

ARSC Newsletter

Association For Recorded Sound Collections

Number 144 • Summer 2017

2017 San Antonio Conference in Pictures

Photographs by
Michael Devecka



2017 Travel Grants recipients: Back Row: from left to right: Joe Stolarick, Mark Jackovic. Front Row: from left to right: Hannah Mayer, Sunny Matthew Kunnelpurayidom.



2017 Distinguished Service to ARSC Award goes to Seth Winner. Seth Winner accepts.

Events

August 12-13, 2017. Antique Phonograph Society Annual Banquet, Show & Sale. UFCW Union Hall, Buena Park, California

August 21-23, 2017. Digital Directions: Fundamentals of Creating and Managing Digital Collections. Seattle, Washington

August 24 - 26, 2017. The Reel Thing Technical Symposium. Los Angeles, California

September 17-22, 2017. International Association of Sound and Audiovisual Archives (IASA) annual conference. Berlin, Germany

November 17-18, 2017 British & Irish Sound Archives (BISA) annual conference. Edinburgh, Scotland

November 29 - December 2, 2017. Association of American Moving Image Archivists (AMIA) annual conference. New Orleans, Louisiana

May 2018. 52nd Annual ARSC Conference. Baltimore, Maryland

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President's Message

Our 51st annual conference, and first ever in San Antonio, Texas, belongs to history now. Attendance was a bit off from last year's record breaker for our 50th Anniversary bash in Bloomington, IN, but a good start for the next fifty years of meetings. Next year, we will meet in Baltimore, MD, May 9-12.

As always, an international group was there, including our first ever attendees from India, Sunny Mathew Kunnelpurayidom and Shuresh Chandvankar, introduced members to the vast history of early recording in India, and contributed several Indian 78s to the silent auction.

Texas's recording heritage was treated in depth, starting with the opening plenary session on Houston's unique hip-hop scene with family members of the late DJ Screw in attendance. San Antonio's own special recording heritage was covered in depth in the Friday plenary "Joe Nick Patoski's screened his documentary on Doug Sahn "Sir Doug and Genuine Texas Cosmic Groove." Conjunto artists Lorenzo Martinez and Ramon "Rabbit" Sanchez played at the Saturday Happy Hour, and Founding member of the Lost Gonzo Band Bob Livingston entertained at the banquet.

The plenary session "Changing the Tune, Women, Recorded Sound and Leadership" dealt with the issues faced by women in the commercial and academic recording communities and within ARSC itself. The annual business meeting included a discussion of issue of the potential affect that local laws may have on the selection of future conference sites, particularly by so-called "bathroom bills." The issue will be further discussed at the Fall Board Meeting.

By now, many of you have seen the four episodes the PBS series "American Epic," a preview of which was given in San Antonio by creator, producer and writer Allison McGourty, who also took part in a tribute to Lydia Mendoza, one of the subjects of the series. Though ARSC played no formal role in this production, ARSC members Nick Bergh, Dick Spottswood, John Tefeller and others played prominent roles in the production on and off screen. A major portion of "American Epic" was devoted to Mississippi John Hurt, including his rediscovery by Dick Spottswood in 1963, one of the happiest stories in the whole epic.

Though our annual conference continues to be a good draw, and ARSC's voice is heard in many national and international forums on issues affecting sound recordings, our membership is down from a peak of more than 1,000 only a few years go. Thanks to a burst of recent new memberships, we're now in the mid-800s. For much of our history, membership was much lower, but the recent decline does point to the need to raise our profile and get our message out.

To that end, several initiatives were announced at the business meeting, and there will be more details to come on ARSCList, our Facebook page, and future issues of the ARSC Newsletter. They are:

ARSC Newsletter

Issue 144

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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.

1) A program of “ARSC Nights” in various locations. These evenings would feature two or more presenters from recent ARSC conferences presenting encores of their presentations, along with a brief presentation on ARSC itself by a member. ARSC publications such as recent newsletters and the ARSC Preservation Guide would be available. The events would be free, and in the beginning at least, we expect they would take place in areas where presenters would not have to travel far, and a local member has access to a suitable public space.

2) A continuing outreach effort by ARSC to have a presence at the annual conference and meetings of other organization who share some of our interests and concerns. This would take the form of participating in panels and plenaries at the conferences of such organizations, and/or getting an ARSC booth in their vendor’s halls. Organizations discussed so far include Folk Alliance, the Society for Cinema and Media Studies (which has a small but growing and lively sound studies component), the Mid-Atlantic Nostalgia Convention, and the Society for American Music.

3) The formation of a Radio Preservation Committee. Many ARSC members have a deep interest in and commitment to the preservation of radio broadcasts. This committee will promote radio preservation and study in all areas, old and new. In addition to promoting radio topics within ARSC itself, it will also reach out to the many communities interested in these issues, providing access to the expertise of members and helping to develop preservation projects.

Finally, though I’m at the midway point of my term as ARSC President, it is time to thank the board members from whom I’ve learned so much, and to whom I owe so much over the last two years. To outgoing board members Will Chase, Danielle Cordovez, Jenny Doctor, Patrick Feaster, Martin Fisher, as well as Steve Ramm and Nathan Georgitis, who will continue to serve on the board, thank you for the discussions, debates, laughs and above all, your dedication and hard work on behalf of ARSC.

Matthew Barton, ARSC President

ARSC Election Results

Here are the results of ARSC’s election of board members and awards panel judges. Thank you to the nominating committee and its members Maya Lerman (chair), Sammy Jones, and Wendy Sistrunk, and a special thank you to all candidates for standing for election and for being willing to serve.

ARSC Board of Directors

- First Vice President/President Elect: Cary Ginell (Origin Jazz Library)
- Second Vice-President/Program Chair: Patrick J. Midtlyng (Syracuse University)
 - Secretary: Allison D. Bohm McClanahan (Indiana University)
 - Treasurer: Steven I. Ramm
- Members-at-large: Jessica Wood (New York Public Library), Melissa Widzinski (Indiana University)

ARSC Blue Ribbon Awards Committee Judges

- Judge with Expertise in Recorded Jazz: Dan Morgenstern
- Judge with Expertise in Classical Music: Jon M. Samuels
- Judge with Expertise in Popular Music: Matthew Barton
- Judges at Large: Richard K. Spottswood; Cary Ginell

2017 ARSC Research Grants

Recipients

The ARSC Grants Committee is pleased to announce the recipients of the 2017 Research Grants. The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. 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.

Terri Brinegar, of the University of Florida, received a grant of \$750. She will travel to Philadelphia to interview the remaining family member of Rev. A. W. Nix, and inspect archives at his church, for a study of his commercially-recorded sermons.

Independent discographer Red Kelly received a grant of \$750. He will travel to interview session musicians for his ongoing Web biodiscography of guitarist Reggie Young.

Jocelyn Moon, of the University of Washington, received a grant of \$750 for travel to the International Library of African Music in Grahamstown, South Africa. She will compile a field-recordings discography of matepe mbira music from Zimbabwe and Mozambique, recorded by Hugh and Andrew Tracey, with a view to repatriation through the ILAM website and her own blog.

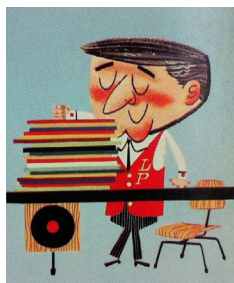
Independent researcher Steve Smolian received a grant of \$750. He will travel to consult the papers of Eldridge R. Johnson at the University of Wyoming, as a part of his ongoing project on change in the recording industry.

For more information about the Research Grants, visit:

<http://www.arsc-audio.org/committees/researchgrants.html>. Questions about the Research Grants Program should be directed to Suzanne Flandreau:

arscgrants@aol.com

The deadline for receipt of applications for the next grant cycle is February 28, 2018.



A.W. Nix Research Report

I had the opportunity to travel to Philadelphia, Pennsylvania, in May of 2017 thanks to a generous travel award funded by the Association for Recorded Sound Collections. This award allowed me to meet and interview descendants of Reverend A. W. Nix, who recorded sermons on the Vocalion label between 1927-1931. Of the sparse documentation currently available about Rev. Nix, most of it has provided incorrect data. For example, in Paul Oliver's *Songsters and Saints: Vocal Traditions on Race Records*, Oliver describes Nix as originating from Alabama and being a minister of little education. In my own research in Washington D.C. at the Library of Congress, I located the census reports on Rev. Nix and determined that he was not from Alabama, but from Texas, had moved to various locations around the country, finally settling in Philadelphia where he lived out his life until his death in 1949. Nix also was a college graduate, not an uneducated man.

More research led to me find his daughter, Genester (almost 90 years old), still living in Philadelphia. Once I established contact with her, she enthusiastically not only agreed to participate in my research, but also informed me of other corrections she wished to have made. For example, the liner notes in the reissues of Nix's recordings on Document Records also provided erroneous information about Nix's life. I have contacted Gary Atkinson at Document and he guarantees me that new and correct information will be added to the Document website concerning Rev. Nix's life and legacy.

My time in Philadelphia was spent interviewing Genester and her brother Elwood, and going through loads and loads of documents, letters, census reports, and photographs of Reverend Nix. She had one typed sermon with hand-written notes by Reverend Nix from his "Baseball Sermon," which was never released on a recording. Without the generous funding from ARSC, these precious primary source documents might have been either destroyed or buried away forever in some unknowing person's storage. (Thank you ARSC!) Both Genester and Elwood related many stories about their father, their lives in Philadelphia, and the church they attended.

Together we listened to Nix's sermons, trying to unravel the messages in his words, the music sung by the female congregants, and most important, how his loud, booming voice was a key to his success. They discussed their childhood in which they would listen to their father's recordings. Blues and jazz were not allowed in their household! Genester related to me how her father would sing around the house, especially the song, "I Do, Don't You," which

was the song Thomas A. Dorsey heard Nix sing, leading to Dorsey's seminal compositions in the genre of gospel music. My full analysis will be forthcoming in my dissertation, which I have tentatively titled, *African-American Vocal Expressions on Recorded Sermons by Reverend A. W. Nix: The Voice as Index for Intracultural Diversity and Racial Uplift in the 1920s*.

Again, I am grateful for the opportunity to have travelled to Philadelphia to sit and talk with Reverend Nix's daughter and son - it was a once-in-a-lifetime experience. I now have new friends with whom I will maintain contact and continue to share information. I hope to correct some of the erroneous information about Reverend Nix, illuminate his importance to the burgeoning genre of traditional gospel music, and understand how recorded sermons in the early twentieth century represented the values of marginalized, working-class African Americans

Terri Brinegar

Interlochen Preservation Grant Report

Interlochen Center for the Arts remains pleased to be a recipient of the ARSC Preservation Grant for Classical Music on February 29, 2016 for \$9,000. The following is a summary of the project undertaken by Interlochen using this funding.

Primary responsibility for managing the project was vested in Interlochen Archivist Leo Gillis in consultation and collaboration with recently appointed Interlochen Public Radio Executive Director, Peter Payette. Preplanning for the digitization process began in June and continued throughout the summer.

Interlochen used the entire award amount to hire two audio assistants for 300 hours each beginning in September 2016. Interlochen already possessed two Studer A-807 open reel tape machines and used institutional funds to purchase additional equipment including A/D converters to facilitate the audio preservation. The digitization of open reel tapes was completed at the end of December 2016, and the ARSC grant funds were exhausted.

The first three months of 2017 were spent cleaning up metadata for the audio files and creating a list of works performed, composers of those works, and the ensembles and conductors who performed them. In addition, scans were made of all the relevant printed programs from those performances, whenever available. All work performed in 2017 was done by the Interlochen Archivist and intern staff, using Interlochen funds.

In total, 637 tapes were transferred to 24-bit/96 kHz .wav files and 320 kbps .mp3 files. The material on the tapes was classical music performed on the Interlochen campus by numerous different ensembles, during both the summer Camp season and the 9-month Academy school year. The tapes represented approximately 500 hours of audio in both mono and stereo formats.

Interlochen Center for the Arts has a unique set of challenges and opportunities regarding an audio digitization project. Interlochen possesses an extensive

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.

archive of audio recordings in various formats, dating back to 1938. Some of the challenges include: materials that were not housed in ideal conditions, recordings that require historical research to determine their content, sticky shed syndrome on some years' worth of tapes, and numerous back up tapes and copies on different media. Some of the opportunities include: an exhaustive inventory of materials, including barcodes, already performed as part of the American Archives Content Inventory Project, extensive institutional knowledge of past performances and venue conditions, an on-campus radio station with knowledgeable engineering staff, and the ability to provide room and board for any assistants who were hired.

During the AACIP project, several thousand copies of audio media were inventoried and given barcodes. This included 16" transcription disks, 10.5" open reel tapes (on hubs or flanges), 12" vinyl LPs, and Digital Audio Tape (DAT). The AACIP was partly funded by a grant from the Corporation for Public Broadcasting, and completed in 2013. To fulfill this 2013 grant, Interlochen's library provided access to its Sirsi-Dynix platform, specifically the Portfolio software, which allowed for creation of metadata tags for all barcoded items, which were then exported to a CSV file as well as an Excel spreadsheet. Having a pre-existing database of thousands of recordings, including metadata with Dublin Core information, was a considerable asset to the project, allowing easier data manipulation and numerous cross-references to the recorded media and its content. During the AACIP project, it was estimated that the audio collection at Interlochen contained approximately 10,000 hours of material.

The first practical step in the project was to determine which of those 10,000 hours should be digitized. The primary purpose of the ARSC grant is to preserve classical music, so this made the task of choosing audio somewhat easier, as it eliminated all of the jazz, pop, percussion, and non-classical band music in the collection. The next step was to determine which recordings were most at risk; this eliminated the LPs, as being the most robust media. Although the 16" transcription disks were considered the most at-risk, it was decided that these required expertise beyond the capabilities of Interlochen staff, and that the cost of preparation and equipment to digitize them in-house would not allow for as many hours to be digitized as other media. Thus the focus was turned to the open reel tapes for all of the audio digitized during the project.

It is important to note some background information about Interlochen, which will help contextualize project results. Interlochen began as the National Music Camp in 1928, providing an eight-week experience to musicians

aged 8 to 18 to come to the woods of Northwest Lower Michigan and practice their instrument and perform in ensembles. The campers were divided into Boys and Girls in age groups of Junior, Intermediate, and High School. There were also many college age campers sponsored by the University of Michigan. Each of these age groups had ensembles for orchestra, wind symphony and band, as well as smaller chamber music groups.

In 1962, a year-round boarding school was founded, known as the Interlochen Arts Academy. This school is for high school age students in multiple arts disciplines who combine academics with their chosen arts field. The Academy also has orchestra and band, as well as percussion and jazz ensembles, along with regular recitals by student and faculty soloists or small chamber groups.

All of the ensembles that have performed at Interlochen over the decades were recorded at several venues on the campus, by the in-house engineering staff. Initially, this consisted of cutting transcription disks to be sent to radio stations around the country in the 1930s and '40s. By 1954, there was a switch to open reel tape, recorded in mono with RCA ribbon mics on Ampex 300 tape recorders. Typically, the recordings were done on Scotch tape at 15 IPS. A few years later, stereo recordings were begun, and often both formats were recorded at the same time, at different speeds.

At the same time that transcriptions and open reels were being made, vinyl LPs were also being cut, usually from the best programs of the summer Camp, to be sold to campers as mementos of their time at Interlochen. The practice in the 1950s was to record everything, keep the tapes for a few years, and make vinyl LP copies for children and parents. Unfortunately, the original tapes were eventually discarded, making the vinyl the only copy of many performances. This further complicated digitizing efforts because many of the tapes that survived were also on those same vinyl records. For this reason, and the fact that they were not at risk, the vinyl albums were not digitized for this project.

After using exclusively Scotch tapes for three decades (usually type 211 or 212), a shift was made to Ampex, just at the time that their tapes were made from a formulation that has notoriously led to sticky shed syndrome. These tapes were also encoded with dbx noise reduction, requiring that both tape baking and a dbx unit be utilized to preserve any of these tapes. A further irony was that these tapes came from exactly the same years that a large upsurge in recording took place, making far more tapes from the late 1980s than had been done before. For this reason, much of this material was passed over for tapes that would pose less of a challenge to preserve.

Many of the original recordings were broadcast over WIAA-FM, which is the on-campus public radio station known less formally as Interlochen Public Radio (IPR). The station began the same year as the Academy, and many recordings, especially those of the Academy, were made by IPR recording engineers. This is the reason that all of the recordings ended up being housed in the basement of the radio station.

The information printed on the open reel tape boxes was quite extensive, giving the date and location, name of the works performed, ensemble and conductor, radio station file number, sequential performance number for that season, speed, machine used, engineer's initials and whether it was a master or safety copy, mono or stereo. All of this information was invaluable to the project.

Considering the context of these recordings, the Archivist decided to preserve recordings from as many ensembles, from as many different years, performing as many different works, as possible. Within those parameters, it was also considered desirable to transfer the best performances possible, based on the institutional memory of the longest-serving faculty member, Byron Hanson, former head of the Music Department. Byron's knowledge was especially valuable when considering which of the multiple performances of the same work should be transferred. After consultation and further research, a set of 600 open reel tapes was selected for preservation. The goal was to try to digitize and/or transfer 500 hours of audio material using 600 person-hours of time. This was a lofty goal that would represent an 85% return on time invested. It could only be achieved if multiple recordings were transferred at the same time, since the preparation of tape decks and the input of metadata would generally reduce the amount of time tapes were actually rolling.

The radio station already possessed two Studer A-807 tape machines, (which had recorded many of the tapes to be digitized); these were supplemented by a playback-only Revox PR99 machine (with stereo and mono capability) and an Otari MX-55. The next part of the signal chain was the analog-to-digital converter. For this key component, the Tascam UH-7000 was chosen. The reasons for this were the excellent Burr-Brown converter chips used, the simple and intuitive graphical user interface, and the desire to have USB output to a computer. The UH-7000 proved to be an excellent choice that provided quality conversion and flexible use as both an input and output device for monitoring the audio. And speaking of monitoring, it was decided that to keep costs low, no external monitoring or amplifiers would be used. Instead, AKG K-141 headphones were employed for all monitoring, except for occasional qual-

ity control tests done in the radio station control room on Genelec monitors. All cabling was done with Mogami Gold interconnects.

For the actual recording, Apple MacBook Air laptops were used, generously provided on loan by Interlochen's IT Department. The software used for recording was Adobe Audition, primarily because of the numerous metadata capabilities it provides. Along with the standard Broadcast Wave File data fields, Audition also supports numerous Dublin Core fields. Since the Dublin Core was already in existence from the previous AACIP inventory, it was felt that this would be the most useful metadata in the future. Although Audition uses a proprietary template of XMP for the metadata, the software is readily available, and in its absence the BWF information that is read by most media players is still available from the resulting .wav files. This makes the key information available to almost any user.

The metadata that was input to the .wav and .mp3 files consisted of dates, locations, ensembles, conductors, soloists, titles of works and composers, copyright information, and barcode number. For the title, it was decided to use the same verbiage found in the Title field of the original AACIP project, because that complete inventory is available online via the Library of Congress.

With the recordings selected and equipment set up, the last and most important aspect of the project was the human element. Two assistants were hired: one was a musician and sound engineer from Detroit, who was provided room and board for two months while on the project. The other was a Traverse City resident who had previously been on the production staff of the Interlochen radio station. Being local, she did not require room and board, which was a cost savings, but far more importantly, she possessed institutional knowledge of the recordings and had actually helped produce some of them. For simplicity, one assistant only worked on tapes from the summer Camp, while the other worked on Academy recordings. This made it far easier to recognize recordings that had already been transferred, on the occasions when a duplicate or safety copy emerged in the queue to be digitized.

There were very few tapes selected that suffered from SSS, all from the late '80s. In order to preserve some representative tapes from that era, it was necessary to bake them. This was done overnight in a dehydrator at 130 F; then the tapes were left to cool for a day. In all cases, this was sufficient to remedy any problems with tape transport.

There were very few equipment issues during the project, and the digital components performed quite well. However, there was one unforeseen issue that was fortunately discov-

ered early in the process. When using a USB component as a digital input to the Mac laptop, it is critical to turn off the internal sound effects of the computer, such as clicks and alerts for various functions. If not disabled, these will also appear on the audio recording. Since the audio assistants were using the same computer for metadata input as they were for recording, this could have been a much bigger problem if not caught in time. Fortunately there were few affected recordings, and these were easily repaired using peak-detection plugin software.

After eight weeks of work, 637 tapes had been preserved, ranging from 1954 to 2001. A sampling of almost half a century of the recorded heritage of Interlochen was now in a digital format. The next step for the institution is to build a true digital repository for all of these recordings, (as well as a great deal of other content from the Interlochen Archives). There are numerous requests every year by former students, parents or relatives to have recordings of past performances. These are generally digitized on a case-by-case basis, but for now that pool of available recordings has been expanded by about 500 hours worth of material.

One drawback of having such a long history of performances, covering such a wide repertoire of orchestral music, is that inevitably a great deal of music is performed which is not yet in the public domain. While this project could have focused exclusively on safe material such as the "Three B's" (Bach, Beethoven and Berlioz), it was decided to include many 20th century works as well. Those that are not freely available for distribution because of copyright issues will be available to visitors for on-campus listening, or via streaming to those who have a password. Streaming will be available through the IPR website as well as the Archives website. Because Interlochen has its own National Public Radio station, some of this material will be covered by the generic NPR license for broadcast material. Any material that is free to broadcast will be considered for an upcoming radio show that will feature recordings from the Archives.

In summary, this digitization project has been a great success for Interlochen, and the whole Interlochen community is grateful to ARSC for this very important grant. Several listeners who have heard excerpts on IPR have expressed interest in donating to the further preservation of archival material, and thus the ARSC grant has acted as a catalyst for the future preservation of historical recordings from the Interlochen Center for the Arts.

Leo J. Gillis

2017 ARSC Classical Music Preservation Grants Awards

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

NoMus, a music research center in Milan, Italy, devoted to the study and preservation of 20th century music, received \$10,000. The grant will be used for the digital preservation of recordings on approximately 1500 audio-cassettes from the *Festivale Autunno Musicale*, in Como, Italy. The cassettes contain performances and lectures from 1967 to 2010. During its existence, the festival covered everything from Baroque music to the contemporary relationships between traditional and classical music. A catalog of the recordings, along with selected musical examples, will be available at: <http://www.nomusassociazione.org/fondicfnv>

The University of Southern California Libraries received \$9900 for digital copying and preservation of 120 glass-core radio transcription discs recorded for broadcast at USC between 1937 and 1949. The recordings include works by important American composers, such as William Grant Still and Florence Price, and émigré composers Ernst Toch and Ingolf Dahl. The recordings will be cataloged and stored at the USC Digital Library. They will be available on the website of the Digital Public Library of America, to the extent that the copyright law allows.



2018 ARSC Classical Music Preservation Grant Deadline

Receipt of applications: December 15, 2017

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>



“American Epic” producer Allison McCourty presented the premiere of the Lydia Mendoza episode in San Antonio, here with Mendoza’s grandchildren along with John & Joel Tefteller, Chris Strachwitz and Steve Ramm. Photograph courtesy Steve Ramm.

2016 ARSC Research Grant Report: Ethnic Music In America

Receiving a 2016 ARSC Research Grant afforded me the opportunity to advance my dissertation research as a Ph.D. candidate in American Studies at the University of North Carolina at Chapel Hill. Working under the tutelage of advisor Dr. Jocelyn Neal, my dissertation project concerns the circulation of pre-WII “ethnic series” recordings over the course of the twentieth century.

My study begins during the prewar period when these recordings—those specialized lines in Victor, Vocalion, and Columbia recordings catalogs marked as “ethnic” or “foreign-language”—first circulated, marketed towards their attendant Finnish, German, Polish, Ukrainian, Irish, and Mexican populations residing in the US (this, of course, to name only a few of the distinct ethnic and racial groups targeted by the commercial industry of the period). The project considers how these communities used popular, folk, and vernacular song and dance records to “make home” in the US. Additionally, I argue that these recordings represent a cultural pluralism that, in many ways, defies the nationalizing impulses so consequential to state policy of the period, most notably the 1924 Johnson-Reed Act, which substantially curtailed and, in some cases, shut down immigration from specific regions in the world.

From there my study considers the reemergence of prewar “ethnic series” recordings in the reissue music

economy in and around the US Bicentennial commemoration. Bicentennial-era compilations like New World Records's Recorded Anthology of American Music (RAAM) and the Library of Congress's Folk Music in America (FMIA) intermingle "ethnic series" recordings with popular, vernacular, folk, and, in the case of RAAM, serious or composed musics more traditionally situated within the nation. Specifically, I speak of the early blues and country recordings that have largely established the foundation of what today is called Americana. With the backdrop of the more liberalized 1965 Immigration Act, which allowed for increased migrations to the US from across Asia and Latin America, these Bicentennial compilations present a national imaginary (or what is thought of as "American") predicated on cultural plurality.

I follow this thread through the compact disc-era of the 1990s where prewar "ethnic series" recordings again resurface. This time, of course, in digital code and also positioned in a more global context. With the emergence of "world music" as a marketable genre of commercial music, US "ethnic series" recordings found themselves in conversation with internationally sourced prewar folk and vernacular discs.

My 2016 ARSC Research Grant aided in numerous endeavors related to this project. First, it afforded me the opportunity to conduct archival research at the Rockefeller Archive Center in Sleepy Hollow, NY. New World Records was conceived and funded by the Rockefeller Foundation. As such, the paper trail documenting the preparatory stages of the label is vast and expansive. With the assistance of the center's supportive staff of archivists and other professionals, I pored over meeting notes, committee commentary, commissioned reports, and various proposals for the project beginning in the 1960s when the Foundation sought to record the works of US composers otherwise ignored by the commercial music industry. I followed the label through the early 1980s when the Foundation officially separated itself from New World Records, now a self-sustaining nonprofit recording label in Brooklyn, NY.

My 2016 ARSC Research Grant also supported my archival research at the American Folklife Center in Washington, DC on the Library of Congress's Folk Music in America series, a fifteen-volume LP compilation edited by ARSC's own Richard Spottswood between 1976 and 1978. Combining prewar commercial blues and country recordings with the "ethnic series" discs central to my study, as well as noncommercial field recordings spanning the twentieth century, FMIA is a compelling and profound collection, one reflective of the cultural currents that define the Bicentennial moment as well as worthy of more attention in general.

Thanks to the warm support of Judith Gray, Todd Harvey, and others at the American Folklife Center, I reviewed Alan Jabbour's paperwork from the project's formative stages, contemporaneous notes made with production in process, and a bevy of periodicals and newspaper clippings related to the project.

Finally, my ARSC Research Grant heavily subsidized my travel to El Cerrito, CA to the famed headquarters of Down Home Music and Arhoolie Records. While there, I sat down with store and label founder Chris Strachwitz, alongside his friend and assistant Adam Machado. The focus of our conversation was Folklyric Records, the Arhoolie subsidiary Strachwitz founded in the 1970s primarily to reissue pre- and postwar "ethnic series" recordings, first on vinyl LPs and then later on compact discs. Strachwitz also spoke of his lifetime spent record collecting and the rich variety of musics that radio broadcasts exposed him to in his formative years, influencing his interest in a wide cross-section of folk and vernacular styles.

I would like to thank the Association for Recorded Sound Collections for its generous support of my research. The 2016 ARSC Research Grant went a long way to seeing my project through its eventual completion (Spring 2018, fingers crossed!). I look forward to sharing more of my work related to this project with the ARSC community in the near future.

Matt Swiatlowski



Best Research in Recorded Country Music. Best History: Mac Wiseman: All My Memories Fit For Print by Mac Wiseman and Walt Trott. (Nova Books) Walt Trott accepts. Photograph by Michael Devecka.



Mac Wiseman with his 2016 ARSC Award. Photograph by Walt Trott.

The Collections Directory Still Needs Your Input

The Collections Directory project led by ARSC and the Radio Preservation Task Force continues to accept collection submissions. If you have not already submitted information about your radio and radio-related collections to the project, please use the Google Form created for that purpose or contact William Vanden Dries. To view the current listing of collections in the directory, please visit arsc-audio2.org.

How About You Adapt Your Presentation for the ARSC Blog?

Thanks to all this year's conference presenters for the many fascinating, fun and inspiring talks over the past few days (and to all of the planners for making it happen). I want to ask you presenters to consider adapting your research for the collaborative ARSC Blog. This will allow folks who couldn't come to the conference, or who needed to choose between sessions, to hear your message, and those who came to better remember or follow up. It keeps your research available and makes it discoverable to a wider audience. We can bring together your text with audio, video and images. If you're interested, please write me at mlug@loc.gov, and thanks again for your work!

Mason Vander Lugt <[Mlug@loc.gov](mailto:mlug@loc.gov)>

New Hires for ARSC Online Media Committee

The ARSC Online Media Committee is pleased to announce the following appointments:

- Web Manager – Kellie M. Johnson
- Social Media Editor – Jennifer Lee Vaughn
- Listserv Administrator – Kim Peach

Congratulations! We look forward to your service in support of ARSC.

As mentioned at the ARSC Business Meeting in San Antonio, we owe a great deal of gratitude to our outgoing Web Editor, Kim Peach and outgoing Social Media Editor, Charlie Dahan.

Kim has served as Web Editor for over five years, working tirelessly to improve the site, adding a slideshow of photos; helping create a members only section; updating the newsfeed, conference page, and all other pages; and starting the ARSC blog. She was also instrumental in establishing the Social Media Editor position and generally helping ARSC create a more sustainable online engagement plan by co-chairing the newly formed Online Media Committee. Thank you, Kim, for your excellent service to this organization! (And thanks for officially taking on the long vacant Listserv Administrator role.)

Charlie is ARSC's first Social Media Editor, appointed in May 2015. Since Charlie took on this new role, ARSC has increased its social media engagement immensely: Facebook likes have more than doubled and posts are reaching wider audiences. He also established ARSC on Twitter (@arscaudio), and with over 600 followers, has created a forum for real-time conference promotion. Thank you, Charlie, for increasing ARSC's visibility and engagement!

ARSC Newsletter Submission Deadlines

No. 145, Fall/Winter 2017 – November 10, 2017

No. 146, Spring 2018 – February 10, 2018

No. 147, Summer 2018 – June 10, 2018

The Reel Thing in Los Angeles

We are pleased to announce the 41st edition of the ongoing technical symposium, The Reel Thing, to take place in Los Angeles over the course of three days, August 24 - 26, 2017, including an opening night reception and screening on August 24. The event will take place at the Linwood Dunn Theater in the Academy of Motion Picture Arts and Sciences' Pickford Center for Motion Picture Study, 1313 Vine St., in Hollywood.

As with all editions of The Reel Thing, we focus on the wide range of critical issues facing archivists, technicians, asset managers and curators of image and sound in the current media/digital landscape. Problems and solutions involving digital creation workflows (2K/4K/6K/8K+HDR), data storage access and recovery, image scanning and recording, image resolution metrics, traditional video and audio preservation and restoration issues are topics of interest. Of particular interest are the preservation and archiving issues surrounding Digital Intermediate and Digital Production workflows for motion pictures and television/streaming. If you have been working in these or related areas of interest, we invite you to propose a presentation summarizing the technical, theoretical and practical facets of your work.

You are invited to submit your proposals or questions here<mailto:info@the-reel-thing.org> and will find links to previous Reel Thing programs.

Presentations consist of a brief analytic explanation of the project, digital/film/video/audio examples, and a question and answer period. We ask that presenters focus on the nature of the work and its context, including the rationale for selection of methods and tools (hardware and software, photochemical / photomechanical and digital / analog), and to provide substantial detail concerning these aspects of the work. We request A/B comparisons of the "before" and "after" states of the project in order to have a meaningful discussion and evaluation of the results. We're interested in facts and opinions concerning the present and future prospects of the techniques, processes and equipment that are in use today, or the near future.

Our objective is to expose our audience to the current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation, and to create a common ground for discussion and evaluation of methodologies so that informed decisions can be made about when and how to deploy both traditional and emerging technologies.

<http://www.the-reel-thing.org>

AAPB Launches Transcript Crowdsourcing Game

WGBH, on behalf of the American Archive of Public Broadcasting (AAPB) and with funding from the Institute of Museum and Library Services, is excited to announce today's launch of FIX IT<<http://fixit.americanarchive.org>>. FIX IT is an online game that allows members of the public to help AAPB professional archivists improve the searchability and accessibility of more than 40,000 hours of digitized, historic public media content. The AAPB is a collaboration between the Library of Congress and WGBH to coordinate a national effort to preserve at-risk public media before its content is lost to posterity and provide a central web portal for access to the unique programming that public stations have aired over the past 60 years.

For grammar nerds, history enthusiasts and public media fans, FIX IT unveils the depth of historic events recorded by public media stations across the country and allows anyone and everyone to join together to preserve public media for the future. FIX IT players can rack up points on the game leaderboard by identifying and correcting errors in machine-generated transcriptions that correspond to AAPB audio. They can listen to clips and follow along with the corresponding transcripts, which sometimes misidentify words or generate faulty grammar or spelling. Each error fixed is points closer to victory.

Visit fixit.americanarchive.org to help preserve history for future generations. Players' corrections will be made available in public media's largest digital archive at americanarchive.org.

Please help us spread the word about FIX IT! Below we've provided some sample social media posts.

Did you know the @amarchivepub's archive holds 40,000 hours of historic public broadcasting programs? Help them make their archive accessible to the public by editing the transcripts in their FIX IT game.

#FixItAAPB <http://fixit.americanarchive.org/>

IASA Conference 2017

It is a pleasure to announce that the 2017 IASA Conference Registration is now open. Please visit the conference website, review the schedule of events, and register for this auspicious gathering of the sound and audiovisual archival community.

Conference website: <http://2017.iasa-web.org>

Registration page: <http://2017.iasa-web.org/registration>

It is also a pleasure to extend to all registered IASA Conference delegates, an invitation from the IASA German / Swiss-German Branch to attend their local conference, free of charge, on 15-16 September 2017. One of the many highlights of this event will be Dietrich Schüller's tutorial IASA-TC 05: Handling and Storage of Audio and Video Carriers presented in German on Friday 15 September. More information on this collegial and lively event can be found here: http://www.iasa-online.de/iasa_tagung.html See you in Berlin!

International Bibliography of Discographies, New on the IASA Website

This online bibliography has been compiled collaboratively by Peter Laurence, Filip Sir, and a team of two students on behalf of the IASA Discography Committee. Many contributions were also made by individual collectors and discographers, as well as colleagues from peer associations and memory institutions.

Once complete, it will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished work in progress. We begin with a bibliography in order to accomplish the first truly international survey of discographic work done to date. But we also envision this work as the first phase of a projected, long-range plan to create a collaborative international online discography of sound recordings.

To date, the bibliography contains 526 entries. You can view, browse and search the bibliography here:

www.iasa-web.org/bibliography-of-discographies

McClary-Walser Fellowship Announced

The American Council of Learned Societies is pleased to announce the establishment of the Susan McClary and Robert Walser Fellowship in Music Studies. The couple has endowed the fellowship with a \$1.6 million gift that is partly a bequest and partly an outright contribution. ACLS will begin naming McClary-Walser/ACLS Fellows in 2018. The fellowship will be awarded annually to scholars who apply through the central ACLS Fellowship program. The program supports research projects whose ultimate goal is a major piece of scholarly work. Awards will range from \$40,000 to \$70,000 and are intended as salary replacement to help scholars devote six to twelve months to teaching and writing.

Both distinguished musicologists, McClary and Walser are on the faculty at Case Western Reserve University. A MacArthur Fellow, Ms. McClary focuses on the cultural criticism of music and is best known for her book *Feminine Endings: Music, Gender, and Sexuality*. Mr. Walser's scholarship primarily centers on jazz and other popular music. He is best known for his books *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* and *Keeping Time: Readings in Jazz History*.

Application information will be posted on www.acls.org during the summer of 2017.

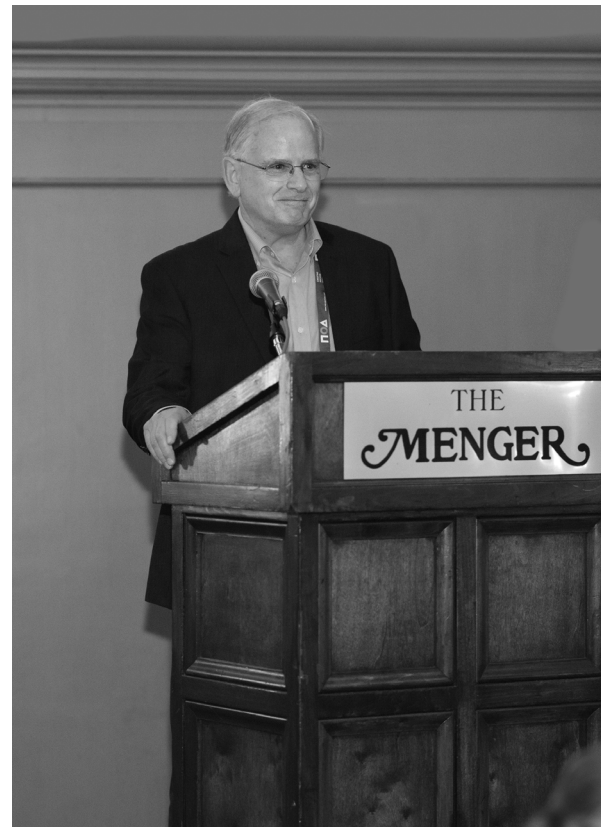
BISA Annual Conference: Save the Dates!

You are warmly invited to the 2017 British & Irish Sound Archives (BISA) annual conference, on 17 & 18 November in Edinburgh. For over 10 years BISA has been meeting to discuss the challenges and wonders of archiving sound recordings, and we'd love to see you join us. Archivists, collectors and anyone interested in the long-term care of sound will be welcomed by our co-hosts the National Library of Scotland and the School of Scottish Studies Archives. BISA formed in 2006 as a forum to celebrate and share knowledge on the care and promotion of sound collections throughout the British Isles. Our annual conference is a great opportunity for anyone passionate about sound heritage to share knowledge, enthusiasm, special interests and experience. Hope to see you in Edinburgh!

<http://www.bisa-web.org>

New and Returning Members

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



2013 Lifetime Achievement Award. Allan Sutton belatedly accepts his award. Photograph by Michael Devecka.



Best Research in Recorded Popular Music: Best History: Dan W. Quinn Anthology: The King of Comic Singers, 1894-1917 by Richard Martin. (Archeophone Records) Richard Martin accepts. Photograph by Michael Devecka.



After dinner entertainment provided by singer-songwriter Bob Livingston. Photograph by Michael Devecka.



Best Historical Research in Recorded Folk or World Music. Best History: Folksongs of Another America: Field Recordings from the Upper Midwest, 1937-1946 by James P. Leary. (University of Wisconsin Press and Dust to Digital, in collaboration with the American Folklife Center at the Library of Congress and the Association for Cultural Equity/Alan Lomax Archive) James Leary accepts. Photograph by Michael Devecka.

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

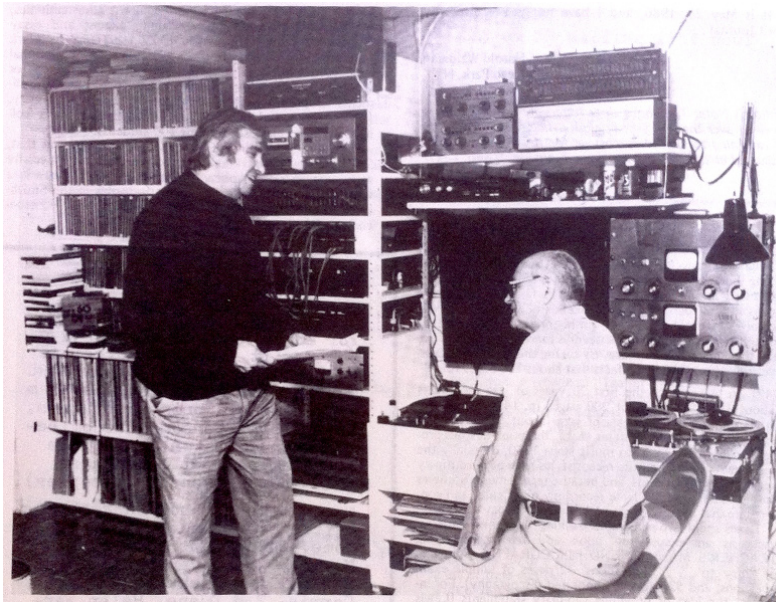
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Jerry Valburn & Jack Tower in Tower's
Hyattsville, Maryland basement studio.
Photograph by Bob Oaks, IAJRC
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