–1965*, by John Hunt (Short Run Press) (D)

*Moondog: The Viking of 6th Avenue: The Authorized Biography*, by Robert Scotto (Process)

*Isolde Ahlgrimm, Vienna and the Early Music Revival*, by Peter Watchorn (Ashgate Press) (H/D)

### Best Research in Recorded Country Music

*Whiskey River (Take My Mind): The True Story of Texas Honky-Tonk Music*, by Johnny Bush and Rick Mitchell (University of Texas Press) (H/D)

*Public Cowboy No. 1: The Life and Times of Gene Autry*, by Holly George-Warren (Oxford University Press) (H/D)

*The Selling Sound: The Rise of the Country Music Industry (Reconfiguring American Music)*, by Diane Pecknold (Duke University Press) (H)

*Country Music Originals: The Legends and the Lost*, by Tony Russell (Oxford University Press) (H/D)

*Charlie Monroe*, liner notes by Dick Spottswood (Bear Family) (H)

### **Best Research in Recorded Folk, Ethnic, or World Music**

*Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago*, by Shannon Dudley (Oxford University Press) (H)

*Hawaiian and Hawaiian Guitar Records 1891–1960*, by Malcolm Rockwell (Malcolm Rockwell) (D)

*Dub: Soundscapes and Shattered Songs in Jamaican Reggae*, by Michael E. Veal (Wesleyan University Press) (H/D)

*Global Minstrels: Voices of World Music*, by Elijah Wald, Jack Vartoogian, and Linda Vartoogian (Routledge) (H/D)

### **Best Research in General History of Recorded Sound**

*Complete Guide to Vintage Children's Records: Identification and Value Guide*, by Peter Muldavin (Collector's Books) (D)

*The Soundtracks of Woody Allen: A Complete Guide to the Music and Songs in Every Film*, by Adam Harvey (McFarland) (D)

### **Best Research in Record Labels**

*Beltona: A Label Listing and History*, by Bill Dean-Myatt (City of London Phonogram Society) (D)

*The Label: The Story of Columbia Records*, by Gary Marmorstein (Thunder's Mouth Press) (H)

### **Best Research in Recorded Jazz Music**

*The Original Hot Five Recordings of Louis Armstrong*, by Gene H. Anderson (Pendragon) (H/D)

*Subversive Sounds: Race and the Birth of Jazz in New Orleans*, by Charles Hersch (University of Chicago Press) (H/D)

*Ragtime: An Encyclopedia, Discography and Sheetography*, by David Jasen and Gene Jones (Routledge) (H/D)

*Horizons Touched: The Music of ECM*, by Steve Lake and Paul Griffiths (Granta) (H)

*Lennie Tristano: His Life in Music*, by Eunmi Shim (University of Michigan Press) (H/D)

*Miles Davis, Miles Smiles and the Invention of Post-Bop*, by Jeremy Yudkin (Indiana University Press) (H)

### **Best Research in Recorded Popular Music**

*Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector*, by Mick Brown (Knopf) (H)

*The Complete New Zealand Music Charts, 1966–2006: Singles, Albums, DVDs and Compilations*, by Dean Scapolo (Maurienne House) (D)

### **Best Research in Recorded Rock Music**

*Sweat: The Story of the Fleshtones, America's Rock Band*, by Joe Bonomo (Continuum) (H)

*Jimmy Page: Magus, Musician, Man: An Unauthorized Biography*, by George Case (Hal Leonard) (H)

*Everybody Wants Some: The Van Halen Saga*, by Ian Christie (Wiley) (H/D)

*Lonely Avenue: The Unlikely Life and Times of Doc Pomus*, by Alex Halberstadt and Peter Guralnick (Da Capo) (H/D)

*Inside the Music of Brian Wilson: The Songs, Sounds and Influences of the Beach Boys' Founding Genius*, by Philip Lambert (Continuum) (H/D)

*Riot on the Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood*, by Dominic Priore (Jawbone Press) (H)

*The Beatles Swan Song: "She Loves You" and Other Records*, by Bruce Spizer (498 Productions) (H/D)

*Iggy Pop: Open Up and Bleed*, by Paul Trynka (Broadway Press) (H)

## **GRAMMY Foundation Awards Archiving and Preservation Grants**

The GRAMMY Foundation grants program awarded its annual grants in March for archiving and preservation to sixteen organizations to help them preserve culturally significant audio collections. The grants are funded by the Recording Academy, which distributes money annually to organizations and individuals to support efforts that advance the archiving and preservation of the recorded sound heritage of the Americas for future generations, as well as research projects related to the impact of music on the human condition. Recognizing the richness of collections held by individuals and organizations that may not have access to the expertise needed to create a preservation plan, in 2007 the Grant Program expanded its granting categories to include planning grants for individuals and small to mid-sized organizations. The planning process, which may include inventorying and stabilizing a collection, articulates the steps to be taken to ultimately archive recorded sound materials for future generations. Recipients are determined on the basis of criteria such as merit, uniqueness of the project, and the ability to accomplish intended goals. The following recipients received grants in 2008.

Applications for the 2009 cycle are currently available at <http://www.grammy.com/GrammyFoundation/Grants/>.

### **Preservation Implementation**

#### **Abita Music Company — Orlando, Fla.**

To archive and disseminate an at-risk collection of radio transcriptions and their source recordings. The collection includes 29 broadcast episodes of “South to Louisiana,” a Cajun and Zydeco music show hosted by Michael Doucet, plus 82 tapes of Louisiana musical artists, chefs, and historians. [www.abitamusic.com](http://www.abitamusic.com) (\$15,080)

#### **Haleakala, Inc. d.b.a. The Kitchen — New York**

The Archive Project began in 1999 and is intended to preserve and make accessible the Kitchen’s important archival holdings. The long-term goal is to fully remaster and document the audio archive. This grant will restore 75 tapes and make audio archive material available on the Web and on CD. [www.thekitchen.org](http://www.thekitchen.org) (\$30,000)

#### **Indiana University Archives of African American Music and Culture — Bloomington, Ind.**

To preserve and make accessible 201 audiocassettes (292 hours) of interviews with pioneers of rhythm and blues, including more than 170 musicians, composers, producers, and record company executives whose careers span the period from 1940 to 1990 and whose stories document the post-WWII emergence and influence of black popular music. [www.indiana.edu/~aaamc](http://www.indiana.edu/~aaamc) (\$39,320)

#### **KCRW Foundation — Santa Monica, Calif.**

To preserve a portion of its music library, which includes virtually every genre of recorded music, plus 1,200 unique and historically significant performances (with live interviews) recorded over three decades from the renowned music program “Morning Becomes Eclectic.” With these performances, DATs and reel-to-reels will be converted to roughly 8,400 broadcast-quality WAV files easily accessible by DJs for broadcasting. The files will also be preserved for posterity and many will be made available online for the first time. [www.kcrw.com](http://www.kcrw.com) (\$20,000)

#### **National Council for the Traditional Arts — Silver Spring, Md.**

The NCTA will process, preserve, and copy endangered archival DAT field recordings from 2000–2002 festivals, tours, and other live events that capture unique performances of some of the nation’s finest traditional artists. [www.ncta.net](http://www.ncta.net) (\$40,000)

#### **New York University — New York**

This project will digitize 180 hours of field recordings and interviews taped by the Irish musician and ethnomusicologist Mick Moloney in the late 1980s and early 1990s. The content will be saved from loss due to deteriorating media and made accessible to scholars and the public. [www.nyu.edu](http://www.nyu.edu) (\$40,000)

#### **Other Minds — San Francisco**

Pioneering radio station KPFA 94.1 FM transferred ownership of some 4,000 audiotapes to Other Minds (OM) in 2000. Compiled from 1949 to 1995, this archive embodies decades of innovative new music radio programming. Through the New Music Preservation project, OM, in consortium with Internet Archive, is preserving



over 6,000 hours of audio and visual documentation. Through [www.radiOM.org](http://www.radiOM.org), OM will make the archive available globally and for free. With this grant, OM will digitally convert another set of 200 tapes from a primarily analog archive. [www.otherminds.org](http://www.otherminds.org) (\$40,000)

**San Francisco Performing Arts Library & Museum — San Francisco**

To complete the second phase of a two-phase project to preserve, archive, and make accessible to the community the rare historic performances in the tape library of the famous underground rock station KSAN Radio. [www.sfpalm.org](http://www.sfpalm.org) (\$40,000)

**Smithsonian Folkways — Washington, D. C.**

To preserve and digitize more than 200 of the most fragile tapes containing valuable and exciting performances from the 1967–1976 Smithsonian Folklife Festival by iconic American musicians of old-time string band and early country music. The content will be offered through the Smithsonian Folkways Web sites and non-profit record label. [www.folklife.si.edu/smithsonianglobalsound.org](http://www.folklife.si.edu/smithsonianglobalsound.org) (\$17,851)

**Yale University — New Haven, Conn.**

Oral History American Music (OHAM) at Yale University will archive one of their most valuable and popular auxiliary units, the Duke Ellington Project audio interviews. Original tapes and transcripts will be digitized, duplicated, and shelved at Yale's newly constructed Library Shelving Facility and the OHAM office. [www.yale.edu/oham](http://www.yale.edu/oham) (\$40,000)

## Preservation Planning

**Bob Moog Memorial Foundation for Electronic Music — Asheville, N.C.**

The reel-to-reel tapes in the Moog archives, which represent pivotal works in synthesis, are in a state of peril. Many are more than 40 years old. This project will prioritize and stabilize the tapes and help develop a plan for their eventual preservation and archiving. [www.moogfoundation.org](http://www.moogfoundation.org) (\$7,921)

**Ethnic Studies Library, University of California, Berkeley — Berkeley, Calif.**

This project will assist work toward the completion of the inventory of approximately 30,000 hours of reel-to-reel and cassette tape recordings made by H. K. Yuen, which is focused on the social movements of the 1960s and 1970s in the Berkeley, Oakland, and San Francisco Bay Area. It will also work toward moving materials into acid-free containers and storing them in a UC controlled climate archival facility, the Northern Regional Library facility. [www.eslibrary.berkeley.edu](http://www.eslibrary.berkeley.edu) (\$10,000)

**Kronos Performing Arts Association — San Francisco**

Kronos Quartet will engage a consultant to assess the contents and condition of its diverse archival materials and prepare a report outlining specific strategies to implement a five-year preservation process, including a goal to develop a permanent repository capable of digital mass storage. [www.kronosquartet.org](http://www.kronosquartet.org) (\$10,000)

**Orpheus Chamber Orchestra — New York**

To plan a preservation and dissemination strategy for the best of more than 370 hours of live concerts and radio broadcasts featuring leading American concert artists and premieres by American composers performed by the Orpheus Chamber Orchestra, America's first and oldest conductor-less orchestra. [www.orpheusnyc.org](http://www.orpheusnyc.org) (\$10,000)

**Rhythm & Blues Foundation — Philadelphia**

To support its efforts to develop, implement, and maintain an archival program that will ensure the preservation of its vast collection of documents, audio recordings, and video recordings relating to rhythm and blues. The archival assessment will help establish the Rhythm & Blues Foundation's archival program and fulfill its stewardship goals. [www.rhythmb blues.org](http://www.rhythmb blues.org) (\$10,000)

**Skokomish Indian Tribe — Shelton, Wash.**

An archivist will complete a full inventory of the Skokomish audio archives and will produce a long-term collections preservation plan. Through organizing, cataloging, preparing, and documenting the stability of the materials, the archivist will create the collections preservation plan, focused on transferring archived audio data to stabilized formats using current technology and best practices. [www.skokomish.org](http://www.skokomish.org) (\$9,946)

## 2007 National Recording Registry

Librarian of Congress James H. Billington announced the 2006 additions to the National Recording Registry in May 2008. The list of selections named to the National Recording Registry for 2007 showcases the diversity, humanity, and creativity of the nation's sound heritage and features a wide variety of spoken and musical recordings, spanning the years 1925–1982.

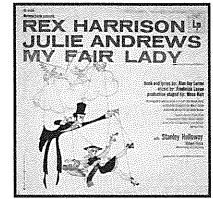
Under the terms of the National Recording Preservation Act of 2000, the Librarian, with advice from the Library's National Recording Preservation Board (NRPB), annually selects 25 recordings that are "culturally, historically, or aesthetically significant" to preserve for all time. Registry recordings must be at least 10 years old. The selections for 2007 bring the total number of recordings in the registry to 250.

Nominations were gathered from online submissions from the public and from the NRPB, which comprises leaders in the fields of music, recorded sound, and preservation, including ARSC representatives Bill Klinger and David Hamilton. The Library is currently accepting nominations for the 2008 National Recording Registry at the NRPB Web site ([www.loc.gov/nrpb/](http://www.loc.gov/nrpb/)).

1. The First Trans-Atlantic Broadcast (March 14, 1925)
2. "Allons a Lafayette," Joseph Falcon (1928)
3. "Casta Diva," from Bellini's "Norma"; Rosa Ponselle, accompanied by the Metropolitan Opera Orchestra and Chorus, conducted by Giulio Setti (December 31, 1928 and January 30, 1929)
4. "If I Could Hear My Mother Pray Again," Thomas A. Dorsey (1934)
5. "Sweet Lorraine," Art Tatum (February 22, 1940)
6. Fibber's Closet Opens for the First Time, "Fibber McGee and Molly" radio program (March 4, 1940)
7. Wings Over Jordan, Wings Over Jordan (1941)
8. Fiorello LaGuardia reading the comics (1945)
9. "Call it Stormy Monday but Tuesday Is Just as Bad," T-Bone Walker (1947)
10. Harry S Truman speech at the 1948 Democratic National Convention (July 15, 1948)
11. "The Jazz Scene," various artists (1949)



12. "It Wasn't God Who Made Honky Tonk Angels," Kitty Wells (May 30, 1952)
13. "My Fair Lady," original cast recording (1956)
14. Navajo Shootingway Ceremony Field Recordings, recorded by David McAllester (1957–1958)
15. "'Freight Train,' and Other North Carolina Folk Songs and Tunes," Elizabeth Cotten (1959)



16. Marine Band Concert Album to Help Benefit the National Cultural Center (1963)
17. "Oh, Pretty Woman," Roy Orbison (1964)
18. "Tracks of My Tears," Smokey Robinson and the Miracles (1965)
19. "You'll Sing a Song and I'll Sing a Song," Ella Jenkins (1966)
20. Music from the Morning of the World," various artists; recorded by David Lewiston (1966)
21. "For the Roses," Joni Mitchell (1972)
22. "Headhunters," Herbie Hancock (1973)
23. Ronald Reagan Radio Broadcasts (1976–1979)
24. "The Sounds of Earth," disc prepared for the Voyager spacecraft (1977)
25. "Thriller," Michael Jackson (1982)



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## Phonautogram News

### A special report to ARSC from First Sounds

*Long considered the inventor of the first sound-recording machine after he unveiled his phonograph in 1877, Thomas Edison has now been usurped by Édouard-Léon Scott de Martinville. ... De Martinville's day of international glory has been delayed, sadly, by the fact that his phonautograph was designed to record sounds but not to play them back, making it both the world's first and most useless recording device.*

– Adam Sternbergh

Although the press was buzzing with the story the previous day, attendees at ARSC's Stanford Conference were the first to hear directly from First Sounds' principals about our discoveries that are rewriting sound recording history. We'll be talking more about the world's oldest recordings at these upcoming venues:

- *The Association of Moving Image Archivists, June 6–7, Los Angeles.*

**The Phonautogram: Recorded Sound's First Medium.** This presentation will focus on the physical characteristics of phonautograms and issues concerning their identification and conservation.

- *California Antique Phonograph Society, August 9, Los Angeles.*

**The Phonautogram Diaries: The Discovery and Recovery of the World's Oldest Recorded Sounds.** This informal gathering of advanced collectors will be the perfect place to share the anecdotes and back stories that typically don't get written about.

- *The Audio Engineering Society Convention, October 2–5, San Francisco.*

**Reconstructing the World's First Audio Recordings.** In this lunchtime keynote we'll discuss the unique technical challenges posed by these primitive and nearly accidental audio recordings.

We look forward to seeing ARSC members at every venue. Additional details are at [FirstSounds.org](http://FirstSounds.org).

Many people are eager to learn more about Édouard-Léon Scott de Martinville now that his place in recording history is reestablished. Unfortunately, almost everything written about the man and his invention is wrong. We've gained access to primary documents in the course of our investigations, many written in Scott's own hand, and

have arranged with their owners to share them freely at [FirstSounds.org](http://FirstSounds.org). Moreover, we've begun to publish Scott's phonautogram-related writings in their original French and in English translations. By allowing Scott to express his own ideas in his own words, we hope to foster a better appreciation of his goals, his accomplishments, and his legacy. Here's what we've released so far:

- ***Principes de Phonautographie (1857)***. Scott's earliest account of the phonautograph, including his very first experiments.
- **The 1857 Phonautograph Patent and 1859 Certificate of Addition**. Scott's only drawings of his phonautographs survive in this patent application.
- ***Fixation Graphique de la Voix (1857)***. Scott's only explanation of phonautography to a general audience.
- **Scott's 1861 Communication to the French Academy of Sciences**. His most technically adept recordings identified to date survive in this deposit.

And our search for more and better information continues. We recently spent a delightful weekend in Paris with Scott's great-grandson, who shared a wealth of biographical details—many recounted by Scott himself in documents held by the family. We will continue to share the results of our research as it progresses. All will be released under Creative Commons license at [FirstSounds.org](http://FirstSounds.org).

No doubt First Sounds is currently best known for its work with Scott and his phonautograms. But our endeavor aspires to a much greater ambition: *to preserve mankind's early sound recordings and make them available to all people for all time*. We are actively exploring new, productive, and sustainable approaches that will bring the silent archives of important private collectors to the ears of everyone. Stay tuned.

*First Sounds* ([info@firstsounds.org](mailto:info@firstsounds.org))

## ARSC Goes to Washington

June 10, 2008. There have been important developments in ARSC's effort to change U.S. copyright law to promote digital preservation of, and greater public access to, historical recordings. A key problem has been that the 1976 Copyright Act left all pre-1972 recordings under very restrictive state laws until the year 2067. The 2005 *Naxos* decision in New York made it clear how stifling those state laws can be. Any liberalization of federal law (such as the Orphan Works Act now under consideration) has no effect on older recordings; they remain permanently locked up by state law, no matter how old they are.

Since February, ARSC has been working with the Washington advocacy firm Wexler & Walker to "test the waters" for our five proposed changes in the law (viewable at [www.arsc-audio.org/copyright-recommendations.html](http://www.arsc-audio.org/copyright-recommendations.html)). The first and most important is to bring pre-1972 recordings under federal law, so that they will benefit from federal provisions such as fair use and a gradually growing public domain for the oldest recordings. The proposals have generated a good deal of interest among legislators (who were unaware of the problem) but, predictably, vested interests immediately began to throw barriers in the way. In May the ARSC team saw the opportunity to attach an amendment to the Orphan Works bill directing the U.S. Copyright Office to study the issue of pre-1972 recordings and to recommend changes as appropriate. This would mean that ARSC would no longer have to carry on this fight alone, but that the government itself would look into it via hearings and public comment. This is how the long-festering issue of orphan works gained momentum.

There has been push-back to the idea of an amendment from some who don't want *any* amendments. However, we have secured bipartisan support for the ARSC amendment from two committee members who have offered to serve as co-sponsors, Reps. Hank Johnson (D-GA) and Steve Chabot (R-OH). Other committee members are also believed to be favorable. As this is written we are negotiating with the office of Chairman Howard Berman (D-CA) to see if it will accept the amendment into the bill; if not, it may be offered in committee or on the House floor.

Regardless of how this particular effort turns out (the prospects for the Orphan Works bill itself are uncertain in this session), ARSC has, in my opinion, made

enormous progress in the past six months. A year ago the issue of pre-1972 recordings, and ARSC itself, were totally unknown in Washington. That is no longer the case. We have uncovered much underlying support for our cause, especially from those who matter most, the legislators. Reaching an accommodation with powerful industry groups ("stakeholders"), who wield unbelievable influence, will not be easy but we think it can be done. Everything worthwhile in Washington takes time, often years. However, we have gained important allies who will hopefully be there for us next year, and the year after if we remain engaged. Stay tuned.

Thanks go to President David Seubert and Past President Sam Brylawski, who have worked closely with me on this from the start; to the ARSC Board, which took the unprecedented step of appropriating a considerable sum of money (by ARSC standards) to engage serious Washington representation; and to the many members who contributed generously to the Copyright Reform Fund on the last dues notice. Continued funding for Washington representation, which we believe is essential, is an issue and we are currently looking for a major donor or donors to support this reform effort going forward. Leads would be greatly appreciated.

Legal help is also welcome. Additionally, we have discussed setting up a website specifically dedicated to copyright reform for historical recordings, and several domain names have been reserved for that purpose. Anyone interested in working on a website should contact me.

Finally, there was a sign-up list at the Palo Alto conference for those wishing to receive occasional e-mail updates on the progress of our copyright efforts. If you would like to be added to this list, send a message to the address below.

*Tim Brooks, Copyright & Fair Use Committee Chair  
([tim@timbrooks.net](mailto:tim@timbrooks.net))*

## **FACET: Audio Preservation Selection Software**

The Sound Directions project at Indiana University and Harvard University announces the release of FACET (Field Audio Collection Evaluation Tool), which is designed to aid selection for preservation. FACET is available from the Sound Directions website at <http://www.dlib.indiana.edu/projects/sounddirections/facet/index.shtml>.

FACET is a point-based, open-source software tool that ranks audio field collections on the basis of preservation condition, including the level of deterioration they exhibit and the degree of risk they carry. It assesses the characteristics, preservation problems, and modes of deterioration associated with the following formats: open reel tape (polyester, acetate, paper, and PVC bases), analog audio cassettes, DAT (Digital Audio Tape), lacquer discs, aluminum discs, and wire recordings. This tool helps collection managers construct a prioritized list of collections by condition and risk, enabling informed selection for preservation.

The FACET package consists of the following:

- FACET software.
- FACET Procedures Manual. This is a guide to using the FACET software and an exploration of the preservation selection process.
- FACET formats document titled *Format Characteristics and Preservation Problems* with 92 pages and 47 photographs detailing characteristics of, and preservation problems with, the various audio formats treated by FACET.
- Sample FACET worksheets. Paper worksheets for gathering data before using the software.

For further information on the Sound Directions project:

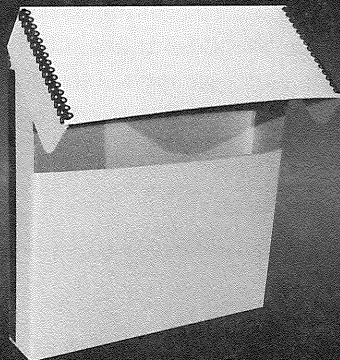
<http://www.dlib.indiana.edu/projects/sounddirections/index.shtml>

*Mike Casey, Technical Committee Chair  
(micasey@indiana.edu)*

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## **BARRIER BOARD STORAGE BOXES**

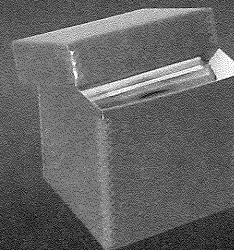
Acid-free (alkaline pH of 8.0-9.0), lignin-free, 60 pt. barrier board. 3% calcium carbonate buffer.



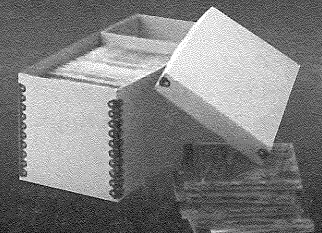
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## AAA Message Board Launched

The Associated Audio Archivists Committee (AAA) of the Association for Recorded Sound Collections (ARSC) announces the launch the AAA Message Board, available at <http://arsc-aaa.invisionzone.com/forums/index.php>.

The AAA Message Board is a moderated forum for professional discussion specific to the management and preservation of institutional recorded sound collections. The Message Board is sponsored by AAA and ARSC as a service to ARSC members and the archival community at large.

Communication on the Board is web-based, rather than facilitated via email, allowing users to: (1) bookmark or link to specific discussions, (2) include images (photos, screenshots, etc.) within their messages, and (3) print entire conversations in chronological order. Moreover, users unable to regularly visit the Board website may simply subscribe to individual topics using RSS.

Among the discussion topics are sections dedicated to:

- Accession and Processing
- Cataloging and Documentation
- Access and Reference
- Copyright and Sound Recordings
- Grants and Funding
- Cleaning and Other Conservation Treatments
- Shelving, Housing, and Storage
- Preservation and Playback Technical Discussion
- Preservation Metadata Discussion
- Academic Programs
- Jobs and Internships
- Events and Other Announcements

Please take the time to visit the site and explore how its design and mission might be helpful to you and your colleagues.

*Brandon Burke, Associated Audio Archivists Committee Chair (burke@hoover.stanford.edu)*

## ARSC Conference Travel Grants

ARSC Conference Travel Grants were awarded to Emma S. Lincoln, Tracy Popp, Mark A. Puente, and Laura Schnitker, all of whom attended their first ARSC conference in Palo Alto in 2008.

Emma S. Lincoln is the Media Preservation Coordinator at the University of Illinois at Urbana-Champaign, where she is responsible for establishing a comprehensive preservation program for audiovisual collections held by the University Libraries and Archives.

Tracy Popp is working on her Masters degree in Library and Information Science at the University of Illinois at Urbana-Champaign and is a graduate assistant for an IMLS-funded grant to investigate preservation and conservation of audiovisual media and to create a self-assessment tool for cultural heritage institutions.

Also at the University of Illinois, Mark A. Puente is the Coordinator of Digital Projects and Special Collections in the Music Library, where he oversees a large collection of sound recordings ranging from cylinders to compact discs.

Laura Schnitker is a Ph.D. candidate in ethnomusicology at the University of Maryland in College Park and is a part-time student archivist at the University's Library of American Broadcasting.

The purpose of the ARSC Conference Travel Grants is to reach out to college students and professionals in the early stages of their careers and to encourage them to attend their first conference and participate in the association. Grants will also be awarded to first-time attendees at the 2009 conference, and all interested persons are invited to apply. For more information, see the ARSC website or contact the committee chair.

*Louise Spear, ARSC Conference Travel Grants Committee Chair (LouiseS@grammy.com)*

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## ARSC Newsletter Submission Deadlines

- No. 118, Fall 2008 – October 10, 2008 (advertising, October 1, 2008)
- No. 119, Winter 2009 – February 10, 2009 (advertising, February 1, 2009)
- No. 120, Summer 2009 – June 10, 2009 (advertising, June 1, 2009)

## Conference Recordings Now Online

Audio recordings of all presentations made during the 2008 ARSC Conference at Stanford University are now freely available online in mp3 format at <http://www.arsc-audio.org/conference/audio2008/>. For those of you who joined us in Palo Alto, we hope you'll enjoy this chance to relive the memories and to catch up on the sessions you missed. And for anyone who has yet to attend an ARSC conference, here's a unique opportunity to find out some of what you're missing.

For a number of years, ARSC offered recordings of individual conference presentations on tape and audio CD-R at \$10 apiece. People could order specific talks that particularly interested them, but the system wasn't set up for casual audio "browsing." In 2007, we instead offered a two-CD-R set containing all that year's conference recordings in mp3 format for \$35, and the response was very favorable.

This time the Board voted to carry the trend through to its logical conclusion. Instead of paying to cover ARSC's costs in putting a physical CD-R of mp3 files in your hands, you can simply visit the above URL and explore fifty pre-

sentations and Q&A sessions from the 2008 conference at your leisure. We hope you'll take advantage of the ability to stream them, to put them in your iPod, and to take the voices of Rob Bamberger and Bill Schurk with you on your next road trip.

Presenters have also been invited to submit PowerPoints, scripts, notes, web links, updates, corrections, and any other extra content they would like to make available through the ARSC website to complement the audio component of their presentations. This material will continue to be added as it's received, so be sure to check back for additions.

As an organization dedicated to recorded sound, it seems particularly appropriate that we should take full advantage of recorded sound itself to circulate our research, our ideas, and our experiences. We hope the online version of this year's presentations will not only increase their impact but also help new audiences discover what ARSC is all about.

*Patrick Feaster (pfeaster@gmail.com)*

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QUADRIGA is the leading archive solution for digitizing a variety of media types, transferring single carrier sound archives into digital mass storage systems, with a strong emphasis on audio quality and metadata accuracy.

### Media-Inspector – Quality Controlled Capturing

The Media-Inspector series is a collection of very sophisticated software modules designed to provide maximum security during the transfer of digital media into mass storage archives with a very intuitive and easy to learn user interface.

### Cube-Workflow – Audio Management Solution

Cube-Workflow is a flexible management solution that supports multiple users in the organization of daily archive related tasks.

### DOBBIN – The Audio Rendering Farm

DOBBIN is a distributed, fully scalable audio-processing and rendering engine, created to fully automate file management and media processing functions for large sound file collections. DOBBIN will supervise parallel automated batch-processes based on media availability, conditional branching using internal or external criteria, database integration and more.

### AudioCube – Mastering & Restoration

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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 masters or doctoral level. Both ARSC members and nonmembers are eligible for grants in amounts up to \$1,000. The deadline for receipt of applications is February 28, 2009. 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 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. Past recipients include the Boston Symphony, NPR, Eastman School of Music, and Ward Marston. 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, 2008. A complete description of the program and application process is available at <http://www.arsc-audio.org/preservation-grants.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](mailto: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](mailto: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.



## ***New ARSC Members***

*(Continued on page 18)*

## **New ARSC Members**

*(Continued from page 17)*



ARSC))))))

Association for Recorded Sound Collections

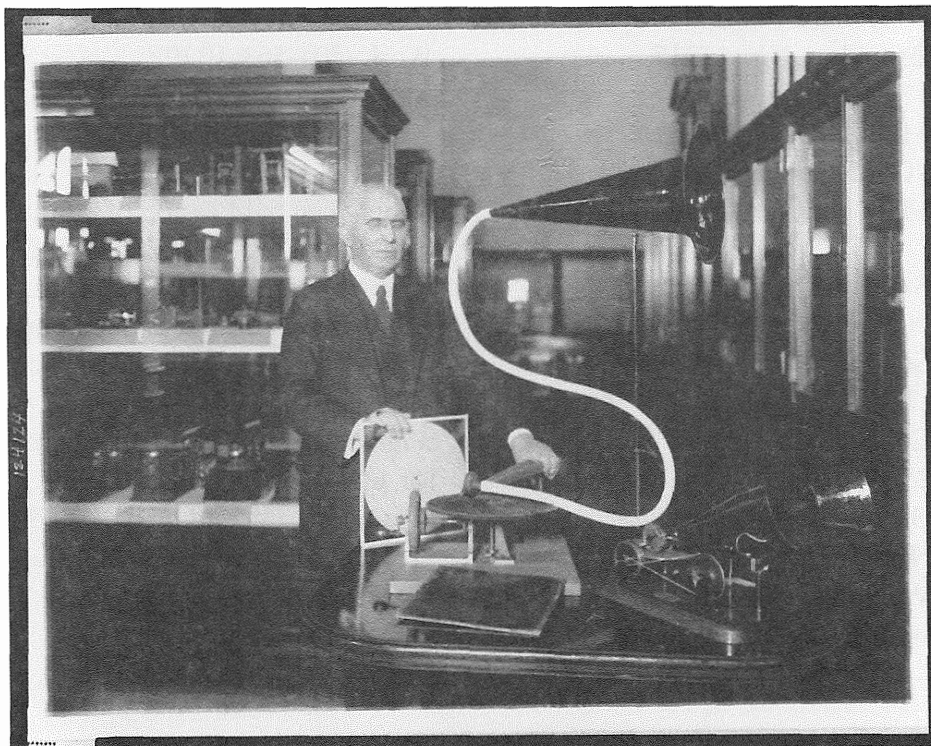
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## ***Emile Berliner with his First Phonograph***



Emile Berliner poses with the model of the first phonograph machine he invented. B&W film copy negative, created between 1910 and 1929.

From the National Photo Company Collection (Photo courtesy of the Library of Congress Prints and Photographs Division Washington, D.C. )