

# ARSC Newsletter

Association For Recorded Sound Collections

Number 132 • Summer 2013



The new ARSC Board of Directors: (L to R) Sandy Rodriguez, Will Chase, Members-at-large; Tim Brooks, President; Steve Ramm, Treasurer; Patrick Feaster, 1st V.P./President Elect; Nathan Georgitis, Executive Director; Wendy Sistrunk, Secretary. Not pictured: Cary Ginell, 2nd V.P./Program Chair. Photograph by Michael Devecka.

## **ARSC Welcomes New Board Members!**

Patrick Feaster, as First Vice-president/ President-elect, will take office as President in May 2014, following the term of current president Tim Brooks. Our new Program Chair for the next two years is Cary Ginell. Wendy Sistrunk is Secretary, and Sandy Rodriguez and Will Chase will serve as Members-at-Large, all also for two-year posts. Many thanks go to Steve Ramm for agreeing to serve as Treasurer for an 11th term!

ARSC also welcomes to the Publications Committee Ted Sheldon as ARSC Publisher and “Uncle Dave” Lewis as Advertising Editor. Also, we’re delighted to have past-Executive Director, Peter Shambarger filling the long vacant Chapters Chair position.

Congratulations are also due for ARSC’s 2013 Service Award Winners: Allan Sutton, Mainspring Press: ARSC Lifetime Achievement Award, Steven Lasker: ARSC Distinguished Service Award, Peter Shambarger: Distinguished Service to ARSC Award. All were recognized at the Conference Banquet in Kansas City.

### Events

July 12-14, 2013. The 8th Art of Record Production Conference. Québec, Canada

July 25-27, 2013. Audio Engineering Society (AES) 50th Conference. Murfreesboro, Tennessee

July 28 -August 2, 2013. International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference. Vienna, Austria

Sept. 26-27, 2013. Cultural Heritage Archives: Networks, Innovation & Collaboration. American Folklife Center, Washington, DC

October 1, 2013. SF MusicTech Summit XIV. San Francisco, California

October 6-10, 2013. International Association of Sound and Audiovisual Archives (IASA)-Baltic Audiovisual Archival Council (BAAC) joint conference. Vilnius, Lithuania

February 19-22, 2014. Archaeoacoustics: The Archaeology of Sound conference. Malta

March 5-9, 2014. Society for American Music (SAM) annual conference. Lancaster, PA

May 13-18, 2014. 48th annual ARSC Conference. Chapel Hill, NC

Please send notices of events to the editor

### Contents

ARSC Conference	page 1,3
President’s Message	pages 2-3
Pre-Conference Workshop	page 4
ARSC Grants	pages 6-8
ARSC News	pages 7-9
Institutional News	pages 9-13
New ARSC Members	pages 13-15

## Thinking about ARSC at 50: A Message from the Prez

With ARSC approaching its 50th anniversary (in 2016), it's worth taking a moment to stop and reflect on how we are doing in terms of accomplishing our mission. ARSC was founded by members of the Music Library Association to promote the study of sound recordings, improve techniques for reproduction, storage, and preservation, and to bring together archivists and collectors to pursue those goals. There was a strong feeling that sound recordings were taking a back seat to paper materials (and in some cases, film) in archival and scholarly priority. ARSC was formed to advocate for the medium of sound.

A few years later another scholarly organization, the Sonneck Society (now called the Society for American Music), was formed to counter the bias toward European music in academia and to advocate for American music. Recently SAM has been going through something of an identity crisis because it is felt that 40 years later it has largely achieved its goal—no longer do American composers (popular or classical) take second place in academic studies to dead white Europeans.

I don't think anyone would argue that ARSC has fully achieved its goals in the way that SAM has. Integration of recordings into academic studies, and support for sound recording preservation and access in archival budgets, is still not what it could be. But with archivists and collectors working together ARSC has, I believe, made major strides in raising the profile of sound recordings as a historical resource. The peer-reviewed ARSC Journal has published nearly 2,000 articles and features during its history, some of them groundbreaking examinations of the role of recordings in preserving our history. The 47 annual conferences and workshops held to date have brought together collectors and archivists from around the country and world, providing a place for networking and a platform for more than 1,000 papers and presentations. Since 1980 virtually all of the presentations have been professionally recorded and made available on tape, CD, or (since 2008) our website. ARSC grants have funded numerous projects, the ARSC awards have become well known for honoring and publicizing the best work in the field, and ARSC committees have done exceptional work in technical, archival, training, and other related fields. We've begun to have a voice in the copyright debates, like never before. All of this happened because there was an ARSC.

So what are the "big picture" goals for the next 50 years? I ask all ARSC members to think about that. The 50th anniversary will be an ideal time to assess not only where we've been, but where we're going. Not just in terms of immediate self-gratification (the kind of article you want to see in the next Journal, or how long the bar should stay open before the banquet), but what we, as a group, can accomplish. I disagree with the occasional



Tim Brooks at Board Meeting by Steve Ramm

## ARSC Newsletter

Issue 132

Summer 2013

The ARSC Newsletter is published three times a year, in February, July, and November. Submissions should be addressed to the editor. Submissions by email are encouraged.

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Steve Ramm, Treasurer

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Sandy Rodriguez, Member-At-Large

Will Chase, Member-At-Large

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

complaint that ARSC is “broken”; it would not have accomplished all the things enumerated in the previous paragraph if it were. Moreover there is a new generation of leaders coming up through committees and the board who will inherit ARSC. Where will they take it?

In terms of immediate concerns, your board has spent the last year focusing on priorities such as executing the ARSC 2.0 surveys and upgrading the website. The number one desire of members in the recent membership survey was “more online resources,” and you are getting them. Besides conference audio and past journal articles, there is now a regularly updated newsfeed, free podcasts, an annually updated membership directory, online membership renewal and conference registration, and committee resources such as the Audio Restoration and Preservation Directory on the Tech Committee page. By the time you read this we should also have our first monthly blog, from Copyright Committee member and attorney Bruce Epperson, on copyright matters. (Other committees are invited to propose their own blogs.) Most of this has been added in the last couple of years.

In the second year of my term I hope to address four major priorities.

(1) Propose projects for the National Recording Preservation Plan, a once-in-a-lifetime opportunity for ARSC to further many of its goals;

(2) Discuss and implement the findings of ARSC 2.0, which has told us a great deal about the make-up of the association and where its opportunities lie;

(3) Increase involvement with the Coordinating Council of Audiovisual Archives Associations (CCAAA), an international consortium which operates under the aegis of UNESCO and to which we have belonged for the last few years. In it ARSC can work with other major organizations to promote preservation and access to audio materials worldwide (ARSC is the only CCAA member dedicated specifically to sound recordings).

(4) Recruit a development director and committee to help raise an endowment and put ARSC on a more secure financial footing. Virtually all professional organizations have an endowment. ARSC does not.

Finally, a big round of applause for the new ARSC Publisher, Ted Sheldon, who will work with Publications Chair David Seubert and Journal Editor Barry Ashpole; the new and much-needed Advertising Editor, “Uncle Dave” Lewis; and the new chair of the Chapters Committee, Peter Shambarger. Please join me in welcoming them to their new responsibilities, and give them a helping hand whenever you can.

*Tim Brooks, President*



## ARSC RETURNS TO CHAPEL HILL!

# ARSC CHAPEL HILL, NORTH CAROLINA MAY 13-18, 2014



The 48th annual Association for Recorded Sound Collection's Conference will be held in Chapel Hill, North Carolina and you know “nothing could be finer.” Home of world-renowned barbeque, music, nightlife and sports, the Chapel Hill/Raleigh/Durham area boasts a vast array of museums, performing arts venues and restaurants.

*A partial list of sites of interest to entice you:*  
Ackland Art Museum – UNC at Chapel Hill  
The ArtsCenter  
Carolina Basketball Museum  
Carolina Theater  
Cat's Cradle  
Durham Bulls Athletic Park  
Durham Performing Arts Center  
Motorco Music Hall  
Morehead Planetarium  
Museum of Life and Science  
Nasher Museum of Art – Duke University  
North Carolina Ballet  
North Carolina Botanical Garden  
North Carolina Opera  
North Carolina Symphony  
Playmakers Theater  
Southern Folklife Collection

Visitor information:  
<http://www.visitchapelhill.org/>  
The conference will be held at the Sheraton Chapel Hill Hotel:  
<http://www.sheratonchapelhill.com/>





## Copyright Updates

After a period of relative quiet, the prospects for copyright revision are gaining momentum in Washington, DC. There have been several important developments this year.

In February, the Library of Congress issued its long-awaited National Recording Preservation Plan, requested by Congress and 12 years in the making. Among other things it strongly recommended bringing pre-1972 recordings under federal law (which would create a public domain), action on orphan works, and updating preservation exceptions for libraries and archives (Section 108). These have all been recommended by the U.S. Copyright Office as well, and are advocated by ARSC.

In March, the Register of Copyright, Maria Pallante, testified before the House Intellectual Property Subcommittee that that time had come for a major overhaul of U.S. copyright law, which she dubbed “The Next Great Copyright Act.” Ms. Pallante, of course, signed off on the aforementioned Copyright Office recommendations and was quite open to our concerns when we met with her in 2011.

In April, Representative Bob Goodlatte (R-VA), chairman of the powerful House Judiciary Committee, to which the copyright subcommittee reports, and which must approve any copyright bills, issued a statement that he too was in favor of comprehensive reform. He plans to hold hearings on the subject over the coming months to work out a bill.

To add fuel to the fire, late in April a New York State appellate court ruled explicitly that federal copyright law, including its “safe harbor” provision for web sites like Facebook and YouTube, does NOT apply to pre-1972 sound recordings. It joined a chorus of recent judicial decisions that have called on Congress to settle this matter. Historically Congress has often acted to clean up the law when urged to do so by the judiciary.

The bottom line is that pressure is building on Congress to do something about the growing problems with current copyright law, and to do it soon. We have to be constantly vigilant to make sure the process is not hijacked by well-funded corporate lobbyists seeking “maximum copyright,” as has so often been the case in the past. However this time we potentially have some pretty powerful allies, including internet companies threatened by rulings such as that of the New York court, as well as the government’s own experts from the Library of Congress and the Copyright Office. We have been urged to make our concerns known when specific provisions come up for debate, and will do so.

The Copyright Committee may ask you to contact your

congressman, if you are willing, when a bill comes up for a vote. Please make sure the Executive Director has your current email on file so it will be possible to reach you. And of course you are free to contact your congressman or senators at any time on your own. Hearing from constituents, not just from lobbyists, can really make a difference.

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

## Latest “Echoes of History” Podcast: The Battle of The Bathroom Scale



Today, when the bathroom scale tips forward in that “higher” direction, we have a vast array of resources to call upon to help us fight back. There are weight-loss magazines, videos, TV shows and other products. But when did the public first enlist the media in the fight to stay slim? In this episode hear Wallace Rogerson and his “music method”--Dating to circa 1920, it is one of the first exercise phonograph records.

Click on the link below to listen to all episodes:

<http://www.arsc-audio.org/resources/echoes-of-history.html>

Written and hosted by Anthony Wellman, a longtime student of the history of recorded sound and member of ARSC, each episode of “Echoes of History” uses authentic, period recordings that help us witness times past like nothing else can.

## ARSC Newsletter Submission Deadlines

- No. 133, Fall 2013 – November 10, 2013 (advertising, November 1, 2013)
- No. 134, Spring 2014 – February 10, 2014 (advertising, February 1, 2014)
- No. 135, Summer 2013 – June 10, 2014 (advertising, June 1, 2014)

## New ARSC Members-Only Section

Access the new section from the homepage at

<http://www.arsc-audio.org>

under the Member Resources link. Here members can access:

### The 2012 Fall Membership Directory

This downloadable pdf is a valuable resource to the ARSC community, providing contact information for members, as well as occupation, works published, recording format expertise, and other areas of interest and research. An additional listing of members by region helps you connect with members in your state or country.

### 2012 ARSC Conference Recordings

The session recordings and slides are posted! Listen a first, second, or third time to the friendly folks from Rochester's Image Permanence Institute present cutting edge research on media preservation! Or listen again to recorded sound superstars like Patrick Feaster and Dietrich Schüller discussing their current projects.

...and for the first time, **selected 2012 ARSC Pre-conference Workshop Recordings** and slides are available! This year's "Copyright and Sound Recordings" pre-conference workshop was highly praised for its valuable content -- now freely available to members.

Current members can request a password by following the instructions on the Members-Only Login page: <http://www.arsc-audio.org/members-only.html>.

**To join ARSC, or renew your membership, you can now do so easily online at <http://www.arsc-audio.org/join.html>.**



Roberta Freund Schwartz, David Diehl, & Doug Pomeroy.  
Photo by Steve Ramm

## Announcing The ARSC Blog

The Blog of the Association for Recorded Sound Collections - [www.arsc-audio.org/blog](http://www.arsc-audio.org/blog) - has been created to showcase the short works of ARSC members on topics related to recorded sound. Original postings will be submitted to and curated by ARSC Committee Chairs, and we hope that the ARSC Blog will become a valuable communication tool aimed at increasing the sharing of our membership's rich expertise. The blog format also allows readers to leave comments on the works posted, and have new postings e-mailed to them if they wish. The Copyright Committee is kicking-off the launch of ARSC Blog with a multipart series by committee member Bruce Epperson beginning with, "A Circle and a "C": One Hundred Years of Recorded Music in American Copyright." So please create your login now at [www.arsc-audio.org/blog](http://www.arsc-audio.org/blog) and join the discussion!



By popular demand Vincent Pelote sits in with the New Vine Street Rumble who provided the evening's entertainment at the ARSC Banquet. Photo by Michael Devecka.



Louis Katzman paper by his grandson. Photo by Steve Ramm



## ARSC Conference Travel Grants Awarded

The ARSC Conference Travel Grants Committee is pleased to announce the recipients of grants to attend the 47<sup>th</sup> annual ARSC conference in Kansas City, Missouri. Awards went to Jolene Beiser, Archivist, Pacifica Radio Archives, North Hollywood, California; Henry Borchers, Broadcast Media Digitization Librarian, University of Maryland, College Park, Maryland; Eric Cartier, Digital Reformatting Specialist, University of Maryland, College Park, Maryland; and Derek Long, graduate student, University of North Carolina, Greensboro, North Carolina.

The grants are designed to encourage ARSC members to attend their first ARSC conference, reach out to college students and professionals in the early stages of their careers, promote mentoring and professional development opportunities, advance scholarly research and publication, and support ARSC members who desire to participate more actively in the association.

The committee sincerely thanks the Family of Morton J. and Lila Savada and other ARSC members who have generously contributed to the ARSC Conference Travel Grants fund.

*Louise Spear*

*Chair, ARSC Conference Travel Grants Committee*



Travel Grant recipients (L to R): Eric Cartier (Digital Reformatting Specialist, University of Maryland, College Park); Henry Borchers (Broadcast Media Librarian, University of Maryland, College Park); Jolene Beiser (Pacifica Radio Archives, North Hollywood, CA); and Derek Long (Library and Information Studies Student, University of North Carolina, Greensboro). Photo by Michael Devecka.

## ARSC Research Grants Awarded

The ARSC Research Grants Committee awarded funding to three individuals. Their studies include an exploration of the role of recordings in traditional music of Newfoundland, a bio-discography of a prominent free jazz musician, and archival research on the recording industry's role in the singer-songwriter movement. Below are the names of the awardees and their descriptions of their projects:

Evelyn Osborne, Ph.D. (Ethnomusicology) Memorial University of Newfoundland, May 2013. \$1000 for travel to New York University to study the recordings of the McNulty Family and their influence on Newfoundland traditional music.

The traditional music of Newfoundland and Labrador is often characterized as historically and culturally Irish. Yet it is recordings which have been the primary catalyst in this assumption. In the mid-20th century Irish-American vaudevillians, the McNulty Family, were regularly broadcast on Newfoundland radio for thirty years by J. M. Devine and the Big 6 clothing store. My research has revealed that Devine's stock list of McNulty recordings played a significant role in the development of an Irish-Newfoundland musical identity. In 2010 and 2011, I was able to examine the newly deposited McNulty Family Papers at the Archives of Irish America (AIA) at New York University. With the aid of ARSC, I look forward to returning to the AIA to study the recorded collection and further understand the relationship between the McNultys' recorded repertoire and the development of an Irish-Newfoundland musical aesthetic and identity.

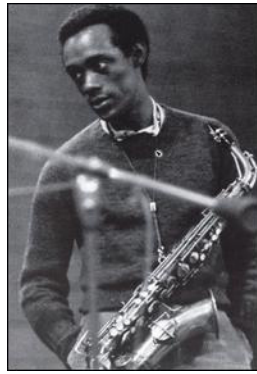
Parker Fishel, Master's student at the University of Texas School of Information. \$700 to support travel to Massachusetts and Connecticut to pursue his project "Georgia Griot: A Bio-Discography of Marion Brown."

Marion Brown was an alto-saxophonist who emerged in the mid-1960s as part of the larger creative ferment of "free jazz" in New York City. From beginnings as a sideman to John Coltrane and Archie Shepp, Brown quickly emerged as a leader in his own right, recording a series of important albums in the 1970s. Georgia Griot: A Bio-Discography of Marion Brown is the working title of a research project begun in 2009.

Grant funding from ARSC will allow me to investigate an under-documented period in the late 1970s and 1980s when Brown was participating in the local musical communities of Northampton, Massachusetts and Hartford, Connecticut. By traveling to these places and speaking with Brown's collaborators, friends, and colleagues, I'm hoping to uncover new bootleg recordings; follow up on leads

regarding small pressing releases made for local distribution; and clarify information pertaining to Sweet Earth Records, the label Brown founded and ran out of Northampton.

Christa Anne Bentley, Ph.D. candidate at the University of North Carolina, Chapel Hill. \$300 to support her travel to conduct research in the archives of A&M Records at UCLA, for a dissertation on the role of the recording industry in the singer-songwriter movement.



Between 1968 and 1974, a new musical style and aesthetic emerged in Los Angeles: the singer-songwriter movement, which produced songs with lyrical melodies and soft, acoustic accompaniments that offered audiences a glimpse into the personal experiences of the artists. My dissertation centers on women singer-songwriters from this time, analyzing the singer-songwriter movement within gendered discourse of the music industry and the broader cultural implications of second-wave feminism.

A&M Records, founded in Los Angeles in 1962, became the recording headquarters for singer-songwriters. UCLA houses A&M Records' archives, which include business papers, correspondence, and sound recordings valuable for understanding how the singer-songwriter movement crystallized as a style from the perspective of the music industry. I plan to research A&M's contribution to the emerging singer-songwriter movement and the role that recordings played in forming this style.

Finally, the committee bids farewell to Jon Samuels, who has resigned after many years on the Research Grants Committee. The committee—and all of ARSC—owe thanks to Jon for his dedicated service.

*Suzanne Flandreau*

*Chair, Grants Committee*

**Volunteers needed!** The ARSC Research Grants Committee is seeking a new member. If you are interested in current research on sound recordings, including discography, archival research, and oral history and fieldwork, and you are willing to spend a few weeks in the early spring reading and discussing proposals, please contact Suzanne Flandreau, Grants Committee chair, at [arscgrants@aol.com](mailto:arscgrants@aol.com).

## 2012 Research Grant Report

ARSC Research Grants for 2012 funded research by Dr. Megan Forsyth of the Memorial University of Newfoundland, who studied the role of recordings in the development of Canadian fiddle music. Below is an excerpt from Dr. Forsyth's report to ARSC at the completion of her research:

This research project investigates the role of recorded sound in the development of a distinct musical tradition on les Îles-de-la-Madeleine (the Magdalen Islands) of Québec, Canada. Drawing on ethnographic and archival research, the project examines how radio broadcasts and recordings shaped a distinct regional style of fiddle playing and promoted a repertoire of early Scottish Cape Breton fiddle music on the islands. Moreover, I seek to understand how sound recordings connect this relatively isolated, French-speaking Acadian community to larger musical networks and “imagined” global music communities, and how historic and contemporary live performances related to recorded performances.

In May and June, 2012, the ARSC research grant supported field research in les Îles-de-la-Madeleine. In addition to participant-observation and informal conversations with local musicians, I conducted ethnographic interviews with culture-bearers, local recording artists and engineers, and arts administrators. I also recorded and collected live and archived music. I am currently in the process of compiling the data collected and transcribing and translating the interviews. Preliminary analysis of the interviews suggests that the people I interviewed have a variety of (at times contradictory) perspectives on the origins of their instrumental traditions, contemporary local practices, and the scope of “outside” musical influence from the mainland. Nevertheless, the influence of sound recordings was a common thread in their experiences of music-making and collective cultural memory. Moreover, while some individuals and musical families maintain a deep connection to the early influences of Scottish Cape Breton sound recordings through their choices of style and repertoire, others articulate a markedly different musical narrative focused on localized and/or regional influences. My analysis of the interviews, field recordings, and contemporary commercial recordings, as well as comparative analysis of contemporary commercial recordings with archived recordings, is ongoing.

I am honoured to be a recipient of a 2012 ARSC grant. Thank you for your generous support.

*Megan Forsyth, Memorial University of Newfoundland*

## Monitoring Current Research Activity on the History of Recorded Sound

Research in Progress is an occasional feature of the ARSC Journal and is intended to advance the study and documentation of the history of recorded sound. This section of the publication can be a means of accessing and sharing information, and monitoring current research activity. It also serves as a “bulletin board” for authors, biographers, discographers and other researchers to post or access information.

Researchers are invited to submit summaries of their research or requests for information (between 500-1,000 words) to the Editor. Address all inquiries or submissions to:

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## A Request for Dialogue on the ARSC Journal Discographic Guidelines

Digitally born objects have not yet been addressed by the discographic guidelines suggested for submissions to the ARSC Journal (see <http://www.arsc-audio.org/pdf/DiscographicalGuidelines.pdf>). In order to open discussion on this topic, here are some suggestions that may be useful to build an expanded definition that includes born-digital objects:

The Current Standards: Matrix, Take, Label, Primary release, Playing Speed and Coupling do not apply to digital files.

Revised and Replacement Terms: To replace the physical descriptors above, I propose instead to use a file’s bit-depth, sampling rate, format (.mp3, .wav, etc.) and running time as object descriptors, along with any content descriptors included in the file’s meta-data.

Please RSVP to the Newsletter Editor with any comments or contributions.

*Mike Gray, ARSC Discography Committee*

## 2013 ARSC Awards for Excellence Finalists Announced

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2013 ARSC Awards for Excellence in Historical Recorded Sound Research. Winners will be announced prior to July 2013 and the awards will be presented at a ceremony in May 2014, during ARSC’s annual conference. Additional information about the organization, conference and the ARSC Awards for Excellence can be found at [www.arsc-audio.org](http://www.arsc-audio.org).

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. Two awards are presented annually in each category, for best history (H) and best discography (D), and several others are acknowledged with Certificates of Merit. Awards are presented to both the authors and publishers of winning publications.

Winners are chosen by a committee consisting of three elected judges representing specific fields of study, two elected members-at-large, the editor of the ARSC Journal and the President of ARSC. The members of the Awards Committee are:

Dan Morgenstern (Jazz Music Judge) Dennis Rooney (Classical Music Judge) William L. Schurk (Popular Music Judge) Mike Biel (Judge-At-Large) Richard Spottswood (Judge-at-Large) James Farrington (Book Review Editor, ARSC Journal) Tim Brooks (ARSC President) David Lewis (Awards Committee Co-Chair) Roberta Freund Schwartz (Awards Committee Co-Chair)

The following works, published in 2012, have been selected as finalists:

### Best Research in Recorded Rock Music

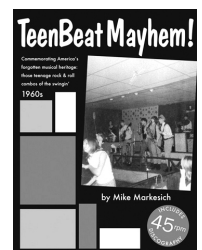
Marc Dolan, Bruce Springsteen and the Promise of Rock n Roll (W. W. Norton)

Michael Drewett, Sarah Hill and Kimi Karki, Peter Gabriel, from Genesis to Growing Up (Ashgate)

Andrew Jackson Grant, Still the Greatest: The Essential Songs of The Beatles’ Solo Careers (Scarecrow)

Mike Markesich, Teen Beat Mayhem! ([www.priceless.com](http://www.priceless.com))

Robert Rodriguez, Revolver: How the





Beatles Reimagined Rock n Roll (Backbeat Books)  
 Ken Scott and Bobby Owsinski, *Abbey Road to Ziggy Stardust: Off-the-record with The Beatles, Bowie, Elton and so much more* (Alfred Music Publishing)

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

Gregg Akkerman, *The Last Balladeer: the Johnny Hartman Story* (Scarecrow)

David Horn and John Shepherd, editors, *The Continuum Encyclopedia of Popular Music of the World Vol. 8: Genres: North America* (Continuum Press)

Carole King, *A Natural Woman: A Memoir* (Grand Central Publishing)

Hank Reineke, *Arlo Guthrie: The Warner/Reprise Years* (Scarecrow)

### **Best Historical Research in Blues/Gospel/Hip-Hop/R&B**

Buddy Guy and David Ritz, *When I Left Home: My Story* (Da Capo)

Matt Miller, *Bounce: Rap Music and Local Identity in New Orleans* (University of Massachusetts Press)

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

William R. Bryant, *The American Zonophone Discography, Volume I: Ten- and Twelve-Inch Popular Series (1904–1912)* (Mainspring Press)

Jack Mirtle, *The Capitol Records Childrens' Series: 1944 to 1956, The Complete Discography* (Jack Mirtle)

Jason Weiss, *Always in Trouble: An Oral History of ESP-Disc, the Most Outrageous Record Label in America* (Wesleyan University Press)

Sean Wiletz, *360 Sound: The Columbia Records Story* (Chronicle)

### **Best Historical Research in Recorded Folk, Ethnic, or Country Music**

Josh Graves, *Bluegrass Bluesman: A Memoir* (University of Illinois Press)

Agustin Gurza, *The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings* (Chicano Archives) (UCLA Chicano Studies Research Center Press)

Rich Kinsley, *Tall Dark Stranger: The Buck Owens & The Buckaroos Recordings 1969-1975* (Bear Family Records)

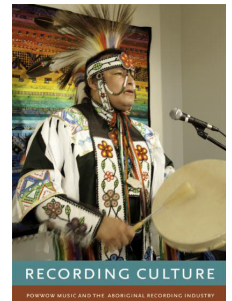
Charlie Louvin, *Satan is Real: The Ballad of the Louvin Brothers* (ItBooks)

Christopher Scales, *Recording Culture: Powwow Music and the Aboriginal Recording Industry on the Northern Plains* (Duke University Press)

Therese Smith, *Ancestral Imprints: Histories of Irish Traditional Music and Dance* (Cork University Press)

Jill Terry and Neil A. Wynn, eds, *Transatlantic Roots Music: Folk, Blues, and National Identities* (University Press of Mississippi)

Stephen Wade, *The Beautiful Music All Around Us: Field Recordings and the American Experience* (University of Illinois Press)



### **Best Historical Research in Recorded Jazz**

Derrick Bang, *Vince Guaraldi at the Piano* (McFarland)

Gary Carner, *Pepper Adams' Joy Road: An Annotated Discography* (Scarecrow)

Bob Gluck, *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band* (University of Chicago Press)

Thomas Hustad, *Born to Play: The Ruby Braff Discography and Directory of Performances* (Scarecrow)

Rob Palmer, *Mr. P.C.: The Life and Music of Paul Chambers* (Equinox Publishing)

Don Rayno, *Paul Whiteman: Pioneer in American Music, 1930-1967, vol. 2* (Scarecrow)

Catherine Tackley, *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (Oxford University Press)

Richard Vacca, *The Boston Jazz Chronicles: Faces, Places and Nightlife 1937-1962* (Troy Street Press)

Christopher Wilkinson, *Big Band Jazz in Black West Virginia* (University Press of Mississippi)

### **Best Historical Research in Classical Music**

Jonathan Brown, *Great Wagner Conductors: A Listener's Companion* (Parrot Press)

Roger Flury, *Giacomo Puccini: A Discography* (Scarecrow)

Stephen Hastings, *The Bjorling Sound: A Recorded Legacy* (University of Rochester Press)

D. Kern Holoman, *Charles Munch* (Oxford University Press)

John Hunt, *Frosch Critical discography of the Strauss Opera Die Frau Ohne Schatten* (John Hunt)

## Best Historical Research on General Recording Topics

Patrick Feaster, *Pictures of Sound: One Thousand Years of Educated Audio: 980-1980 (Dust-to-Digital)*

Mark Fonder, *Patrick Conway and his Famous Band (Meredith Music)*

Peter Martland, *Recording History: The British Record Industry, 1888-1931 (Scarecrow)*

Richard Osbourne, *Vinyl: A History of the Analogue Record (Ashgate)*

Jonathan Sterne, *MP3: The Meaning of a Format (Duke University Press)*

Timothy D. Taylor, Mark Katz, and Tony Grajeda, eds, *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio (Duke University Press)*

## Rewards from Awards

Our treasurer, Steve Ramm, set up an Amazon Associates account for ARSC so that when people click on the link from the ARSC Awards page to purchase a book through Amazon, we get a commission from that sale. If you are buying a book through Amazon that won an ARSC Award, why not use the link on the ARSC page to buy it? A small way you can help ARSC while you shop!

<http://www.arsc-audio.org/awards/awards.htm>

## GRAMMY Foundation Grants

With funding generously provided by The Recording Academy, the GRAMMY Foundation Grant Program awards grants each year to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas for future generations, and research projects related to the impact of music on the human condition.

Grant funds have been utilized to preserve private collections as well as materials at the Library of Congress, the Smithsonian and numerous colleges and universities. Research projects have studied the links between music and early childhood education, treatments for illnesses and injuries common to musicians, and the impact of music therapy on populations from infants to the elderly. More than \$6 million in grants has been awarded to more than 300 recipients.

The Michael Feinstein Great American Songbook Initiative, Carmel, IN, received a \$5,000 grant from the GRAMMY Foundation for a preservation assessment of its collections. Working with consultant George Blood, the Feinstein Initiative will determine necessary storage, rehousing, remediation, conservation, preservation, and digitization of its audiovisual collections that document the music of songbook legends such as Rudy Vallée, Meredith Willson and the Andrews Sisters.

To read more about the grant program and access the letter of inquiry form, click here: <http://www.grammy.org/grammy-foundation/grants>

Deadline for the 2014 cycle: October 1, 2013.

## ARSClist

### The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

### 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

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/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.

## New Report on Interstitial Errors at FADGI

The Audio-Visual Working Group of the Federal Agencies Digitization Guidelines Initiative (FADGI) announces the availability of a report on interstitial errors in digital audio files, defined as lost or altered samples that represent the loss of content and integrity. These errors--often very momentary--result from a failure in the chain of digital data, i.e., in the handoff from the analog-to-digital converter (ADC) to the digital audio workstation (DAW), and in the DAW's writing of the file to a storage medium.

The first interstitial document, titled Study Report, describes a 2012 field test carried out in three federal audio reformatting facilities, designed to identify occurrences of interstitial errors in the course of actual reformatting work. The second item, titled Appendixes, provides background information. Chris Lacinak of Audiovisual Preservation Solutions served as principal investigator and author.

[http://www.digitizationguidelines.gov/audio-visual/documents/Interstitial\\_Error\\_Report\\_2013-04-08.pdf](http://www.digitizationguidelines.gov/audio-visual/documents/Interstitial_Error_Report_2013-04-08.pdf)

At the FADGI Web site, these documents are offered from the same HTML page that lists the FADGI guideline pertaining to A-to-D performance and other related documents:

<http://www.digitizationguidelines.gov/guidelines/digitize-audioperf.html>

What next on interstitial errors? The report closes with a section on possible next steps (pages 18-21), which concludes with a call for community support and action. We welcome additional commentary, analysis, and tool-building support from recorded sound preservation specialists everywhere.

## Marr Sound Archive KMBC Collection

The sound recordings from the Arthur B. Church KMBC Radio Collection are now available for use by researchers, students, and the visiting public at the University of Missouri—Kansas City's Marr Sound Archives. The archive has cataloged nearly 3,000 sound recordings and digitally preserved over 445 hours of radio programming as part of an 18-month "Humanities Collections and References Resources" grant, under the sponsorship of the National Endowment for the Humanities. The cataloger was Special Projects Catalog Librarian, Sandy Rodriguez, with the assistance of students from the College of Arts and Sciences; the audio engineer was Andrew Hansbrough.

Arthur Church, Jr. donated the Arthur B. Church KMBC Radio Collection to UMKC in 1996. Focusing on radio pioneer Arthur B. Church's involvement with the Kansas City, Mo.-based KMBC radio



Kelly Martin & Shelving Robot, Marr Sound Archive. Photo by Steve Ramm.

station, the collection includes a timeline, business correspondence, ledgers and contracts, as well as the sound recordings (which date from the 1930s through the 1950s) and disc stampers, the metal plates used to press (or stamp) vinyl discs. Promotional material related to KMBC is included, as well as scripts to the programs Phenomenon and Life on the Red Horse Ranch. The collection includes items related to the Texas Rangers, including songbooks and record labels for numerous pressings produced by Church. Other items found in the collection include internal and external station newsletters, newspaper clippings, music scores and memorabilia.

The sound recordings include a wide range of Church's original programming which gained national prominence as a CBS-affiliated station. Among the highlights are a number of library transcription service discs from Arthur B. Church Productions featuring the catalogs of the Tune Chasers, Bonnie King, Harry Jenks, Rhythm Riders, Tex Owens, notable Western swing group turned Hollywood film musical sensation, The Texas Rangers, along with live performances and rehearsal recordings of the Kansas City Philharmonic. Additionally, the collection includes over twenty hours of The Brush Creek Follies, an immensely popular barn dance show which ran Saturday nights on KMBC for over twenty years, as well as rural programming (Night Time on the Trail, Happy Hollow, Life on Red Horse Ranch), and nationally-syndicated soap operas (Vic and Sade, Bachelor's Children).

Beyond entertainment, the collection includes many historically significant news and political items, including CBS' The World Today featuring John Charles Daly, Edward R. Murrow and William L. Shirer; news coverage of the war, including speeches by Adolf Hitler, Winston Churchill, Pope Pius XI, Franklin D. Roosevelt, Harry S. Truman, Dwight D. Eisenhower, General Douglas MacArthur, and Admiral Chester W. Nimitz; and Kansas City 1942 election coverage and political ads. Many radio

*continued on p.12*



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personalities began their careers at KMBC, including John Cameron Swayze, Ted Malone, Walter Cronkite and Caroline Ellis, and their early recordings can now be heard. A web site highlighting the contents of the Arthur B. Church KMBC Radio Collection can be found at <http://library.umkc.edu/spec-col/KMBC/index.html>.

The Marr Sound Archives was founded in 1986 and is home to over 340,000 sound recordings of jazz, blues, country and western, and popular music; historic voices and authors reading their own works; vintage radio programs; classical and opera. It comprises a wide range of historic formats including LPs, 78s, 45s, cylinders, transcription discs, instantaneous-cut discs and open-reel tapes. The Sound Archives maintains sound recordings for a number of archival collections shared with LaBudde Special Collections, and the available collections can be accessed at <http://library.umkc.edu/marr-collections>.

### **“Open Doors: New Ideas, New Technologies”**

#### **Registration for the joint IASA-BAAC 2013 conference is now open and available**

Our conference is hosted by the Vilnius University Faculty of Communication and directed with consummate skill by Juozas Markauskas. The conference takes place on the very beautiful and historic university campus in the heart of this great city, where hotels, shops, parks and restaurants are only steps away. The programme of this conference is particularly rich in papers from diverse viewpoints, and promises to spark fruitful discussion for archives around the world. The programme outline is available here.

<http://2013.iasa-web.org/programme>

A draft programme and conference timetable will be available shortly. This year's conference brings two great organizations together again for deep discussion, training and workshops, social events and sightseeing, making new connections, and rekindling old friendships. Join us for the conference in Vilnius and take advantage of this rare opportunity to focus on the future of sound and audiovisual archives, and to enjoy the beauty and history of the Baltic Region.

Register online soon at: <http://2013.iasa-web.org/registration>

*Bruce J. Gordon, IASA vice-president, conferences*

## **ARSC DC Chapter News**

The Washington Metropolitan Area Chapter of ARSC is pleased to announce a presentation by University of Maryland Sound Archivist and Ethnomusicologist Laura Schnitker and Digital Reformatting Specialist Eric Cartier on Monday evening, June 17 at 7 PM. Saving Campus Radio: Presenting and Preserving WAMU and WMUC presents the audio history of the two most important campus radio stations in the DC metro area: American University's WAMU and the University of Maryland's UMUC.

Free and open to the public, the presentation will be held at George Washington University, Phillips Hall, Room B-120 (Basement). Nearest Metro stop is Foggy Bottom-GWU on the Blue Line.

For more information contact Kip Lornell at ([kip@gandyornell.net](mailto:kip@gandyornell.net)) or (202)413-3298.

## **Free AV Workshop in New Orleans in August**

The UCLA Library, in collaboration with Tulane University Library, presents a free of charge two-day workshop that introduces attendees to identifying and processing audiovisual materials in archival collections. Workshop attendees will process an archival collection of moving images and recorded sound materials, learning how to analyze, evaluate, and define processing policies; assess the condition of AV materials; and properly store and house AV items for preservation.

The workshop will be Monday, August 12th and Tuesday, August 13th, 9am-5pm at Tulane University Library, Jones Hall, 6801 Freret Street, New Orleans, LA 70118. Siobhan Hagan, Audiovisual Preservation Specialist at UCLA Library will lead the two day workshop.

Limited to the first twelve registrants. To register, and for a more detailed schedule of the two days, visit [http://tulane.us2.qualtrics.com/SE/?SID=SV\\_733ivTybC5agkhD](http://tulane.us2.qualtrics.com/SE/?SID=SV_733ivTybC5agkhD)



# ARSC New York Chapter

## JUNE 2013 Meeting

7:00 PM, Thursday, 6/20/13

at the CUNY Sonic Arts Center

West 140th Street & Convent Avenue, New York

or enter at 138th Street off Convent Avenue

Shepard Hall (the Gothic building) – Recital Hall (Room 95,  
Basement level)

### “Born to be a Record Man”

**Donn Fileti talks with author John Broven about his involvement in the fascinating New York independent record scene of the 1950s and 1960s.**

Raised in West Orange, N.J., near the homes of Savoy Records and Essex record distributors in Newark, Donn Fileti dreamed of being a record man after becoming hooked on the rock ‘n’ roll sounds being played on local radio by disc jockeys such as Mr. Blues, Dr. Jive and Jocko Henderson. He became fascinated by the small independent record labels after his father picked up Cash Box and Billboard magazines in the mid-1950s.

His interest in the R&B vocal group sound/doowop was reinforced in 1959 by his visits to Slim Rose’s fabled Times Square Record Shop. Still in high school, Fileti contacted indie labels to persuade them to reissue doowop 45s in demand at Times Square and, with his friend Wayne Stierle, was responsible for the Shells’ “Baby Oh Baby” and the Edsels’ “Rama Lama Ding Dong” becoming national chart hits.

In 1963, Fileti launched his own label, Solitaire, out of Williamsburg, Virginia, with a one-off release by soul artist Roy Hines. Soon the budding young record man went into partnership with distributor Eddie Gries in the Relic Rack record shop in Hackensack, New Jersey. Then they launched Relic Records, which became a leading U.S. label specializing in vocal group harmony sounds. Fileti’s compilations and well-researched LP liner notes took reissue standards to new levels. Later in the 1960s, Fileti and Gries operated the Record Casino, a major record store in Pater-

son, N.J., with a large black clientele.

Relic Records caught the reissue wave, first with LPs then, later, CDs. The releases were mainly from the masters of those small indie labels that had so intrigued Fileti in the first place. Relic Record Productions was closed in 2000 at the peak of the CD reissue boom. Fileti has continued to distribute CD reissues and sell vinyl over eBay. He lives in Hackensack.



A former co-editor of Blues Unlimited (mid-1970s) and co-founder of Juke Blues magazine (1985), John Broven became a reissue consultant at Ace Records in England (1991-2006) producing/co-producing over 250 CD reissues.

He is author of the Pelican (U.S.) publications “Rhythm and Blues in New Orleans” (originally “Walking to New Orleans” [1974]) and “South to Louisiana: The Music of the Cajun Bayous” (1983). Through the years, Broven has contributed many music history articles to periodicals, and essays for numerous LP and CD releases.

His latest book “Record Makers and Breakers” (2009) was awarded the Certificate of Merit by ARSC in 2010. In that year, Broven gave the keynote address at the annual ARSC conference in New Orleans. A year later, his first book, “Walking to New Orleans,” was inducted into the Blues Hall of Fame as a Classic of Blues Literature. Plans are in hand for the Pelican publications to be upgraded as e-books, along with a new print edition of “Rhythm & Blues in New Orleans.” In March this year, Broven helped launch the Cosimo Code website documenting the 1960s and ’70s recordings emanating from the New Orleans studios of revered engineer Cosimo Matassa. Broven lives now on Long Island with his wife Shelley whose father, Clark Galehouse, founded Golden Crest Records.

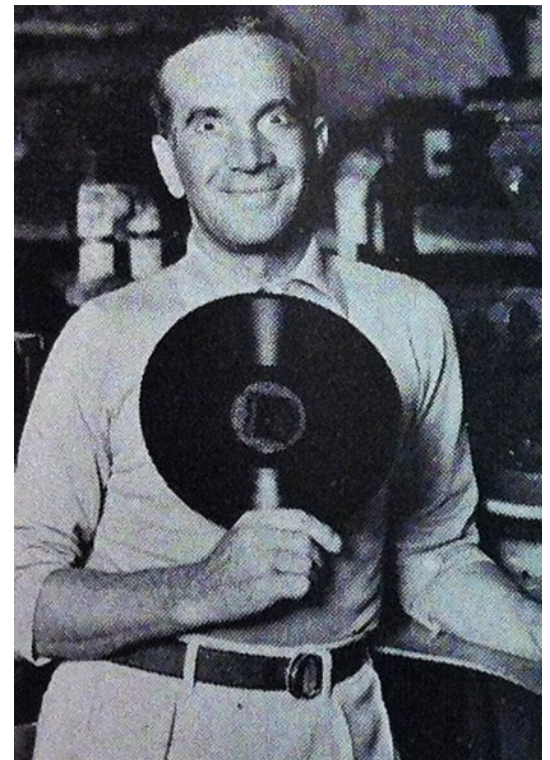
This is our final program before summer adjournment. We will resume on September 19, 2013, when Lawrence Schulman and John Meyer examine the Judy Garland legacy.

All ARSC NY Chapter meetings are free and open to the public. Voluntary contributions to help defray our expenses are welcome!

## ***New and Returning Members***

**Names and addresses of new  
ARSC members are not available  
in the on-line version of the  
newsletter.**





# ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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“Christopher Lynch (left) discusses record plans with Goddard Liberson, Vice President in charge of Columbia Masterworks (extreme right) while Joseph O’Mara, Lynch’s personal manager, and Ruth O’Neill of Columbia Concerts listen in.” From Columbia Disc Digest, January 1948.