

ARSC))))))) Newsletter

Association For Recorded Sound Collections

Number 112 • Fall 2006

BSO, Marston Receive ARSC Preservation Grants

The ARSC grants committee has selected two recipients for the inaugural Preservation of Classical Music Historical Recordings Grants Program. The grants will help institutions preserve collections of classical orchestral music and are funded by a donation by Al Schlachtmeyer.

The committee made its selection from ten submissions and has awarded grants to the Boston Symphony Orchestra to preserve tapes of the Boston Symphony Orchestra's Festival of Contemporary Music and to H. W. Marston and Company to preserve the cylinder recordings in the Julius Block Collection.



Tanglewood Music Center Orchestra performance of Heinz Karl Gruber's "Frankenstein!!" (1977) at the Theatre-Concert Hall, August 13, 1980, with Gunther Schuller conducting and Gruber performing the part of the chansonnier. A recording of this American premiere performance will be preserved as part of the ARSC-funded project. (Photograph by Walter H. Scott, Courtesy BSO Archives)

(Continued on page 3)

NRPB to Hold Hearings for National Study



National Recording Preservation Board
OF THE LIBRARY OF CONGRESS

The National Recording Preservation Board will hold hearings in Los Angeles on November 29, and in New York City on December 19, 2006 to gather information and perspectives for a study on the state of audio preservation in the United States. The hearings are an opportunity for members of the ARSC community to go on record describing our experiences and expressing our concerns. See the president's message on page two for details.

Events

May 2-5, 2007. 41st Annual ARSC Conference, Milwaukee, Wisconsin.
<http://www.arsc-audio.org/>

February 26–March 3, 2007 **Music Library Association (MLA)/Society for American Music (SAM)**, Annual Meeting. Pittsburgh, Pennsylvania.

March 30, 2007. **Co-ordinating Council of Audiovisual Archives Associations (CCAAA)**, Paris, France. <http://www.ccaaa.org/>

May 5–8, 2007. **122nd Audio Engineering Society (AES) Convention**, Vienna, Austria.
<http://www.aes.org/events/122/>

June 25–27, 2007. **31st Audio Engineering Society (AES) International Conference**, London. "New Directions in High Resolution Audio."
<http://www.aes.org/events/31/>

June 28–30, 2007. **7th Joint Technical Symposium (JTS)**. Toronto, ON. <http://www.jts2007.org/>

August 27–September 3, 2007. **Society of American Archivists (SAA)**, Annual Meeting, Chicago, IL. <http://www.archivists.org/conference/>

September 15–20, 2007. **IASA-BAAC Conference**, Riga, Latvia. <http://www.iasa-web.org/>

Please send notices of events to the editor.

Contents

Preservation Awards	page 1
President's Message	page 2
Preservation Awards	page 3
Awards Announcements	pages 4–5
Calls for Papers	page 11
Copyright Updates	page 9
Obituaries	pages 10–11
Awards Nominations	page 12
Sustaining Members	page 13
New ARSC Members	pages 14–15

President's Message

Please read this. It's important. The National Recording Preservation Board is conducting hearings on the state of recorded sound preservation, and they want to hear from you.

I'm sure that most of you are aware of the National Recording Registry, the annual list of significant recordings selected by the Librarian of Congress with input from the Board. However, the Preservation Board is engaged in several other activities. The one most important to us at this time is a Congressionally mandated study on the current state of audio preservation in the US. The study will lead to a comprehensive national preservation plan. As part of the study, the Library of Congress is conducting two public hearings over the next two months. This is a unique opportunity for ARSC members to voice for the public record their concerns and ideas about audio preservation. Rob Bamberger, who is conducting the study on behalf of the Board and Library, wants to be sure that he hears from all interested parties, including record collectors, representatives of archives, engineers, and users of sound recordings.

Information about the study and hearings can be found at <http://www.loc.gov/rr/record/nrpb/nrpb-clir.html>. Public hearings will be held in Los Angeles on November 29 and in New York City on December 19. Written submissions by those unable to testify or attend the hearings also are welcome. Within the Notice of Inquiry at the website you'll find further information about the hearings and the process of making written submissions.

The Notice outlines a number of questions and issues which the Library hopes the hearings will address. What are the primary obstacles to sound recording preservation? Are there creative solutions that would overcome these obstacles? What resources will be required to sustain long-term preservation? What collaborations are possible? How can public awareness of the importance of audio preservation be raised? What are the effects of US laws on preservation, and what, if any, amendments to current law are needed? What issues are receiving inadequate attention? How are selections for preservation made?

I know of no more qualified constituency to address these issues than the membership of ARSC. Members have already made valuable contributions to the Board's activities. Our two official representatives on the Board are Bill Klinger and David Hamilton. (Full disclosure: I am a consultant to the Preservation Board, providing advice on the studies and participating in the hearings.) Tim Brooks and Steve Smolian's study of the number of in-print historical recordings was conducted on behalf of the National Recording Preservation Board. Its impact has been international. Recently, it was cited by the British Library in its manifesto on intellectual property (<http://www.bl.uk/news/pdf/ipmanifesto.pdf>). The Board has also enlisted ARSC to develop a comprehensive discography database structure, and a low-cost archival-quality cylinder box.

Please consider attending or participating in the preservation study hearings, informing your colleagues about the study, and/or submitting a written statement. I hope to see many of you in New York and Los Angeles.
Samuel Brylawski, ARSC President (goodlistening@gmail.com)

ARSC Newsletter

Issue 112 Fall 2006

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

Editor

David Seubert
Davidson Library
University of California
Santa Barbara, CA 93106-9010
seubert@library.ucsb.edu
Telephone: 805-893-5444
Fax: 805-893-5749

Advertising Manager

Martin Fisher
4816 Foley Drive
Nashville, TN 37211-4826
wmfisher@mtsu.edu
Telephone: 615-731-1544

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execdir@arsc-audio.org

Preservation Awards *(Continued from page 1)*

The first award for \$10,000 was made to the Boston Symphony Orchestra to preserve and make accessible the earliest recordings from the Boston Symphony Orchestra's Festival of Contemporary Music. Established in 1964, the Festival of Contemporary Music (FCM) is an annual series of six to eight concerts performed at Tanglewood, the Boston Symphony Orchestra's summer home in western Massachusetts.

As part of this project, a total of 49 FCM programs on 50 quarter-inch reel-to-reel tapes spanning the years 1965 through 1981 were selected, as they represent the earliest live recordings of FCM concerts known to exist. With the exception of only a few BSO concerts, none of the performances in this collection were broadcast over the radio, though they were recorded for study and research purposes.

These recordings represent an important collection of performances (including many premieres) of works written by the most esteemed composers of the twentieth century. In several cases these recordings document world premieres of important works, which often were prepared with the input from the composers themselves.

The majority of the concerts are performed by the Tanglewood Music Center Fellows, and the repertoire ranges from full, large-scale orchestral compositions to chamber music and small-scale vocal works. In addition to Tanglewood Fellows, the FCM also features performances by the Boston Symphony Orchestra and visiting chamber ensembles, such as *Musica Viva* and the Juilliard String Quartet. The BSO Archive will contract with George Blood Audio for the transfers of the original tapes.

The other award for \$7,000 has been made H. W. Marston and Company to preserve, document, and disseminate the collection of recordings in the Julius Block Collection, made on Edison phonograph cylinders between 1891 and 1910 and thought to have been destroyed during World War II. Block, a German businessman who lived in St. Petersburg, Russia, conceived of the phonograph as a device for music and the arts and as a chronicler of history. He attracted influential musicians, poets, and actors, including Anton Arensky, Eddy Brown, Nicolai Figner, Jascha Heifetz, Josef Hofmann, Arthur Nikisch, Sergey Taneyev, Peter I. Tchaikovsky, and Count Leo Tolstoy, to his home to see the machine, and he persuaded most of them to make recordings as well as to enter comments in his log. The recordings were found stored in a museum in St. Petersburg.

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

ARSC Research Grants Program

The ARSC Research Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

Both ARSC members and non-members are eligible for grants in amounts up to \$1,000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects that form part of a job. Grant recipients must submit documentation of their expenses before reimbursement, and funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects and are encouraged to submit articles for publication in the *ARSC Journal*.

Applications for an ARSC research grant should include:

- A summary of the project (one page maximum), with samples of the work attached if possible
- A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum)
- A curriculum vitae
- An indication of the prospects for publication or other public presentation of the project results

Applications should be sent to:

Grants Committee Chairman
Richard Warren
Historical Sound Recordings
Yale University Library
P. O. Box 208240
New Haven, CT 06520-8240

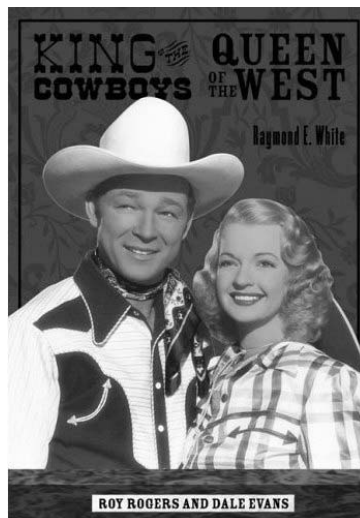
The deadline for receipt of applications is February 28, 2007. Grant awards will be announced at the annual business meeting of the Association.

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

2006 ARSC Awards for Excellence

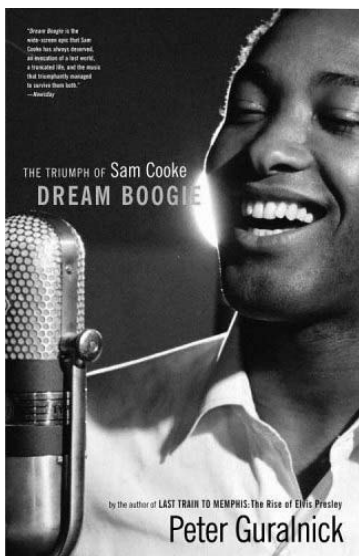
The Association for Recorded Sound Collections is pleased to announce the winners of the 2006 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound.

In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards are 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 2006 Awards for Excellence honor works published in 2005.



Best Research in Recorded Country Music

King of the Cowboys, Queen of the West: Roy Rogers and Dale Evans, by Ray White. (University of Wisconsin Press).



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

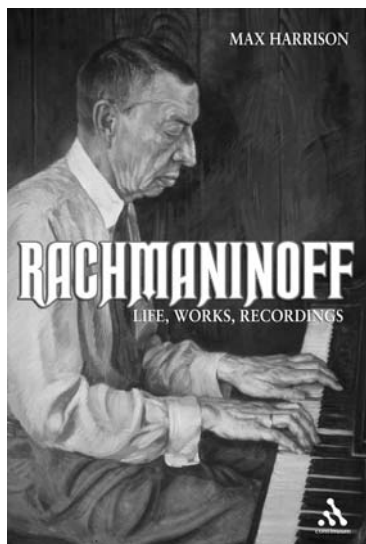
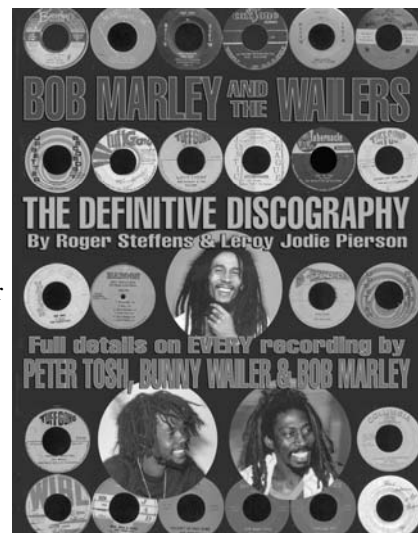
Dream Boogie: The Triumph of Sam Cooke, by Peter Guralnick. (Little, Brown).

Certificate of Merit: *Dewey and Elvis: The Life and Times of a Rock 'n' Roll DeeJay*, by Louis Cantor. (University of Illinois Press).

Best Research in Folk, Ethnic, or World Music

Bob Marley and the Wailers: The Definitive Discography, by Roger Steffens and Leroy Jodie Pierson. (Rounder Books).

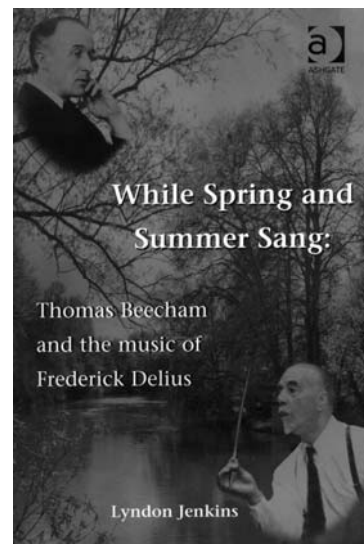
Certificate of Merit: *The Encyclopedia of Native Music: More than a Century of Recordings from Wax Cylinder to the Internet*, by Brian Wright-McLeod. (University of Arizona Press).

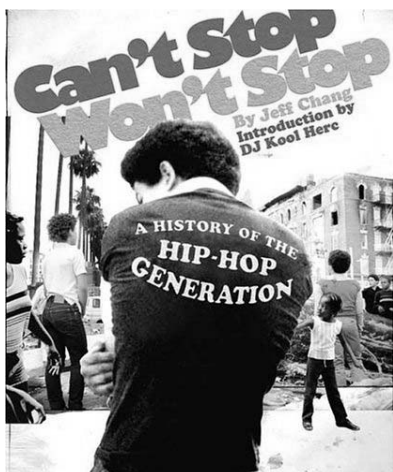


Best Research in Recorded Classical Music

Best History: *Rachmaninoff: Life, Works, Recordings*, by Max Harrison. (Continuum).

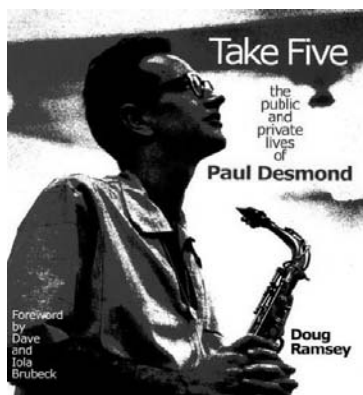
Best Discography: *While Spring and Summer Sang: Thomas Beecham and the Music of Frederick Delius*, by Lyndon Jenkins. (Ashgate).





Best Research in Recorded Rap or Hip-Hop Music

Can't Stop Won't Stop: A History of the Hip-Hop Generation, by Jeff Chang. (St. Martin's Press).



Certificates of Merit: *Pioneers of Jazz: The Story of the Creole Band*, by Lawrence Gushee. (Oxford University Press).

Bix: The Definitive Biography of a Jazz Legend: Leon "Bix" Beiderbecke (1903–1931), by Jean Pierre Lion. (Continuum).

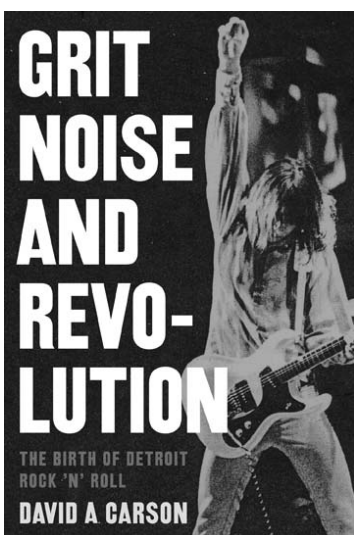
The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz, by Jeffrey Magee. (Oxford University Press).

Best Research in Recorded Rock Music

Grit, Noise, and Revolution: The Birth of Detroit Rock 'n' Roll, by David Carson. (University of Michigan Press).

Certificates of Merit: *Soft Machine: Out-bloody-rageous*, by Graham Bennett. (SAF).

Dream a Little Dream of Me: The Life of "Mama" Cass Elliot, by Eddi Fiegel. (Chicago Review Press, U.S.; Sidgwick and Jackson, U.K.).



Best Research in Record Labels and General History

Best History: *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900–1960*, by Peter Doyle. (Wesleyan University Press).

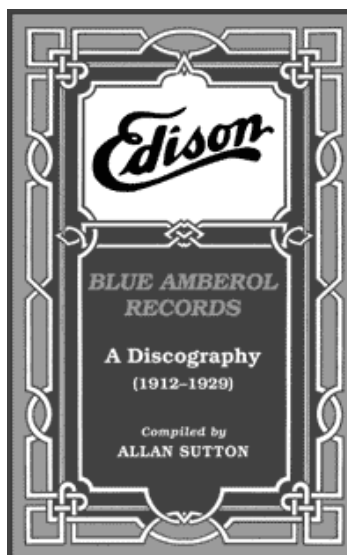
Best Discography: *Edison Blue Amberol Cylinders*, by Allan Sutton. (Mainspring Press).



Best Research in Recorded Jazz Music

Best Discography: *Stan Getz: An Annotated Bibliography and Filmography with Song and Session Information for Albums*, by Nicholas Churchill. (McFarland).

Best History: *Take Five: The Public and Private Lives of Paul Desmond*, by Doug Ramsey and Paul Caulfield (Discography). (Parkside Publications).



Additional information about ARSC, including lists of past ARSC award winners and finalists, may be found at <http://www.arsc-audio.org/>.

Conference Update: Victorians & Their Music Machines in Milwaukee

It's back to the great Midwest as the ARSC conference moves to Milwaukee for our 2007 meeting. Our hosts will be the Ward Irish Music Archive and Milwaukee Irish Fest, in conjunction with the Sanfilippo Victorian Palace in Barrington Hills, Illinois.

We'll be staying at the Milwaukee Hilton located on Wisconsin Ave. This historic downtown hotel was completed in 1928 in the Art Deco style and was Wisconsin's largest and tallest hotel. This fabulous hotel has undergone a major restoration, and will provide accommodations somewhat more luxurious than what we get at a typical ARSC conference. Family members will enjoy Paradise Landing, a 20,000 square foot indoor water park. (Perhaps we'll hold a discography meeting in the jacuzzi!)

The hotel is centrally located and in close proximity to the Milwaukee Public Museum and the Calatrava addition to the Milwaukee Art Museum. Another new museum, Pier Wisconsin, will also be open in time for the conference.



Calatrava's addition to the Milwaukee Art Museum

The theme of this year's conference is "Victorians & Their Music Machines," and the Program Committee is busy lining up presentations that focus on mechanical music, early recorded sound history and related preservation issues.

On Thursday evening, we will tour the Ward Irish Music Archive at the Irish Fest Center. The Archive is home to a collection of recordings, videos and memorabilia that document Irish America in the entertainment field. A trip to the incredible Sanfilippo Victorian Palace is scheduled for Saturday. The Palace contains the world's finest collection of automatic musical instruments and largest theater pipe organ (80 ranks). We will have our banquet at the Palace, and enjoy a live organ concert to close the evening.

Visit <http://www.arsc-audio.org/> for conference information as it unfolds.

Stanford Funded to Preserve Monterey Jazz Festival Collection

Stanford University Libraries has received grants from the National Historical Publications and Records Commission (NHPRC) for \$93,393 and from Save America's Treasures for \$225,000, together with a grant to the Monterey Jazz Festival from the Grammy Foundation for \$40,000 for a three-year project to preserve all of the audio tapes documenting the history of the Monterey Jazz Festival from 1958 to 2001 in digital form.

Once the recordings are digitized, the original tapes will be placed in optimal environmental conditions for long-term preservation. The digital recordings will be fully indexed in a database searchable from any location through the Internet, and a webpage describing the collection will be linked to the Stanford University Libraries and Monterey Jazz Festival websites. The recordings will be available for listening, study, and research at the Stanford Archive of Recorded Sound. The project will be directed by Hannah Frost, Media Preservation Librarian, as project coordinator. Jerry McBride, Head Librarian of the Music Library and Archive of Recorded Sound, and Tim Jackson, General Manager of the Monterey Jazz Festival, will serve as project directors, in coordination with Stanford's newly formed Digital Library Systems and Services in the Stanford University Libraries.

The Monterey Jazz Festival, a nonprofit organization dedicated to perpetuating the performance of jazz, was founded in 1958. The Festival soon became established as one of the foremost jazz festivals in the United States and also received international recognition. The three-day event—the longest-running jazz festival in the world—is held annually in September, and is distinguished for weaving emerging talent along with the field's grand masters. The Monterey Jazz Festival also plays a significant role in music education by providing year-round youth jazz education training programs as well as scholarships.

Since 1984 the Monterey Jazz Festival has donated all of its recordings to the Archive of Recorded Sound. The collection comprises over 1,200 sound recordings, 370 moving image materials, and paper-based records of the founding organization, including board meeting notes and festival program materials. The collection is an American treasure of unique and irreplaceable recordings of performances by the greatest jazz musicians.

Jerry McBride, Head, Archive of Recorded Sound, Stanford University (jerry.mcbride@stanford.edu)

Call for Papers: Sound in the Era of Mechanical Reproduction

The Center for the History of Business, Technology and Society at the Hagley Museum invites proposals for empirically based historical papers that analyze sound in commercial, technological, and legal environments since the late 19th century. The conference will take place November 2 and 3, 2007 at the Hagley Library in Wilmington, Delaware.

Our principal interest is in papers that explore the integration of sound with the commercial practices of music, radio, film, and television, and the commercial engineering of sound in social environments such as shopping and the workplace. Proposals can consider the legal and cultural implications of innovations in technology and business practices, such as the impact on the political economy of sound and notions of sound and sound-based products as property. We also encourage papers that explore sources of innovation in sound and music (especially from communities and/or business enterprises defined by ethnicity, race, or region), as well as those focusing on the transnational circulation of sound-related technologies and business practices.

Proposals should be no more than 500 words and accompanied by a short curriculum vitae. The deadline for submissions is March 31, 2007.

The program committee includes David Suisman, Susan Strasser, Philip Scranton, and Roger Horowitz. Travel support is available for those presenting papers at the conference. To submit a proposal or to obtain more information, contact:

Carol Lockman
Hagley Museum and Library
PO Box 3630
Wilmington DE 19807
Telephone: 302-658-2400 ext. 243
Fax: 302-655-3188
clockman@Hagley.org

Carol Lockman, Hagley Library (clockman@Hagley.org)

Call for Papers: IASA-BAAC Conference, Riga, Latvia

The International Association of Sound and Audiovisual Archives and the Baltic Audiovisual Archival Council invite papers for their 2007 conference, "Building an Archive for the Future." The conference will address themes associated with the tasks audiovisual ar-

chives are facing in a world undergoing rapid changes. Digitization is now recognized as the way to go to save our audiovisual heritage, but the issues of future migration and the sustainability of digital archives still need to be addressed.

Digitization gives archives the ability to deliver content via new digital platforms, thus distributing the content not only to the traditional users but to whole new groups of audiences. At the same time, ideal open access depends on the successful development of copyright legislation. Only then will large-scale dissemination of content be possible. Gradually, archives will become an even more integrated part of society.

IASA and BAAC invite proposals for papers of not more than twenty minutes' duration that address one or more of the following sub-themes:

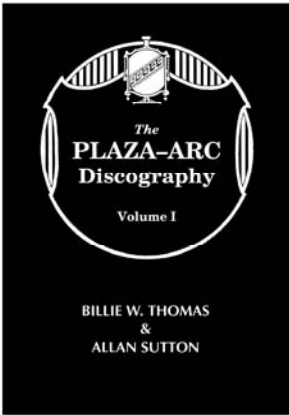
- Role of the archives in the future
- Sustainability of archives
- Is there a need for contextualization of AV archives?
- How to create better access to the archives
- Are the archiving principles changing?
- Legal issues (e.g., legal deposit, copyright, freedom of speech)
- How to train and educate future archivists
- How to build an archive: technical issues and options
- Content migration
- Preservation of metadata
- Small-scale archives
- Towards integrated archives
- Selection policies — a necessity?
- Archiving of webpages

Proposals must be accompanied by an abstract of not more than 150 words. The deadline for this first call for papers is December 15, 2006. Please send your abstract together with your name, organization, contact address, telephone number, and e-mail address to:

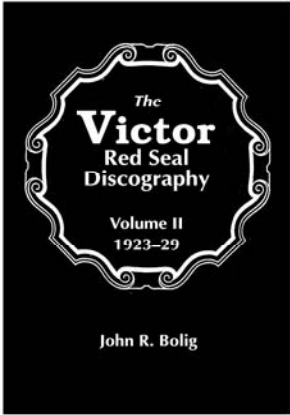
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IASA Vice-President, Chair, Programme Committee
c/o DR (Danish Broadcasting Corp.)
Archive and Research Centre
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Ilse Assman, Editor, IASA Journal (assmanni@sabc.co.za)

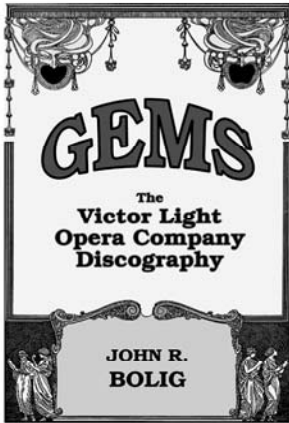
MAINSRING PRESS / Books and online articles for the advanced collector



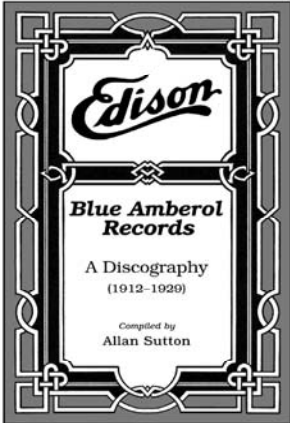
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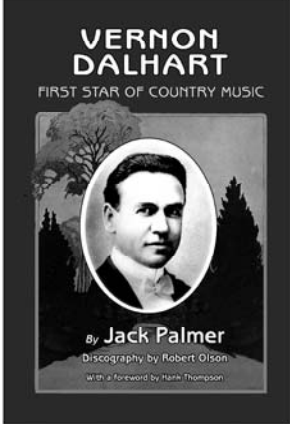
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British Library Issues Manifesto on Intellectual Property

BRITISH LIBRARY

“The digital revolution has transformed the way in which information, ideas and artistic works are created, disseminated and accessed. Anyone can now be a creator, a publisher, a music producer, a filmmaker in their own front room and traditional business models are changing rapidly. Whole new forms of material have quickly developed—websites, podcasts, wikis, mash-ups—all, and more, can be accessed by anyone, anywhere, at any time via the internet.”

So begins the British Library’s manifesto on copyright aiming to change the debate on copyright extension in the UK. The document outlines six positions on how to frame the debate over copyright in the digital age.

1. Digital is not different

Fair dealing access and library privilege should apply to the digital world as is the case in the analogue one.

2. Fair dealing

New, potentially restricting technologies (such as DRMs/TPMs) and contracts issued with digital works should not exceed the statutory exceptions for fair dealing access allowed for in the Copyright, Designs and Patents Act.

3. Archiving

Libraries should be allowed to make copies of sound and film recordings to ensure they can be preserved for posterity in the future.

4. Term of copyright

The copyright term for sound-recording rights should not be extended without empirical evidence and the needs of society as a whole being borne in mind.

5. Orphan works

The US model of dealing with orphan works should be considered for the UK.

6. Unpublished works

The length of copyright term for unpublished works should be retrospectively brought in line with other terms—life plus 70 years.

The manifesto is available online at <http://www.bl.uk/news/pdf/ipmanifesto.pdf> (PDF). For further information, contact:

James O’Leary
Public Affairs Manager
British Library
+44 (0)20 7412 7113
james.o'leary@bl.uk

Recent News on Copyright

UK Update: The debate over extending the copyright term for recordings in Britain (from the current 50 years to as long as 95) is reaching a crescendo, and members there are urged to make their views on the subject known, via letters to their M.P. or to newspapers. Such an extension, if retroactive, could have a devastating effect on the British reissue industry and on the availability of historic recordings generally, since major record companies have shown little interest in reissuing such material. The government appointed a commission headed by Andrew Gowers to investigate and make recommendations, and its report is expected at any time (<http://www.hm-treasury.gov.uk/gowers/>). It is widely expected to support the industry’s call for longer terms, which are also advocated by Prime Minister Tony Blair. Blair has, however, come under fire for his close ties to the wealthy entertainer Cliff Richard, who has been lobbying for (and would financially benefit from) term extension. Opposition to extension is growing, and the British Library recently released a statement pointing out the difficulty that could be created for audio preservation. [See article to the left.] One thing that is certain is that entertainment companies will not be able to push this through as quietly as they did in the United States.

Australian members should be aware that Attorney General Philip Ruddock has proposed sweeping copyright reforms there that would, among other things, make it illegal to make backup copies of recordings, loan or give away dubs, or play back an off-the-air recording more than once (after that it must be destroyed). This too has raised controversy, and members would do well to make their views known before such legislation becomes law. (Google “Philip Ruddock copyright” or something similar for more information.)

Finally, several valuable resources on copyright and recordings are available for free at the website of the non-profit Council on Library and Information Resources (<http://www.clir.org/>). Look for publication number 133, *Survey of Reissues of U.S. Recordings* and number 135 *Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives*, as well as several publications on preservation techniques.

Tim Brooks, Chair, Copyright & Fair Use Committee
(tbroo@aol.com)

Edward Eugene Colby, 1912–2006

Edward Colby was a major figure in the early sound archive world. In 1958, at the instigation and with the assistance of William Moran, he established the first university sound archive, at Stanford University, where he was the music librarian. He was also one of the founders of ARSC. He also chaired the important session titled “International



Edward Colby ca. 1961. (Photo courtesy Stanford News Service)

Cooperation Among Record Libraries” at the Institute of International Music Library Problems, sponsored by the Music Library Association and the International Association of Music Libraries, American Branch, at the Library of Congress in 1961. The panel consisted of the international pioneers of sound archives A. Hyatt King (England), Folke Lindberg (Sweden), Donald Leavitt, Irving Lowens, and Harold Spivacke (LC), Kurtz Myers (Detroit Public Library), Charles Cudworth (Cambridge University), and Philip Miller (New York Public Library). They concluded that they should look “toward greatly increased international cooperation in the field of sound recordings.” Ed also wrote the seminal article on sound scholarship in 1972 advocating a coordinated collection policy, completely cataloged collections, and cooperation among sound archives because “archives are a potential resource for evaluating, performing, and practicing early music.”¹

1. “The Washington Library Institute,” *Notes* 18, no. 4 (1961): 562–564; and “Sound Scholarship: Scope, Purpose, Function, and Potential of Phonorecord Archives,” *Library Trends* 21, no. 1 (1972): 7–28.

Edward Eugene Colby was a Californian, born July 5, 1912 in Oakland, and died September 22, 2006 in San Jose. He graduated in 1935 from the University of California, Berkeley, with a degree in Music Composition. Ed was an erudite scholar who loved poetry, knew Sanskrit, and was an inveterate master punster! He began his library career at the Oakland Public Library in the 1930s, and in 1941 received a certificate in librarianship from UC Berkeley. During World War II, the Army took advantage of his linguistic aptitude by teaching him Mandarin. He then spent a year and a half in China with Army Intelligence. After his return from the war, he became acting chief of the Oakland Public Library’s music division. Ed was hired as the first music librarian at Stanford in 1949. He was president of the Music Library Association in 1950 and was named an Honorary Member in the Association in 1978.

I first met Ed when I interviewed for a job at Stanford University, cataloging music, in 1965. This was a heady time at Stanford—they were just emerging from difficult financial times, and I was one of several librarians hired that year to strengthen the library’s professional staff. At that time, the Music Library occupied the ball and banquet rooms in the old president’s mansion called “The Knoll.” The Archive of Recorded Sound occupied the butler’s pantry, and soon after I arrived it was expanded to the basement (when the dirt floor was covered with concrete). Through his diligent efforts, Ed had eked out the money for a respectable reference and musical monuments collection. Like many librarians at Stanford during the years following WWII, his emphasis had been on collection development and reference services; technical services were deferred.

I was hired to work in the main library catalog department as its first full-time music cataloger; there were already two part-time music catalogers. I was told to see about establishing cataloging services in The Knoll. When I went up there, I was amazed to find unsorted boxes of catalog cards stashed throughout the building and a card catalog in desperate condition. Ed explained that while the cards were filed in the main catalog, he had no staff to file the cards into the Music Library’s catalog, so I spent my first couple of months reconstructing the catalog.

The support staffing at The Knoll was minimal, and Ed often had to man the circulation desk himself. He was a quintessential reference librarian, always polite and diligent in assisting his patrons. He knew his collection thoroughly—after all, he had handled all the books and knew their contents! He knew how to focus his efforts to achieve the best results in providing service to the library’s patrons. I learned from him that in collection de-

velopment, one should thoroughly know and understand the needs of the library's patrons and focus one's efforts on providing the materials they need. Unused books were an extravagance.

But how did that philosophy lead to his development of the Archive of Recorded Sound? Actually, the Archive fit it perfectly, because Ed understood that these were the performance practice research materials of the future and that they fit the Stanford Music Department's large and active performance practice program. Though the program was focused on the Baroque, Ed understood that recordings were the documentation of changes in twentieth-century performance. Ed was also concerned that catalog access needed to be provided to the Archive collection, and he persuaded the library administration to have me develop a plan for a catalog. David Weber, the Director of Libraries at that time, had heard that discussions were under way between representatives of Yale University, the Library of Congress, and the New York Public Library, and encouraged me to become involved with them. Those discussions eventually led to ARSC's Associated Audio Archives project and to catalog access to more than 600,000 78rpm recordings.

I'm thankful to Ed for being my mentor and for the many opportunities he provided me. He saw to it that my job duties were expanded to include the role of assistant music librarian, and he gave me responsibilities in reference services and collection development, as well as teaching the graduate music bibliography course. I learned a great deal about sound recordings and archives with his assistance. His vision of collection development and public services directed Stanford into the forefront of music libraries and sound archives.

Garrett H. Bowles, UC San Diego (ret.)

The family requests that donations in his memory be made to the Stanford Archive of Recorded Sound or the Stanford Music Department to help fund outreach to the public schools. Donations for the Archive of Recorded Sound should be made out to Memorial Fund of the Stanford University Libraries and sent to:

*Kelly D. Morris, Development Associate
GREEN LIBRARY
Stanford University
Stanford, California, 94305-6004*

Donations for K-12 outreach in music may be sent to:

*Mario Champagne, Administrative Services Manager
Music Department
BRAUN Music Center, Room 101E
Stanford University
Stanford, California, 94305-3076*

Philip Elwood, 1926–2006

ARSC lost a long-time member and supporter on January 10th when Philip "Phil" Elwood died of heart failure just short of his 80th birthday—and less than a month after his wife, Audrey, died of cancer. I looked forward to seeing Phil at the annual ARSC conferences, where we'd spend the day after the Conference visiting the local art museum or a historic building. Of course, during the Confer-



ence, Phil would let a few of us join him in catching some live jazz. He knew who was in town, and, just as important, the legendary artists of jazz and blues knew Phil. During his 40+ years hosting a jazz radio show for Pacifica Radio's KPFA (1952–1996) and nearly 40 years as an entertainment reviewer for the *San Francisco Examiner* and later the *San Francisco Chronicle* (1965–2002), Phil covered the big names and sup-

ported emerging young artists. His name can be seen on more than one hundred LPs for which he wrote the liner notes, and in books such as the recent Jim Marshall jazz volume for which Phil wrote the notes to accompany Marshall's photos.

Seeing a performance with Phil during an ARSC conference—whether a classical music concert in New York, a blues performance in Cleveland, or the Grand Ole Opry in Nashville—I always came away with some extra insight into what I was hearing. He was more than generous in sharing his knowledge, and even his record collection if you came through his home in Berkeley. Phil was born in Berkeley on March 19, 1926 and spent his whole life there, except for his time in the Navy (where he was still writing jazz reviews while serving his country!).

Phil promoted the benefits of ARSC in his writings and served as a judge for the ARSC Awards for Excellence. Those who hoisted a drink with Phil at one of the many ARSC Conferences, or heard his wonderful stories at the late-night sessions in the hotel lobbies, will certainly miss him. I know I do!

Phil is survived by three sons, a daughter, and six grandchildren.

Steve Ramm

Nominations for the 2007 ARSC Awards for Excellence

You are invited to propose candidates for the 2007 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is January 31, 2007.

Eligible publications include any original printed work—book, monograph, article, liner notes, etc.—first published during 2006. 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 ARSC Awards typically recognize histories, discographies, or biographies representing the best research in these recording categories: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include General Research in Recorded Sound; Record Labels or Manufacturers; Phonographs; and Preservation or Reproduction of Recorded Sound.

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

Nominations for the ARSC Lifetime Achievement and 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. Nominations for either of these awards must be received by January 31, 2007.

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 Awards Committee co-chairs:

Robert Iannapolo
Sibley Music Library
Eastman School of Music
27 Gibbs St.
Rochester, NY 14604-2504
riannapolo@esm.rochester.edu

Roberta Freund Schwartz
University of Kansas
Archive of Recorded Sound
434 Murphy Hall
1530 Naismith Dr.
Lawrence, KS 66049
rfschwar@ku.edu

Additional information about ARSC, including a list of past award winners, may be found at <http://www.arsc-audio.org/>.

Robert Iannapolo, (riannapolo@esm.rochester.edu); Roberta Freund Schwartz, (rfschwar@ku.edu) Co-Chairs, ARSC Awards Committee

ARSClist

The Online Discussion Group of ARSC

"Ask a question and you'll get answers from some of the best in the business."—Tim Brooks

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

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

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

ARSClist Archives

The complete ARSClist archives are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives. Current archives are also maintained by the Library of Congress on the above website.

Thank You For Your Support!

The Association for Recorded Sound Collections holds a premier position among historical audio organizations worldwide. It is the members of ARSC who make the organization special in so many ways. They have gone the extra mile to assure ARSC's current prominence and its bright future. In no instance is this more true than when talking about ARSC's sustaining members. Providing strong financial support as sustaining members is only one of many ways they contribute, but it is an important one. ARSC annually recognizes the financial support of sustaining members in the fall *Newsletter* as a small gesture of thanks for the important role they play in making ARSC a strong and healthy organization. Thank you!

2006 ARSC Patron Members

The following members contributed at least \$500 to ARSC for 2005, qualifying them as Patron Members:

David Custis Thomas Liebert Roger Snape

2006 ARSC Donor Members

The following members have contributed at least \$200 to ARSC in 2005, qualifying them as Donor Members:

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	Chris Strachwitz		

2006 ARSC Sustaining Members

The following members have contributed twice the current dues, qualifying them as Sustaining Members:

David M. Annett	David Barron	Tim Brooks	David Budd
Virginia Danielson	William A. Davidson	Robert Aubry Davis	David Diehl
Stanley Dorf	Charles N. Downen	Ray Edwards	David Englemann
Milton Erickson	Frank Forman	Jeffery Friedman	Gary A. Galo
David Giovannoni	Edwin Goldstein	Fernando Gonzalez	Michael Gruenberg
David Hall	Lewis Morris Hall	Douglas Henkle	A.L. Henrichsen
William Himmelreich	Marian Himmelreich	Lawrence Holdridge	Eric Jacobs
Matt Jaro	Warren Keats	Walter Keevil	Bill Klinger
Walter Krause	Konrad Kuchenbach	Frederica Kushner	John W. Lambert
Franz Lechleitner	Harold J. Madden	Alexander Magoun	Richard Markow
Janet McKee	Karl Miller	John Narus	Brenda Nelson-Strauss
James H. North	Bob Norton	David Patmore	Joe Pearce
Stewart Pearce	Arthur Pfeffer	Tully Potter	Jack Raymond
Phillip Rochlin	Dennis Rooney	Nancy Seeger	David Seubert
Burton Shapiro	Rosie Sheets	Gus Skinas	Malcolm Smith
Louise Spear	Richard Spottswood	Dave Stout	Konrad Strauss
Paul Tancil	Robert Teller	Gary Thalheimer	Ben Tongue
Peter Uehara	Seth B. Winner	Steven L. Wolfe	Paul Worth

New ARSC Members

Names and Addresses of new ARSC members are not available in the online version of the newsletter.

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The advertisement features a central stack of seven boxes of varying sizes, with the text "For Custom Sizes Call Today!" written in white on the second, third, and fourth boxes from the top. Surrounding this central stack are four smaller images: top-left shows several open boxes containing photographs; top-right shows three open boxes of different sizes; bottom-left shows an open box with a photograph and a small rectangular object; bottom-right shows an open box with several sheets of paper or documents inside.

ARSC Newsletter Submission Deadlines

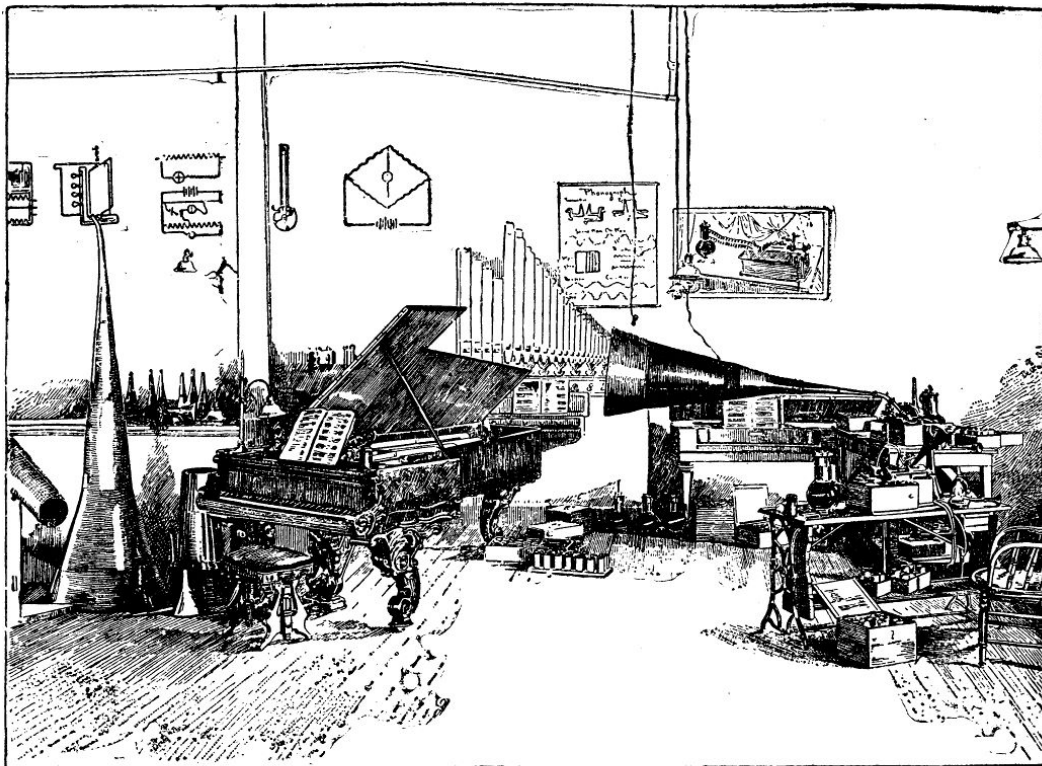
- No. 113, Winter 2007—February 10, 2007 (advertising, February 1, 2007)
- No. 114, Summer 2007—June 10, 2007 (advertising, June 1, 2007)
- No. 115, Fall 2007—October 10, 2007 (advertising, October 1, 2007)

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Manufacturer and Builder
Volume 24, Issue 3, March
1892, p 52. (Image courtesy of
Cornell University Libraries)

CHARGING THE PHONOGRAPH.