

ARSC Newsletter

Association For Recorded Sound Collections

Number 139 • Fall/Winter 2015

ARSC 50th Anniversary Conference: Back Home Again in Indiana



Indiana University is eager to welcome ARSC back to Bloomington, Indiana—the site of ARSC's first annual conference in 1967. We have many exciting events planned for the 50th anniversary conference, and invite all members to join us for this special celebration. Our theme this year is "Recorded Sound in the 21st Century: Preserving, Collecting, Collaborating & Connecting," which invites presenters to address challenges as well as opportunities and innovations as we move forward in a digital era.

The Indiana Memorial Union will serve as our conference headquarters. Located in the heart of campus, the IMU is one of the largest student unions in the world. The landmark building, constructed of Indiana limestone, offers many dining options, a bowling alley, bookstore, technology center, meeting rooms, and many spacious lounges filled with antique furniture.

Attendees may reserve discounted rooms in the Biddle Hotel, located on the east side of IMU. Hotel rooms with one bed range in price from \$109 for a full bed, \$129 for a queen, and \$164 for a king. Prices for rooms with two beds range from \$154 for two full beds to \$164 for two queens. Rollaway beds may be added for an additional \$10 per night, and accessible rooms are also available upon request. Parking is free for registered guests, and campus buses and airport shuttles also stop in front of the building.

Conference attendees who choose to stay at the IMU will be within walking distance of all campus attractions including the world famous Jacobs School of Music, which has offered to host our opening reception in the Musical Arts Center.

You may also wish to visit our many repositories: the William & Gayle Cook Music Library; the Archives of Traditional Music and Hoagy Carmichael Room which includes a permanent exhibit; the Wells Library which is home to the Black Film Center/Archive and the Library's Moving Image Archive; the Archives of African American Music and Culture; the Kinsey Institute's library and exhibit gallery; and the Lilly Library—a repository for rare books, manuscripts,

Events

March 7-9th, 2016. Sustainable Audiovisual Collections through Collaboration, CCAA/ SEAPAVAA Joint Technical Symposium. Singapore

May 10-11, 2016 ARSC Pre-conference Workshop, Media Preservation Boot Camp. Bloomington, Indiana

May 11-14, 2016. 50TH ANNUAL ARSC CONFERENCE! Bloomington, Indiana

June 4-7, 2016. 140th International AES Convention. Paris, France

August 13, 2016. Antique Phonograph Society Annual Show and Sale. Buena Park, California

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President's Message

The clock continues to tick down towards ARSC's fiftieth annual conference here in Bloomington, where we're busily preparing a program of events befitting the occasion. But other things are afoot as well, and I'd like to use this space to draw your attention to a few of them.

First, ARSC once again has a Membership Committee! We had a committee by that name for the first thirty-odd years of our existence, but after some reorganizations in the late 1990s and early 2000s it had lain dormant for over a decade, which left a significant gap in our structure: we didn't have any group tasked officially with devising and implementing strategies for recruiting new members and retaining old ones. Efforts to fill that gap date back a few years. As a Member at Large between 2013 and 2015, Sandy Rodriguez spearheaded a temporary Membership Recruitment Task Force charged with building up a program to increase membership—among its other accomplishments, it was responsible for pulling together the many fine ARSC member testimonials on YouTube. In May, the Board of Directors accepted the Task Force's recommendation that we reinstate ARSC's Membership Committee on a permanent basis, and I'm pleased to report that Derek Long - a member of the Task Force - has stepped up to serve as the chair of the revived committee. We've got some excellent momentum going in this direction, and I look forward to seeing it continue.

During the months ahead, ARSC will have some prime opportunities for international involvement through our membership and participation in the Co-ordinating Council of Audiovisual Archives Associations (CCAAA). If you're not familiar with the CCAAA, it's a UNESCO-sponsored consortium of which ARSC is a member organization alongside AMIA, IASA, ICA, FIAF, FIAT/IFTA, SEAPAVAA, and FOCAL. Check it out online at <http://www.ccaaa.org/>. Our own Tim Brooks continues to serve as CCAAA President through the end of December.

One of the CCAAA's projects is the periodic organization of Joint Technical Symposia, which are major international gatherings of specialists in audiovisual preservation and access—global summits, you might say. The next Joint Technical Symposium, and the first one in six years, will be held in Singapore on March 7-9, 2016 on the theme "Sustainable Audiovisual Collections Through Collaboration" (<http://www.jts2016.org/>). I'll be there myself, and I hope to see ARSC's membership well represented among attendees.

Meanwhile, 2015 marks the tenth anniversary of another CCAAA initiative: the World Day for Audiovisual Heritage (WDAVH), which takes place every October 27th. That date has already come and gone this year, but in honor of the anniversary, CCAAA member organizations are arranging a year-long commemoration with regular monthly installments. Stay tuned to your preferred ARSC news channels for details about these as they approach.

The day itself was appropriately eventful. On October 27th, I joined the leaders of other CCAAA member institutions in signing a declaration on "Safeguarding Endangered Archives: A Shared Vision," stating among other things that the CCAAA "commits to making its 'Archives@Risk' initia-

ARSC Newsletter

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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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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.

tive (archivesatrisk.com) a core focus for its collaborative efforts.” Archives@Risk is devoted to connecting at-risk public and private archives with the resources needed to save them—a mission that should be near and dear to the heart of every ARSC member.

ARSC itself commemorated WDAVH this year with the launch of AMP!, our revamped Media and Publications online search tool, which you can now use to search ARSC Journal articles and conference recordings simultaneously.

In March 2014, David Giovannoni had submitted documents on behalf of ARSC and the First Sounds Initiative nominating “Humanity’s First Recordings of its Own Voice: The Phonautograms of Édouard-Léon Scott de Martinville (c.1853-1860)” for inscription in UNESCO’s Memory of the World Register, the best-known part of its program for safeguarding treasures of world documentary heritage. Our nomination was successful, and Scott’s phonautograms and manuscripts were added to the registry in October. On WDAVH, we celebrated their induction by jointly releasing a facsimile edition of Scott’s rare 1878 book, *Le problème de la parole s’écrivant elle-même* [The Problem of Self-Writing Speech] (<http://www.firstsounds.org/press/20151027/>).

WDAVH provides a great opportunity for us all to celebrate and draw attention to recorded sound collections—the stuff that binds us all together in ARSC—as members of a worldwide community of devotees. If you found a way to commemorate “our” holiday this year, good for you! If you didn’t, why not consider doing something special on Thursday, October 27, 2016?

Patrick Feaster, ARSC President



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and special collections including the Jerry Slocum Collection of mechanical puzzles. The campus is also home to two museums—the IU Art Museum adjacent to IMU, and the Mathers Museum of World Cultures on the western edge of campus. A Friday evening film screening is planned at the beautifully renovated IU Cinema, a state-of-the-art THX certified facility decorated with the Thomas Hart Benton Indiana Murals, painted for an exhibition at the 1933 Chicago World’s Fair.

The IU Bloomington campus may be unique in regards to the very close proximity between town and gown, which means attendees will also be able to walk over to restaurant row on Fourth Street and to Kirkwood Avenue, which leads to the downtown entertainment district. Here you will find many ethnic restaurants as well as those specializing in American cuisine, plus nightclubs, brewpubs, record stores, art galleries, boutiques, and the WonderLab Museum, a popular place for school-age children. On the outskirts of town there are parks and lakes offering many opportunities for hiking, swimming, camping and kayaking, which may tempt attendees to bring their families and vacation before or after the conference. In addition, the Bill Monroe Music Park and Museum is located about 30 minutes from town in the famous hills of Brown County.

The Education & Training and Technical Committees are planning a joint two-day “Media Preservation Bootcamp,” beginning on Tuesday May 10, 2016. This hands-on pre-conference workshop will be held at IU’s Leed-certified Innovation Center, which houses the new facility for IU’s Media Digitization and Preservation Initiative (MDPI). The workshop will utilize faculty and staff from IU as well as Memnon Archiving Services—IU’s partner in the preservation initiative with responsibilities for implementing industrial-scale digitization processes.

Conference attendees will have an opportunity to tour the MDPI facility on Thursday evening during a reception held in the neighboring Cyber Infrastructure Building. One of the highlights will certainly be a demonstration of Memnon’s two-arm disc-washing machine!

The conference website was recently updated with travel information, and we urge you to study this page carefully. If traveling by air, you’ll wish to fly into the Indianapolis International Airport (IND), which is 50 miles from Bloomington. Do not try to book a flight to “Bloomington,” which will likely take you to an airport in another state. Please also study the ground transpor-

tation options and, if choosing a shuttle, make sure to match the schedules with your flight itinerary.

Unless you plan to rent a car, we recommend that you avoid arriving in the late evening since the last shuttles leave the airport at 10:40 p.m. When returning to the airport, keep in mind that the earliest shuttle from IMU arrives at IND at 6:10am.

As always, you are encouraged to follow the ARSClist or the ARSC Facebook page, or visit the conference website for the latest news.

Brenda Nelson-Strauss, Conference Manager



L-R: Harry Welliver of the University of Michigan, Catherine Kilcoyne of the Cincinnati Public Library, and graduate student Paul T. Jackson, ARSC's first executive director (then called "corresponding secretary"), examining an early recording exhibit at the Henry Ford Museum during the first exploratory meeting which led to the founding of ARSC, July 1965.

Two-Day Media Preservation Boot Camp At 2016 ARSC Conference

ARSC's Education & Training Committee and Technical Committee are joining forces for ARSC's 50th anniversary to offer "Media Preservation Boot Camp," a two-day pre-conference workshop on May 10th and 11th, 2016 at Indiana University's Media Digitization and Preservation Initiative facilities in Bloomington.

The pre-conference workshop will offer multiple tutorial sessions on technical and administrative subjects. Learn media preservation basics with workshops on a variety of topics including:

- Planning, equipping, and maintaining preservation studios
- Basics of tape, disk and video digitization, including setup, alignment, & operation of playback machines
- Metadata for media preservation
- Identification of legacy formats, degradation, and modes of failure
- Managing media digitization workflows
- Digital repositories and public access
- Copyright and other legal issues
- Quality control and quality assurance
- Disaster planning and recovery

Participants can enroll in multiple workshops over the course of two days. Choose from among all available workshop topics to address your needs and interests. This workshop is sure to fill up quickly and enrollment is limited to ensure small class sizes, so keep an eye out for more details to come in the near future.

Karen Fishman & Aaron Bittel,

Education And Training Committee

ARSC “AMPs” Up Access to Journal Articles and Conference Sound Recordings

ARSC is pleased to announce the online availability of AMP!, ARSC’s Media & Publications database. Formerly the ARSC Journal Index, the AMP! database now includes over 2000 articles, reviews, and columns published in the ARSC Journal since 1967, as well as over 700 sound recordings and slide shows of ARSC Conference presentations since 1994!

The database allows one to search ARSC media and publication by Keyword, Author, Title, Volume, and Year. ARSC Journal articles from 1967 to 1995 and ARSC Conference sound recordings and slide shows from 1994 to 2010 are available to the public. The most recent ARSC Journal articles, 1996 to 2015, and ARSC Conference sound recordings and slide shows, 2011 to 2015, are available only to ARSC members.

Thanks to the following for their work on this project: University of California at Santa Barbara for hosting the database and providing technical support; Jim Farrington, David Giovannoni, Marsha Maguire, and David Seubert for developing the original ARSC Journal Index; George Blood Audio & Video for providing audio digitization and preservation services; and the Online Media Committee for rebranding and promoting the database.

In celebration of ARSC’s 50th annual conference in Bloomington, Indiana this May, ARSC will add more media and publications to AMP! in the coming months, including ARSC Conference sound recordings from 1979 to 1994, ARSC Conference Programs, and ARSC Bulletins, which are the annual compilations of committee reports and board meeting minutes. Please contact ARSC Executive Director Nathan Georgitis if you are in possession of ARSC Bulletins #31 (1996), #32 (1997), and #36 (2001), which are missing from the ARSC Archives, or if you would like to contribute to this project by indexing future ARSC Journals.

Bloomington Presentation Proposals Due January 3rd

ARSCs invites proposals for presentations at its annual conference, to be held May 11-14, 2016, on the campus of Indiana University in Bloomington, Indiana. We welcome papers on the preservation and study of sound recordings in all genres of music and speech, in all formats, and from all periods. Possible topics may include, but are not limited to:

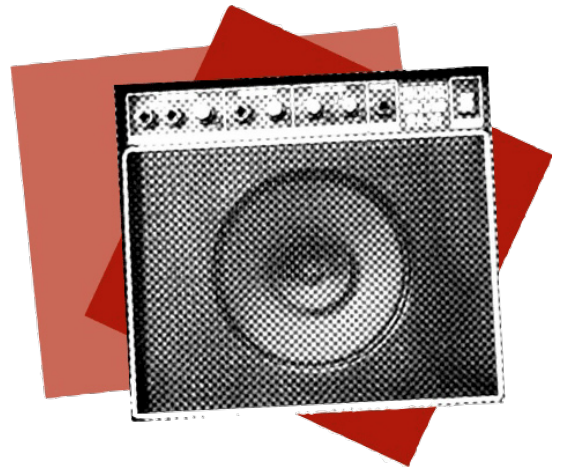
- Collaborative research, preservation/access projects, and community archiving projects
- Indiana-based or regional musicians, record labels, studios, scholars, and personalities
- Recorded sound in digital humanities, soundscapes, sound art, and sound studies
- Audio preservation workflows and collections management techniques
- Collecting and curatorial challenges from born digital media to mixtapes and beyond

We seek papers and panels that are informative, display a passion for their subjects, and include compelling audiovisual content. Share your special interests with our engaged community of collectors, historians, musicians, preservationists, archivists, and audio engineers. The deadline for presentation proposals is January 3, 2016. Receipt will be acknowledged by email. Presenters will be notified of acceptance approximately one month thereafter.

You may submit your proposal using this form: <http://tinyurl.com/arsc2016>

For more information, visit: <http://www.arsc-audio.org/conference.html>

Questions about the Call for Presentations should be directed to Will Chase, ARSC Program Chair, at arsc2016conference@gmail.com



Coming Soon: A History of ARSC

The Spring 2016 issue of the ARSC Journal will contain a timeline covering the first 50 years of ARSC history, timed to coincide with the 50th Anniversary Conference in Bloomington. Whether you've been a member for most of those 50 years, or have just joined, there are sure to be surprises about the association and how it grew. For instance:

- Who "founded" ARSC, and why?
- How was ARSC formed and how was it able to succeed when similar organizations which were proposed or launched in the 1960s did not survive?
- What were some of the names proposed for ARSC, before "Association for Recorded Sound Collections" was chosen?
- What role did private collectors play in the early years of ARSC, and when was the first private collector elected president?
- What famous New York Times columnist, embarrassed that the ARSC Journal had revealed the existence of a secret recording system in the White House long before the mainstream press learned about it during the Watergate scandal, dismissed the Journal as "one of the world's most obscure professional journals"?
- What series of research articles appeared in the Journal in 20 installments, over a period of 30 years, and is planned to eventually appear in book form?
- What ARSC tradition was introduced to the sound of (real) crashing thunder and flashes of lightning?
- How much did ARSC's massive Rigler-Deutsch Record Index cost, and who provided the funding? Where can it be accessed today?
- Which treasurer reported that ARSC had a cash balance of \$766.98, and commented "we are undernourished"?
- Which conference was promoted in a local newspaper with a story bearing the headline, "True Record Freaks Converge"?
- What caused ARSC conference attendance to double in the 2000s? Which conference holds the all-time record for attendance, and how many attended?
- Which ARSC conference made international news,



Audience at the founding meeting of ARSC at Audio Archives, Syracuse University, February 1966. L-R (1st row) Archie Green, Richard Allen, [?] Hazen, Violette Jackson. (2nd row) Henry Hirsch, Don Leavitt, John Brown, Robert Vincent. (rear) Warren Boes.

and why?

- How much money has been awarded in ARSC Research Grants (through 2015)?
- How many books or other publications have received the ARSC Award for Excellence (through 2015)?
- Who was the first recipient of the ARSC Lifetime Achievement Award, and why was he unable to appear to accept it?

Tim Brooks

2015 ARSC Awards

The Association for Recorded Sound Collections is pleased to announce the winners of the 2015 ARSC Awards for Excellence in Historical Recorded Sound Research.

Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works.

Two awards may be presented annually in each category -- one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2015 Awards for Excellence honor works published in 2014. Additionally, a Lifetime Achievement Award and an Award for Distinguished Service to Historical Recordings are also presented annually.

For the 2015 winners, go to:

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

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

Nominations For The 2016 ARSC Awards For Excellence

You are invited to propose candidates for the 2016 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is December 31, 2015.

Eligible publications include any original work -- book, monograph, article, liner notes, conference proceedings, or electronically-published materials first published during 2015. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology.

The Awards Committee especially welcomes information concerning eligible journal articles, as well as foreign and small-press publications that might otherwise be overlooked.

For more information about the Awards for Excellence:

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

Nominations For The 2016 ARSC Lifetime Achievement & Distinguished Service Awards

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life's work in research and publication.

The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.

Publishers, collectors, and others are encouraged to suggest candidates at any time. For more information about the Lifetime Achievement and Distinguished Service awards:

<http://www.arsc-audio.org/awards/lifetime-distinguished.html>

Submissions

Nominations for the ARSC Awards for Excellence must include the name of each nominee, together with the names of co-authors, the publication title, and the publisher's name and address. Please submit nominations to one of the co-chairs of the Awards Committee:

Roberta Freund Schwartz
rfschwar@ku.edu

David Lewis
dlewis@gmail.com

Additional information about ARSC, including a list of past ARSC Award Winners, may be found at:

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

ARSC Newsletter Submission Deadlines

No. 140, Spring 2016 – February 10, 2016

No. 141, Summer 2015 – June 10, 2016

No. 142, Fall/Winter 2016 – November 10, 2016

ARSC New York Chapter News

Following a short summer recess, the New York chapter of ARSC opened its fall term in September, when Jon M. Samuels and Joseph Patrych offered a tribute to pianist Earl Wild on the centennial of his birth. It was a fully-packed presentation with audio and video segments, including some glimpses of Wild playing in recital. The program originated at CCNY in Upper Manhattan, the New York ARSC Chapter's usual meeting place.

In October, however, the meeting was held downtown, at the New School's Institute for Jazz Research, a joint meeting with the New York Section of AES (Audio Engineering Society) presented Seth Winner and Vincent Pelote talking and playing excerpts of the 1938 Benny Goodman Carnegie Hall Concert, in a new digital restoration undertaken by Seth from original acetate lacquer master discs in Seth's possession. The evening, which drew a capacity audience, was an expansion of what Messrs. Winner and Pelote had presented at the ARSC annual conference in Pittsburgh.

After skipping November, the meetings return to Room 95, Shepard Hall, CCNY. Robert Auld, who coordinated the October joint presentation with AES, will discuss "Recording the Big Bands". Auld, who plays the trumpet, has enjoyed a lifelong fascination with Big Bands and has made a special study of how they were recorded from the twenties through the fifties. Just the right note (so to speak) for the holidays.

2016 meetings commence with a photo show of WNYC, New York's onetime municipally owned radio broadcaster. Marcos Sueiro Bal has organized a very special audio-visual presentation. In April, Joe Patrych, Jon Samuels and sundry others will offer a panel discussion "Tales from the Vaults" exploring mishaps, mysteries and calamities encountered during recording projects. On May 19, prior to the National Conference in Bloomington, IN, Matthew Barton will offer a program surveying Stinson Records. On June 16, Mike Biel will discuss the Art of the Record Cover.

All of ARSC's New York Chapter meetings are free and open to the public. We encourage financial support from our members, which several individuals have been generous in providing.

Dennis D. Rooney

ARSCNY Steering Committee

ARSC NY Videos

ARSC is very pleased to present the first in our next series of video recordings created by the ARSC NY Chapter. We begin with "The Columbia Recordings of Fritz Reiner and the Pittsburgh Symphony Orchestra, 1940-1947, presented by Dennis Rooney, recorded at CUNY on April 16, 2015.

https://www.youtube.com/watch?v=hmNEHgop_8c&feature=youtu.be

The easiest way to watch ARSC videos is on the ARSC YouTube Channel:

<https://www.youtube.com/user/arscaudio>

We wish to thank ARSC New York Chapter co-chairs, Dennis Rooney and Seth Winner for their commitment to continue offering rich, scholarly content at their monthly meetings at the Sonic Arts Center, CUNY.

We look forward to the 2015/2016 season which has begun this month. Special thanks to Andrew Hansbrough for creating ARSC's new Intro and Outro screens and adding them to the videos.

ARSC YouTube Channel

The ARSC Online Media Committee (OMC) is pleased to announce: ARSC members may now propose video projects to include on the ARSC YouTube Channel! If you've got a video project in my mind that aligns with the education, preservation, and access mission of ARSC, we'd love to include it on our YouTube channel.

As part of our effort to promote ARSC and share the expertise of our community, we've developed Video Production Guidelines which will help guide you through the process, including: how to initiate a video project, the project approval process, gaining permission from video subjects, copyright considerations, video quality recommendations, technical standards, ARSC branding and credit screen standards, the publishing process, and promotion and outreach of videos. All the requisite forms have been developed to make the process as smooth as possible, but if you've got any questions, please don't hesitate to contact the OMC. We are very excited about this new development and hope that you'll consider proposing a project!

Ready to propose a project? Just fill out this video project proposal form to get started:

http://www.arsc-audio.org/committees/video_proposal_form.html

ARSC Conference Travel Grants

Application Deadline: December 18, 2015

The Association for Recorded Sound Collections is now accepting applications for ARSC Conference Travel Grants to be awarded in 2016. 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.

Grant recipients are awarded:

- complimentary registration for the entire ARSC Annual Conference
- gratis registration for the Pre-Conference Workshop, and
- reimbursement up to US\$750 to defray the expenses of transportation and lodging

At the time of application, the applicant must be a member of ARSC in good standing, planning to attend his or her first ARSC conference. The applicant must also be one of the following:

- a college or university student aspiring to work with sound recordings
- a recent graduate seeking a professional position involving sound recordings
- a professional within the first five years of his or her career, who has demonstrated a dedication to sound recordings
- a researcher or discographer showing compelling prospects for the publication or dissemination of his or her scholarly work.

Applicants who demonstrate an interest in serving on an ARSC committee, publishing their work in the ARSC Journal, or presenting at an ARSC conference will be given particular consideration. Preference will be given to applicants who plan to attend the entire conference, beginning with the pre-conference workshop.

Each applicant must submit:

- a letter of application describing the applicant's back-

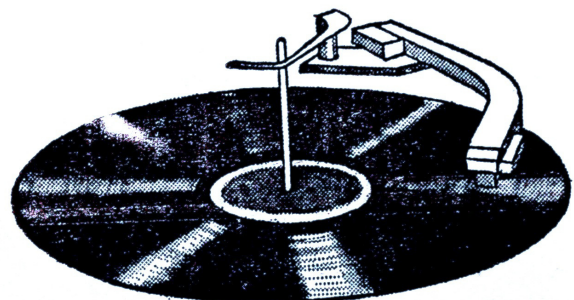
ground and current

- activities, clearly indicating why the applicant merits consideration for an
- ARSC Conference Travel Grant
- a proposed budget for travel costs
- itemization of any non-ARSC funds that the applicant may receive toward
- ARSC conference attendance, such as institutional support, etc.
- a brief resume or curriculum vitae, and
- two letters of support, each submitted directly by the writer.

All applications and supporting materials must be received by December 18, 2015. Send them by e-mail or mail to:

Louise Spear, ARSC Conference Travel Grants Committee
AMDA College and Conservatory of the Performing Arts
6305 Yucca Street
Los Angeles, CA 90028
LSpear@amda.edu

Applicants will be notified about the award decisions by January 18, 2016.



ARSC Preservation Of Classical Music Historical Recordings Grants

Deadline for receipt of applications: December 15, 2015

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded 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. (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

The ARSC Program for the Preservation of Classical Music Historical Recordings will consider funding:

Projects involving preservation, in any valid and reasonable fashion, 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, copying recordings from endangered or unstable media, etc.

- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world (Non-U.S. applicants are encouraged to apply).

The program is administered by an ARSC Grants Committee including the chair, a member of the ARSC Technical Committee, and an expert on classical music.

Grant amounts generally range from \$2,000 to \$10,000. Grant projects should be completed within 24 months. Written notification of decisions on projects will be made approximately three months after the submission deadline. Applications may be sent as an e-mail attachment to arscgrants@aol.com. Applications should be Word documents in Normal formatting, 12-point font, with accompanying letters and other materials scanned into PDF files.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/committees/preservationgrants.html>. Grant applications must be received by December 15, 2015.

Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at arscgrants@aol.com

ASSOCIATION FOR RECORDED SOUND COLLECTIONS
SECOND ANNUAL CONFERENCE UCLA Nov. 21-23, 1968
Attendance List

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

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist [your name]" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

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.

ARSC Research Grants

Deadline for receipt of applications: February 29, 2016

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.)

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

ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job.

Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award.

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

Research Grant Applications shall include:

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

Applications should be sent to:

Suzanne Flandreau

ARSC Grants Committee Chair

621 N. Fifth Street

Niles, MI 49120 U.S.A.

(Four paper copies and one electronic copy in Microsoft Word.) or arscgrants@aol.com (as e-mail attachment.)

Applications must be received by February 29, 2016.

The current Research Grant guidelines can be viewed at: <http://www.arsc-audio.org/committees/researchgrants.html>

Questions about the Research Grants Program should be directed to Suzanne Flandreau at arscgrants@aol.com

Pittsburgh Presentations Online for Members

ARSC is pleased to announce that sound recordings of presentations at ARSC's 49th Annual Conference in Pittsburgh, PA in May 2015 are now available online to ARSC members:

http://www.arsc-audio.org/members_only/conference/audio2015/index.html

ARSC recognizes the research value of these recordings and takes pride in making them available to members. Please see a list of this year's conference sessions and presenters below. Abstracts of conference sessions are here:

http://www.arsc-audio.org/conference/2015/pdf/20150413_session_abstracts_final.pdf

If you are a member and require login credentials please contact me to request a password. If you presented at the conference and would like to make your presentation slides available please send them to Patrick Feaster (pfeaster@gmail.com).

Please note that ARSC recordings are protected by copyright. Copies are made available here with the presenters' permission solely for personal and educational non-profit, non-commercial use. No part may be sold, loaned, distributed, broadcast, or published without the written permission of the presenter.

Special thanks to all of this year's fantastic presenters for sharing their work! And thanks to ARSC President Patrick Feaster and ARSC Web Editor Kim Peach for editing and posting the recordings online.

Research Grant Report: Studying Origins of Configurable Music Practices in the United States

My research focuses on the ways in which performers imitate and simulate pre-recorded sounds in live performances, creating art forms in their own right. Examples include air guitar competitions, karaoke, lip-syncing battles, and various forms of pantomime. I am interested in historical examples that serve as precedents for contemporary practices.

The grant from ARSC provided me with the opportunity to travel to the Center for Popular Music at Middle Tennessee State University, where I analyzed a diverse collection of materials related to musical pantomime, musical comedy, vaudeville, ventriloquism, impersonation, magic shows, and other types of performance. This research will contribute to an article-length history of contemporary practices, and it will also provide historical background for my ethnographic dissertation on communities that reconfigure popular music in these ways.

Air guitar competitions, lip-syncing, and karaoke involve performers who interpret, remix, and represent popular music in their own way, and the precursors include historical performance genres that work at the intersection of image and sound, exploring and fostering ambiguities between the two. The Center was invaluable in this regard. For example, a wealth of materials on ventriloquism and puppeteering demonstrated how audiences' delighted in the way that the voice could be used to inhabit inanimate bodies on stage.

Conversations with employees were equally helpful. During one particularly generative brainstorming session with employees John Fabke and Martin Fisher, we began to consider some of the musicians who blurred distinctions between their voices and instruments, which led me to explore recordings of artists such as Pete Drake, Lonnie Glosson, and Peter Frampton. Pete Drake, in particular, developed a technique for amplifying his steel guitar through his own mouth, allowing him to form words out of guitar sounds (setting the stage for the "talk box" that Frampton popularized).

As I listened to these recordings, I compared them to the Center's pedagogical publications on resonators and Hawaiian guitars. By examining these publications throughout the early 20th century, I discovered that the Hawaiian guitar was typically advertised as a vocal-like instrument, with the unique capacity to simulate the human voice—an idea that Drake's recordings brought to fruition through



technological innovation.

Exploring the Center's music pedagogy collections generated useful insights on how people conceived and still conceive of the proper relationship between the body and sounds in performance. Among these, the Star Licks cassette tapes, a series of guitar lessons produced by Star Licks Productions in the early 1980s, provide an important link between written guitar pedagogy books from the 19th and 20th centuries and the rising popularity of instructional videos in the 1980s. Offering instructions on how to play like Jimi Hendrix, the Scorpions, or Albert Lee, the Star Licks cassettes demonstrate the way that auditory pedagogy might influence how popular music consumers listen to popular music.

For example, in the Star Licks tapes, the instructors encourage aspiring guitarists to listen to guitar solos and imagine the attendant gestures required to play them. The emphasis on visualizing gestures needed to produce recorded sounds clearly relates to air guitar competitions, which emerged during this same time period and encouraged music fans to mime gestures in the style of their favorite musicians.

Interpreting sounds through gestures and pantomime has also been a facet of performance throughout the 19th and 20th centuries. The Center's collection of promotional materials on musical pantomime reveal certain ideas about how bodily gestures were used to animate music. On the other hand, the Center's collection of photoplay orchestrations reveal how live orchestras could be used to enhance and interpret silent films, adding a certain emotional component in order to influence how audiences would perceive the film.

I compared these early examples to later examples, in which people employed different approaches to real-time and pre-recorded performance elements. For example, the Center's archives of musical performances on The Ed Sullivan Show and American Bandstand presented competing ideas of "liveness," since the former emphasized live performance of musical sounds and the latter featured "live" performances of lip-syncing to pre-recorded sounds.

Because my research topic is both prevalent and somewhat elusive, historicizing these contemporary remix sensibilities involves aggregating many diverse performance genres, in order to understand how these sensibilities emerged and changed over time. The Center for Popular Music was invaluable in this regard, since it offered an extremely varied collection of archival material. The people at the Center were especially helpful in generating new directions and considerations for my research. I would like to thank them: Gregory Reish, Rachel Morris, Martin Fisher, Lindsay Million, Dicky Dixon, Yvonne Elliott, John Fabke, and Lucinda and Dale Cockrell.

Finally, I would like to thank ARSC for providing with this research opportunity, which will be extremely useful to many projects going forward. Please accept my sincere gratitude.

Byrd McDaniel



Finch & Rayburn, WNEW New York



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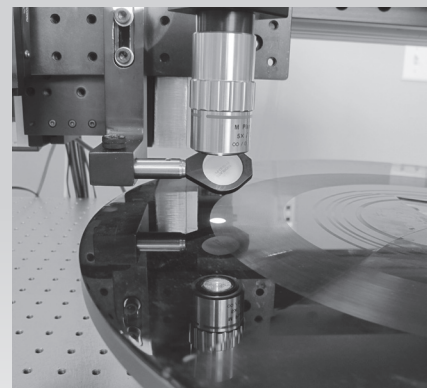
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IRENE uses digital imaging to safely retrieve sound from rare recordings on grooved media without the risks of stylus contact.

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ARSC SUSTAINING MEMBERS

According to the ARSC Bylaws any “Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid.” A current Sustaining Member is one who has contributed at least \$45.00 or more above the cost of the Annual Dues. The Bylaws also state these members are to be recognized in the final ARSC Newsletter of the year. So at this time ARSC would like to recognize the following who qualify as Sustaining Members:

Eduardo Anderson Duffles Andrade	Edwin G. Goldstein, MD	Nick Patterson
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Samuel Brylawski & Gail Sonnemann	Sheldon Hoffman	Sandy Rodriguez
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The following are members who have contributed at least \$200 in dues to ARSC for 2015 qualifying them as Donor Members:

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ARSC BENEFACTOR MEMBERS

The following are members who have contributed at least \$1000 in dues to ARSC for 2015 qualifying them as Benefactor Members:

Thomas Liebert

Chris Strachwitz

We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities to support the preservation and study of sound recordings.

ARSC has created a donation page on its website to allow members and others to honor a friend or family member by donating to ARSC in his or her name or memory. In future years these honorary and memorial gifts also will be acknowledged in the final ARSC Newsletter of the year.

Nathan Georgitis

Executive Director, ARSC

Membership Directory

The ARSC Membership Directory for 2015 is now available to ARSC members in the members-only section of the ARSC website: http://www.arsc-audio.org/members_only/index.html.

The directory lists the collecting areas, research interests, publications, and contact information for the 882 individual and institutional members of ARSC as of September 1, 2015. It also includes a geographic index so you can find ARSC members in your area. Please contact me by email (execdir@arsc-audio.org) to request credentials for the members-only section of the website: [arsc-audio.org/members-only.html](http://www.arsc-audio.org/members-only.html). You may correct or update your directory entry by downloading and returning the form at the following address: http://www.arsc-audio.org/members_only/pdf/ARSC_membership_directory_questionnaire.pdf.

ARSC's strength lies in the diversity of its members' skills, knowledge, and experiences. I hope this directory proves useful to members as they establish contacts, collect recordings, pursue research, and develop friendships. The next ARSC Membership Directory will be published in Summer 2016 and will be preceded by a call for updates.

Comments on the form and content of the ARSC Membership Directory are welcome.

Cornell Natural Sound Archive Online

All analog recordings in the collection of the Macaulay Library archive at the Cornell Lab of Ornithology have now been digitized and can be heard online. About 9,000 species are represented, and while the emphasis is on birds, the collection also includes the sounds of whales, elephants, frogs, primates and other animals. There are 150,000 digital audio recordings (over seven and a half thousand hours) now available, the oldest of which is from 1929.

<http://www.MacaulayLibrary.org>



Public Broadcasting “Reading Room”


Public media fans, rejoice! The American Archive of Public Broadcasting recently made over 7,000 items from their database available for streaming in an online Reading Room. The Reading Room includes audio and video from more than 120 public media stations and archives, with broadcasts dating from the 1940s to the present day.

<http://americanarchive.org/>

UC Santa Barbara Cylinder Project Relaunch

Ten years after its initial launch in the fall of 2005, the University of California, Santa Barbara Cylinder Preservation and Digitization Project has been relaunched as the UCSB Cylinder Audio Archive. The new site features additional content, enhanced compatibility with mobile devices, a more user-friendly interface, and the capability for users to “adopt” cylinders with a credit card payment.

<http://cylinders.library.ucsb.edu/>



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World Radio Day 2016

February 13, 2016 is a date proclaimed by UNESCO to celebrate radio broadcast, improve international cooperation among radio broadcasters and encourage decision-makers to create and provide access to information through radio, including community radios.

It's an occasion to draw attention to the unique value of radio, which remains the medium to reach the widest audience and is currently taking up new technological forms and devices.

UNESCO encourages all countries to celebrate this Day by undertaking activities with diverse partners, such as national, regional and international broadcasting associations and organizations, non-governmental organizations, media organizations, outlets as well as the public at large.

<http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-days/world-radio-day/>

New and Returning Members

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

Spirituals Discography Online

The Spirituals Database provides searchable information about Negro Spirituals set for the solo voice and recorded on over 3,300 tracks from more than 320 sound recordings. Launched in March, 2015, the database is a resource for discovering and researching the Spiritual's potential role in developing a singer's repertoire.

Information in The Spirituals Database includes vocal and/or instrumental accompanying forces, the voice type of the soloists, and links to additional resources about the recordings. Two new features--a developing assessment of the amount of dialect the singers used in their recorded performances and tagging songs by theme--further expand the range of searchable data.

The primary-but far from exclusive-audience for The Spirituals Database is the vocalist, the vocal coach/teacher and the accompanist who is looking for these recorded resources. Even the composer, music historian, educator, librarian, researcher, or enthusiast who wants to hear these great songs performed will have reason to seek out information about the wide range of recordings-including a number of rare or out-of-print long-playing (33 1/3 rpm) and 78 rpm albums, audio cassettes and 45 rpm discs, as well as demonstration recordings from Spirituals music score compilations-represented in the database.

The Spirituals Database is located at <http://www.spirituals-database.com>. Please refer questions or suggestions about the database to Randy Jones at ansdiscog@spirituals-database.com



L-R: G. Robert Vincent of the National Voice Library, Ray Sacher of RCA Victor Records, and Phil Miller of the New York Public Library and first president of ARSC, examining an early recording exhibit at the Henry Ford Museum during the first exploratory meeting which led to the founding of ARSC, July 1965.

Why Renew Online?

- It's quick and easy
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Jockey Jack Gibson "riding" the turntable, WLOU, Louisville, Kentucky 1951. Photo from Jack Gibson Collection (SC 14), courtesy Indiana University Archives of African American Music and Culture