

# ARSC Newsletter

Association For Recorded Sound Collections

Number 123 • Summer 2010

## We Know What It Means To Miss New Orleans: 2010 Conference Recap

In 2010, for the first time in its history, ARSC met in New Orleans, Louisiana. New Orleans is one of the most distinctively musical cities in America, and it was,

to put it mildly, a smash hit with the 200-plus attendees. In a survey taken after the conference, attendees raved about the location. Asked what they liked best about the conference, they responded: “A great location.” “Great location! Great program!” “New Orleans – the music – the food.” “NOLA was a terrific choice.” “The location was wonderful.” “Location!!!”

The program was enthusiastically received as well. It opened on Wednesday with a well-attended workshop on “Disaster Planning and Recovery for Audio Materials” (appropriate for a city that had undergone the ravages of a major hurricane five years earlier), presented by the Education and Training Committee. The formal conference began on Thursday morning with a plenary session featuring the well-known author John Broven, who has been researching the music of New Orleans and South Louisiana since the 1960s. He was followed by a panel of veteran New Orleans record-makers that will be talked about for years to come. The four legends, all in their 70s and 80s, were Harold Battiste (founder of the AFO label), Bob French (longtime New Orleans session player and leader of the Tuxedo Jazz Band), Wardell Quezergue (bandleader and arranger), and Dave Bartholomew (bandleader, Fats Domino’s musical director, and composer of many rock ‘n’ roll and R&B hits of the 1950s and 1960s). They all knew each other well and reminisced about the musical heyday of New Orleans in the mid-20th century, when much of the music that defined America originated in New Orleans studios. The historic session was organized by Ira “Dr. Ike” Padnos of the Ponderosa Stomp Foundation (<http://ponderosastompfoundation.org>), which is dedicated to preserving New Orleans music, and to which ARSC owes a great debt of gratitude.

This was followed by a full day of sessions covering a wide range of topics. In one room, staff from the Institute of Jazz Studies at Rutgers reported on the digitization of their large Benny Goodman and Benny Carter collections, while in another, Roberta Freund Schwartz talked about early recordings of Renaissance

*(Continued on p. 4)*



Veteran record makers panel. From left to right: Harold Battiste, Wardell Quezergue, Bob French, Dave Bartholomew. Standing, right: Ira “Dr. Ike” Padnos. Photograph by Michael Devecka.

### Events

August 9–13, 2010. **International Society for Music Information Retrieval 11th Conference (ISMIR 2010)**, Utrecht, Netherlands <http://ismir2010.ismir.net/>

August 10–15, 2010. **SAA/COSA Joint Annual Meeting**, Washington DC. <http://www.archivists.org/>

August 14th and 15th, 2010. **California Antique Phonograph Society (CAPS) 25th Annual Show and Sale**. Buena Park, CA. <http://www.ca-phono.org/>

August 23–27, 2010. **11th International Conference on Music Perception and Cognition**. Seattle, WA. <http://depts.washington.edu/icmcp11/>

October 15–17, 2010. **OnLine AudioVisual Catalogers (OLAC) Conference**. Macon, GA. <http://www.olacinc.org/drupal/conference/2010/index.html>

October 27, 2010. **United Nations World Day for AV Heritage**.

November 1–6, 2010. **AMIA/IASA Joint Annual Meeting**, Philadelphia, PA. <http://www.iasa-web.org>

November 4–7, 2010. **Audio Engineering Society 129th Convention**. San Francisco, California. <http://www.aes.org/events/129/>

Please send notices of events to the editor.

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## President's Message

My involvement with ARSC goes back to the mid-1980s (I really can't remember exact dates) when I was a member of the AAA committee, which at that time stood for Associated Audio Archives. I never envisioned then that I would one day be serving as president of ARSC, but I am honored and excited to be assuming the office at this time. The organization is healthy financially, we had an excellent conference in New Orleans in May, and next year's conference in Los Angeles (you'll read more about that in this issue) promises to be one of our best yet. I am blessed with a board of dedicated and hard-working individuals, a wonderful executive director, Peter Shambarger, who I will be leaning on heavily, as well as past president, friend, and colleague David Seubert, whose shoes I will try very hard to fill. In his two years as president, David has had to make some tough but necessary decisions to keep the organization healthy and he has accomplished much. Under his administration, ARSC was able to get copyright reform legislation through the U.S. Congress, attendance records were set at our conferences, and the National Recording Preservation Board is on track to do some wonderful things.

My challenge is to continue the work started by my predecessor and lead ARSC to equally fine accomplishments during my term as president. In fact, at our board meeting in October we will devote some time to discussing what we think ARSC should look like in five years, and some of the specific initiatives that can help get us there.

I would be remiss if I didn't thank our conference manager Brenda Nelson-Strauss, who works so hard on our annual meetings, and I hope she continues to do so while I am president. She has been ably assisted by Kurt Nauck, who informed me he will be stepping back from those duties, and I thank him for his service. As you all know, ARSC's business is done by volunteers and the organization will remain viable only if folks step up and either run for office or agree to join or chair one of our committees. We currently have two committee chair vacancies: AAA (Associated Audio Archivists) and the Discography Committee. Anyone interested in chairing either committee can contact me directly. I hope, too, that you will share with me your thoughts about where ARSC is going and what issues and projects are of particular interest. You can contact me by email at: [pelote@andromeda.rutgers.edu](mailto:pelote@andromeda.rutgers.edu) or call me at 973-353-5801.

Finally, one of the things David did that I hope to continue was to use the president's columns in the newsletter to address important issues facing the organization and profession. I will try to continue that practice and I, too, hope to use the newsletter to raise questions and discuss issues of importance, and not just rehash the organization's business. I'll make this first column a short one. You'll be hearing more from me in the next two years. Now let me hear from you.

*Vincent Pelote, ARSC President*

## ARSC Newsletter

### Issue 123 Summer 2010

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

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*Special thanks to Jill Breedon for copy editing the ARSC Newsletter.*

## Letters to the Editor

Dear Editor,

In 2008, the co-distributors MGM and UA released the motion picture *Valkyrie*, starring the (praised but) miscast Tom Cruise as the German colonel placed in charge of the 15th and final failed attempt on Adolf Hitler's life. Other actors gave commendable performances, and the man who played the part of Hitler was outstanding. The conspirators actually named their effort Operation Walkuere.

There's a most interesting aspect to this film that's been overlooked. The movie's title is closely linked to what in effect is the title song, Richard Wagner's Walkuere (note: I've spelled the word with the letter e following the u, which is a substitute for the lack of an umlaut in my type font).

The producer-director Brian Singer amazingly utilized the 1928 Deutsche Grammophon (founded in 1898 by my grandfather, Emile, the inventor of the microphone and the disc record-playing gramophone) Berlin Philharmoniker recording of the work. There's an amazing close-up and freeze on the 12-inch disc, and when I asked Bryan about it I was told that both the disc and the gramophone on which it was shown being played were actually computer simulations. Spectacular.

My friend Klaus Hiemann, former head Tonmeister at DG, was able to get me a copy of the old disc in superb condition. Bryan didn't tell me where he'd gotten the copy he'd used to create the simulation, nor did he tell me the fate of his disc. But examination of my copy reveals that the catalogue number is different from Bryan's while all other label characteristics are identical, and I was astounded to see they even were able to reproduce the color tinge in the "His Master's Voice" logo, which, Klaus tells me, DG had occasionally included in its otherwise monochrome labels. (Note: As a result of WW-I reparations, DG lost its rights to the famous trademark, introduced in 1900 by my grandfather.)

I venture to opine that this numbering difference is an early example of a label reissuing a "side" with a different musical work on the "B" side. Members interested in all this would enjoy renting the DVD and seeing for themselves what the producers did. By the way, the latter didn't obtain their disc from Deutsche Grammophon, who knew nothing of the film's existence.

*Oliver Berliner*  
*Gramophone Music Co.*

## ARSC 2011

The 45th annual ARSC Conference will be held at the Wilshire Grand in downtown Los Angeles, California on May 11–14, 2011.

The conference will be hosted by the UCLA Ethnomusicology Archive in honor of their 50th anniversary. Save the date!

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

Dear Editor:

I have a recent publication that will be of interest to ARSC members. My article "Splicing the Sonic Color-line: Tony Schwartz Remixes Postwar Nueva York," published in *Social Text*'s Spring 2010 special issue on "The Politics of Recorded Sound," introduces readers to Tony Schwartz, sound artist and audio thinker, and reads his 1955 Folkways recording Nueva York as symptomatic of the ways in which listening experiences both reflect and generate ideas about racial difference and American citizenship. Using archival methods to reconstruct the soundscape of 1950s New York, I theorize the presence of what I call the "sonic color-line" in the U.S., linking sound and listening to bodily codes of race. If you are interested in more information on the full issue, here is a link to my blog, Sounding Out!: <http://soundstudies.wordpress.com/2010/04/22/reading-the-politics-of-recorded-sound/>

*Dr. Jennifer Lynn Stoeber-Ackerman*  
*Assistant Professor of English*

Dear Editor,

The Afro-Caribbean Music Archive, located in Cologne, Germany, is trying to collect the different music styles from Latin America, the Caribbean islands, and Africa to support German radio stations with music from other cultures and to preserve helpful information regarding artists, genres, and labels. We are looking for old lists and catalogues from the vinyl era, and if any of our ARSC collectors could send us some LP information regarding Latin America, the Caribbean islands, and Africa, we would return this material with a database with the information offered. Please send your LP information as lists, catalogues, etc. or any questions direct to:

*Afro-Caribbean Music Archive*  
*Mr. Helmut Otto, Research Dept.*  
*Heeme 34*  
*D-45357 Essen, Germany*  
*helmut.otto.@gmx.de*

## 2010 Conference

*(Continued from p. 1)*

music. Later there were papers on pre-1917 jazz in New Orleans (David Sager), guitarist Snoozer Quinn (Kathryn Hobgood Ray), recording in Burma (Chris Miller) and Persia (Mohsen Mohammadi), “How the Beatles Conquered the World” (Bruce Spizer), lost David Bowie masters and how they were recovered (Toby Seay), and the Indiana University Media Preservation Study (Mike Casey). Thursday night featured an open-air reception at the Louisiana State Museum in the historic Cabildo on Jackson Square. Dr. Ike Padnos led tours of the museum’s exhibit “Unsung Heroes: The Secret History of Louisiana Rock ’n’ Roll” while regaling us with stories about local musicians and labels. Since many of the artifacts came from his private collection, he proved to be both a knowledgeable and entertaining guide.

Friday began with a well-attended general session on “Issues of Our Times,” including the forthcoming Library of Congress National Recorded Sound Preservation Plan (Brenda Nelson-Strauss), progress in retrieving the earliest sound recordings by the First Sounds project (David Giovannoni), and ARSC copyright initiatives (Tim Brooks). Brooks urged attendees to show their support for the copyright initiative by signing the online petition at <http://recordingcopyright.org/joinus.html>, to which the audience chanted “Sign, baby, sign!” Later in the day attendees heard about (among others) the history of Record Changer magazine (Cary Ginell), New York’s “Jazz Loft” (Dan Partridge and Chris Lacinak), blues published before 1920 (Peter Muir, who gave demonstrations at the piano), Louis Armstrong’s run-ins with authority in the early 1930s (Bruce Boyd Raeburn), the role of collectors and archives in preserving

the historical record (Lisa Hooper), issues with metadata (Technical Committee), and challenges in preserving multi-track tape (Toby Seay). In the evening there was a David Sager CD release party at the Louisiana Music Factory and open session discussions by the Technical Committee and a Collectors’ Roundtable.

Saturday opened with another very well received plenary session featuring two of ARSC’s best-known veterans, Dan Morgenstern of the Institute of Jazz Studies (on recently discovered Louis Armstrong radio recordings) and Chris Strachwitz of Arhoolie Records (on his 50 years of song-catching in southwest Louisiana). Among the other subjects that day were early illustrated album covers (the inimitable Mike Biel), Little Wonder Records (Merle Sprinzen), John Coltrane (Fuji Fujioka), William Russell (Uncle Dave Lewis), and polarity and phase response in reserve tape transfers (Mark Hood) – the latter a last-minute substitution that drew a very positive response.

The conference concluded with the annual awards banquet, at which the 2010 Award for Distinguished Service to Historical Recordings was presented to Steve Smolian, and the 2010 Lifetime Achievement Award to Dr. John Bolig. In addition, 2009 Lifetime Achievement Winner Cristóbal Díaz-Ayala, who has not been able to attend in recent years, was present and said a few words of appreciation. Banquet attendees were entertained before and after dinner by the Tom Sancton Trio, performing traditional New Orleans jazz. Sancton was also available to sign copies of his recently published book *Song for My Fathers: A New Orleans Story in Black and White*, a moving memoir of his relationship with a number of New Orleans musicians who were affiliated with Preservation Hall in its first decade, including his teacher, clarinetist George Lewis.

The foregoing is just a sampling of the rich schedule of sessions. Full details on all can be found on the ARSC website at [www.arsc-audio.org/conference/2010](http://www.arsc-audio.org/conference/2010), and audio of many sessions will be posted there shortly. It was a memorable conference and one that those who made the journey to New Orleans will not soon forget. We are very grateful to our local hosts, The Historic New Orleans Collection, the Louisiana State Museum, and Tulane University’s Hogan Jazz Archive, for organizing local arrangements and contributing speakers to the conference sessions and workshop. Our gratitude is also extended to the 2010 conference sponsors AudioVisual Preservation Solutions, BMS Chase, Cube-Tec, The Don Hodgman Family, Nauck’s Vintage Records, Prism Sound, and Millennia Music & Media Systems as well as the Savada Family, for their generous funding of conference travel grants, and the conference exhibitors.



Reception at the Louisiana State Museum. Seated at table in front, from left to right: Ed Berger, Vincent Pelote, Tim Brooks, and Dan Morgenstern. Photograph by Michael Devecka.

With the results of our post-conference survey in hand we are planning another exciting get-together in Los Angeles in May 2011, and we hope that you all will join us there. "Be there, or be ...", well, you know!

Your humble Program Chair, Tim Brooks ([tim@timbrooks.net](mailto:tim@timbrooks.net)), with assistance from Brenda Nelson-Strauss, Conference Manager ([bnelsons@indiana.edu](mailto:bnelsons@indiana.edu))



Travel Grant Award recipients. Left to right: Kevin Nutt, Tim Bathgate (New Zealand), Kevin Miller, Michael Heller. Photograph by Michael Devecka.

## Disaster Planning Workshop Offered Lessons, Advice

This year's ARSC Pre-Conference workshop at the 44th Annual ARSC Conference in New Orleans, *A Workshop on Disaster Planning and Recovery for Audio Materials*, opened on May 19 with four presenters from collections located in New Orleans. Bruce Raeburn, from the Hogan Jazz Archive at Tulane University; Alfred Lemmon and Mark Cave, from the Historic New Orleans Collection; and Greg Lambousy, from the Louisiana State Museum related their experiences of the impact by Hurricane Katrina on their collections. Supported by heart-wrenching images and oral histories of residents, they spoke of specific precautions they took to minimize damage before the disaster, what they found when they returned, and the procedures they used to stabilize materials afterwards.

With the impact of those presentations still fresh in everyone's minds, Marlan Green, an Audio-Visual Preservation Specialist from the Library of Congress Preservation Division, gave timely and practical advice on how best to keep track of damaged collection items through the use of barcodes. He provided advice on how to evaluate disaster response companies when contracting with them for recovery of audiovisual collection materials. Marlan's afternoon

presentation was devoted to mold remediation and other recovery methods.

The workshop included a group role-playing exercise. Attendees divided into two groups: Administrators and Audio Archivists. Led by Tony Seeger and Aaron Bittel, from the UCLA Ethnomusicology Archive, each group prepared arguments and counter-arguments about funding for disaster preparedness.



Recovered Ernie K. Doe master from Sea-Saint Studios, damaged in Katrina

After lunch, participants rotated through four different media stations, each one highlighting materials most common to archives. Presenters demonstrated techniques for assessing and stabilizing materials after a disaster. Stations included magnetic media (tape, cassettes), discs and cylinders (including shellac, acetate, vinyl, and CDs), microforms (microfilm and microfiche), and other items found in every collection, such as paper, photos, books, and manuscript materials. Instructors included Jamie Madden, State Archives of Florida; Lance Christensen, Colorado State Archives; George Blood, SafeSound Archive; and Rebecca Smith, Historic New Orleans Collection.

Thanks to all our presenters and instructors for making the workshop a success. Plans for next year's workshop are under way. Join us next year for Audio Archives 101, live from Los Angeles! Stay tuned for details ...

*Karen Fishman and Aaron Bittel, Co-chairs, ARSC Education and Training Committee*

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<http://www.facebook.com/pages/Association-for-Recorded-Sound-Collections-ARSC/165687321898>

## Awards Banquet Highlights

The 2010 Awards Banquet was held on Saturday, May 22, at the Chateau Bourbon in New Orleans. As the number of books, articles, and CD-ROMs devoted to research on recorded sound nominated for consideration passed 200 for the first time this year, the Awards Committee is still hard at work choosing the winners of the Awards for Excellence; the list of finalists, all published in 2009, was distributed to all attendees.

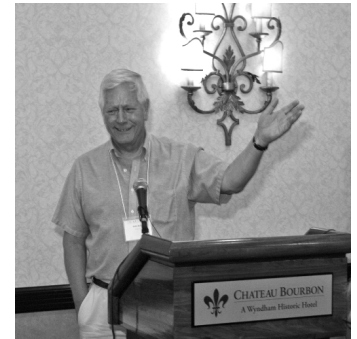
Last year's winners were announced, and we were privileged to have a number of the winners in attendance: Patrick Huber, winner of Best Research in Recorded Country Music for *Linthead Stomp: The Creation of Country Music in the Piedmont South* (University of North Carolina Press); Lynn Abbot, winner of Best Research in Recorded Blues, Gospel, Rhythm and Blues, or Soul Music for *I Got Two Wings: Incidents and Anecdotes of the Two Winged Preacher and Electric Guitar Evangelist, Elder Utah Smith* (Case Quarter); Yasuhiro Fujioka, winner of Best Jazz Discography, for *John Coltrane Reference* (with Chris DeVito, David Wild, and Wolf Schmalzer) (Routledge); and Todd Bryant Weekes, Certificate of Merit winner for *Luck's in My Corner: The Life and Music of Hot Lips Page* (Routledge).

The highlight of the banquet was the announcement of the Distinguished Service and Lifetime Achievement awards. Dick Spottswood presented the Distinguished Service Award to Steve Smolian:

Steve has been a leading expert on audio preservation, restoration, and consulting for over 40 years, serving major institutions, smaller archives, and the public at large. He has successfully completed substantial restoration projects for major musical aggregations – the New York Philharmonic and Chicago Symphony Orchestras – and organizations emphasizing the spoken word – the George Meany Memorial Archives, the Maryknoll Mission Archives, and the American Jewish Archives. I have produced records issued from my preservation tapes for some of them. One cooperative effort resulted in a shared Grammy nomination.

Recently he has performed preservation-related services for the Library of Congress, the National Archives Advisory Committee on Preservation (including consultation on the Nixon White House tapes), the Department of Justice, and the Smithsonian Institution, as well as two of the Presidential Libraries. He has done appraisal work for the Library of Congress, Harvard University, and Columbia University. Steve is also involved with NPR's Lost and Found Sound, restoring materials submitted by Quest for Sound callers.

Record companies using his work include CBS/Sony, BMG, Rounder, Folkways, Smithsonian Institution Press, County, and Parnassus, among others. Steve is a longtime member of ARSC and serves on the AAA committee and the Copyright and Fair Use committee, among other activities.



Left: Steve Smolian accepts the 2010 Award for Distinguished Service. Right: John Bolig accepts the 2010 ARSC Lifetime Achievement Award. Photographs by Michael Devecka.

Before the presentation of the Lifetime Achievement Award, the committee acknowledged last year's winner, Cristóbal Diaz-Ayala, who was unable to attend last year's conference. We were happy that he and his wife and grandson were able to join us this year.

Sam Brylawski presented the Lifetime Achievement award to a thoroughly surprised John Bolig, for his devotion to the discographical arts:

John is the author of two discographies of Enrico Caruso and a series of discographies (six, to date) outlining releases by the Victor Talking Machine Company. His books are the result of collecting, research conducted in Victor's archives for more than fifty years, consultation of Victor catalogs, and correspondence with fellow collectors and discographers. They provide comprehensive documentation of Victor's early output, including recording dates, dates when recordings were first released and then deleted from catalogs, and uses of masters on subsequent Victor 78s and HMV releases. John's publications are of consistently high quality. He is renowned for his thorough research, his strict adherence to that which can be documented in print and archival sources, and his generosity to other researchers and discographers.

Winners are chosen by an ARSC Awards Committee consisting of five elected judges representing specific fields of study, in addition to the editor of the *ARSC Journal* and the President of ARSC. The 2010 ARSC Awards Committee consists of the following: Roberta Freund Schwartz (Awards Committee Chair); Vincent Pelote (ARSC President); Brenda Nelson-Strauss (ex-officio); David Seubert (Immediate Past-President); James Farrington (Book Review Editor, *ARSC Journal*); Dennis Rooney (Classical Music Judge); Cary Ginell (Judge-at-Large); Dan Morgenstern (Jazz Music Judge); William L. Schurk (Popular Music Judge); and Richard Spottswood (Judge-at-Large).

We look forward to announcing the 2010 Awards for Excellence in August.

*Roberta Freund Schwartz, chair, ARSC Awards Committee*

## Finalists for the 2010 ARSC Awards for Excellence

### Best Research in Recorded Rock and Pop Music

Peter Blecha, *Sonic Boom: The History of Northwest Rock, from "Louie, Louie" to "Smells Like Teen Spirit"* (Backbeat)

John Broven, *Record Makers and Breakers: Voices of Independent Rock 'n' Roll Pioneers* (University of Illinois Press)

Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (University of Toronto Press)

Louis P. Masur, *Runaway Dream: Born to Run and Bruce Springsteen's American Vision* (Bloomsbury)

Anthony Reynolds, *The Impossible Dream: The Story of Scott Walker and the Walker Brothers* (Jawbone)

Mark Ribowski, *The Supremes: A Saga of Motown Dreams, Success, and Betrayal* (DaCapo)

Steve Waksman, *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk* (University of California Press)

Peter C. Muir, *Long Lost Blues: Popular Blues in America, 1850–1920* (University of Illinois Press)

Ken Wlaschin, *The Silent Cinema in Song, 1896–1929: An Illustrated History and Catalog of Songs Inspired by the Movies and Stars, with a List of Recordings* (McFarland)

Clinton Heylin, *Revolution in the Air: The Songs of Bob Dylan* (Chicago Review Press)

Malcolm Macfarlane and Ken Crossland, *Perry Como: A Bibliography and Complete Career Record* (McFarland)

Alyn Shipton, *I Feel a Song Coming On: The Life of Jimmy McHugh* (University of Illinois Press)

Morton Reff, *Chuck Berry International Directory* (Music Mentor)

Christoph Geisselhart, *The Who: Maximum Rock: The Craziest Rock Band on Earth, vols. 2 (1971–1978) and 3 (1978–present)* (Hannibal-Verlag)

### Best Research in Blues/Gospel/Hip-hop/R&B

Paul Oliver, *Barrelhouse Blues: Location Recording and the Early Traditions of the Blues* (Basic Civitas)



Michael Gray, *Hand Me My Travelin' Shoes: In Search of Blind Willie McTell* (Chicago Review Press)

Steven Calt, *Barrelhouse Words: A Blues Dialect Dictionary* (University of Illinois Press)

William Ferris, *Give My Poor Heart Ease: Voices of the Mississippi Blues* (University of North Carolina Press)

### Best Research in Record Labels

Jon Hartley Fox, *King of the Queen City: The Story of King Records* (University of Illinois Press)

Brian Southall, *The Rise and Fall of EMI Records* (Omnibus)

David Suff, *Three Score and Ten: Topic Records at 70* (Topic)

Larry Alan Harris, Curt Gooch, and Jeff Suhs, *And Party Every Day: The Inside Story of Casablanca Records* (Backbeat)

### Best Research in Recorded Country Music

Patsy Bale Cox, *The Garth Factor: The Career Behind Country's Big Boom* (Center Street)

Jim Linderman, *Take Me to the Water: Immersion Baptism in Vintage Music and Photographs* (Dust-to-Digital)

Ralph Stanley and Eddie Dean, *Man of Constant Sorrow: My Life and Times* (Gotham)

Jocelyn R. Neal, *The Songs of Jimmie Rodgers: A Legacy in Country Music* (Indiana University Press)

Hank Reineke, *Ramblin' Jack Elliot: The Never-Ending Highway* (Scarecrow)

Pamela Fox, *Natural Acts: Gender, Race, and Rusticity in Country Music* (University of Michigan Press)

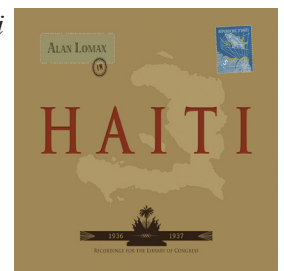
Ron Yule, *Louisiana Fiddlers* (University Press of Mississippi)

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

Gage Averill, *Alan Lomax in Haiti* (Harte Recordings)

John Radanovich, *The Wild Man of Rhythm: The Life and Music of Benny Moré* (Florida University Press)

Alain Boulanger, John Cowley, and Marc Monneraye, *La Musique Antillaise en France Discographie 1929–1959 / French-Caribbean Music in France, a Discography 1929–1959* (AFAS)



(Continued on p. 8)

## Book Awards Finalists

(Continued from p. 7)

### Best Research in Recorded Jazz

Robin D. G. Kelly, *Thelonious Monk: The Life and Times of an American Original* (Free Press)

Leif Bo Peterson and Theo Rehak, *The Music and Life of Theodore "Fats" Navarro: Infatuation* (Scarecrow)

James Gavin, *Stormy Weather: The Life of Lena Horne* (Atria)

Van Alexander and Stephen Fratallone, *From Harlem to Hollywood: My Life in Music* (Bear Manor)

Terry Teachout, *Pops: A Life of Louis Armstrong* (Houghton Mifflin Harcourt)

Sam Stephenson, *The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue, 1957–1965* (Knopf)

Duncan Heining, *George Russell: The Story of an American Composer* (Scarecrow)

Helene LaFaro-Fernández, *Jade Visions: The Life and Music of Scott LaFaro* (University of North Texas Press)

Hank O'Neal, *The Ghosts of Harlem: Sessions with Jazz Legends* (Vanderbilt University Press)



### Best Research in General Sound Recording

Caleb Kelly, *Cracked Media: the Sound of Malfunction* (MIT Press)

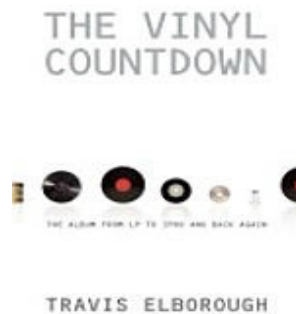
Howard Massey, *Behind the Glass, vol. 2: Top Producers Tell How to Craft the Hits* (Backbeat)

Gary Gottlieb, *How Does It Sound Now? Legendary Engineers and Vintage Gear* (Course Technology)

Steve Knopper, *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age* (Free Press)

David Suisman, *Selling Sounds: The Commercial Revolution in American Music* (Harvard University Press)

Travis Elborough, *The Vinyl Countdown: The Album from LP to iPod and Back Again* (Soft Skull Press)



### Best Research in Recorded Classical Music

Chris Walton, *Othman Schoeck: Life and Works* (Rochester University Press)

Gregor Tassie, *Kirill Kondrashin: His Life and Music* (Scarecrow)

Jacques Chuilon, *Mattia Battistini: King of Baritones and Baritone of Kings*, trans. E. Thomas Glasow (Scarecrow)

## EDVR Launches Asian Research Project

The Encyclopedic Discography of Victor Recordings (EDVR) has begun work on a new project that focuses on the Victor Talking Machine Company's activities in Asia.

In 1902–1903, with a series of discs featuring traditional Chinese opera, Victor began recording the music of Asian cultures, and subsequently marketing those records to Asian communities in the United States. In the ensuing years, Victor expanded its reach to Asia itself, eventually opening thriving offices in both China and Japan. Between the early 20th century and 1940, Victor had issued thousands of discs for Asian markets.

However, very little original documentation on Victor's master recordings for Asian markets has been preserved. Using existing information, and the assistance of scholars and collectors, we are researching the scope of Victor's Asian output. The end result will be a definitive overview of the range of recordings produced, the series names and numbers, the number of master recordings released (or reissued), and the genres recorded. Eventually, label scans will be collected and documentation added to the EDVR. While research is ongoing, documentation of the series for which documentation exists will be added to the website.

If you have any questions, or if you wish to participate in the project, contact the editors.

Jonathan Ward, Associate Editor for Asia Encyclopedic Discography of Victor Recordings ([ward\\_jonathan@hotmail.com](mailto:ward_jonathan@hotmail.com))

## ARSC Newsletter Submission Deadlines

No. 124, Fall 2010 – Nov. 10, 2010 (advertising, Nov. 1, 2010)

No. 125, Winter 2011 – Feb. 10, 2011 (advertising, Feb. 1, 2011)

No. 126, Summer 2011 – June 10, 2011 (advertising, June 1, 2011)



## ARSC Cataloging Needs Survey a Success

The DACS for Archival Sound Recordings subcommittee (DFASR), a subcommittee of the ARSC Cataloging Committee, was formed in 2008 to explore current standards and guidelines used in the description of archival sound recordings. The subcommittee is interested in generating guidelines that are based on the principles expressed in DACS (*Describing Archives: A Content Standard*, Society of American Archivists, 2007).

The archival community follows DACS in preparing descriptions of archival materials, but while DACS addresses the unique characteristics of archival materials in general, it does not include rules needed to describe sound recordings. The *Anglo-American Cataloguing Rules*, 2nd edition (AACR2), does provide rules for cataloging sound recordings, but those rules are grounded in a bibliographic rather than an archival approach to description.

To determine the best way of shaping the new guidelines in a manner that fully addresses user needs without duplicating previous efforts by other organizations, DFASR recently conducted a survey of the problems and uncertainties encountered in the application of existing standards and guidelines. During April and May, 2010, two versions of the survey were available on the online survey site, Survey Monkey – one for providers of descriptive information about archival sound recordings (such as archivists and librarians) and the other for researchers who study, collect, and otherwise use sound recordings.

Nearly 300 people completed the survey over a six-week period. Although the survey was publicized on a relatively large number of electronic discussion lists (such as ARSC, Music Library Association, Society of American Archivists, AMIA, Society of American Music, Society for Ethnomusicology, American Folklore Society, American Library Association Special Collections lists, and more), subcommittee members were pleasantly surprised at the high level of participation.

Even more gratifying than the large number of respondents was the detailed information they provided, which was illuminating in a number of ways: (1) it highlighted the areas and issues where people are experiencing the most difficulties, enabling the subcommittee to prioritize issues as work on the guidelines progresses; (2) it provided concrete questions to answer in the proposed guidelines; (3) it provided clear and tangible justification that the guidelines are necessary; and (4) it promoted interest in the subcommittee and its work on the guidelines.

DFASR member Ronda Sewald, who developed the survey, prepared a preliminary analysis of the results prior to the subcommittee's meeting during the ARSC conference in New Orleans. Because the survey revealed that one of the areas of greatest difficulty for both researchers and providers of descriptive information is dates (of recording, broadcast, copyright, publication, reissue, etc.), we will address this element of description first, as work on the guidelines continues this summer.

*To learn more about the DFASR cataloging needs survey, contact Ronda Sewald at [rsewald@indiana.edu](mailto:rsewald@indiana.edu). For information about the guidelines project, contact Marsha Maguire at [mmag@loc.gov](mailto:mmag@loc.gov).*

## Post-Conference Survey Conducted

This year, possibly for the first time ever, ARSC conducted a brief survey among those who attended the Annual Conference, in order to help guide future conference planning. Three short questions were emailed to all those who registered. The Program Committee is grateful to those who took the time to respond.

When asked what they liked best about the conference, the most frequent answer was the location. New Orleans, with its unique mixture of great music, great food, and cultural ambiance, was a big hit. The second best-liked aspect was the wide diversity of presentations and presenters. The most popular single session was the Veteran Record Producers panel during the opening session, which was a favorite of almost everybody. However, the most interesting finding regarding sessions was that more than 70 percent of the 49 sessions in the conference were identified by one or more attendees as one of their "top three favorites." These included sessions of all kinds, music-related, archival, technical, and international. Clearly ARSC conference-goers appreciate having so much diversity to choose from.

In terms of what could be done differently in the future there was a wide range of responses, from keeping the bar open longer at the banquet to dispensing with (or changing the nature of) the conference bags. One popular suggestion was to have an event or panel dedicated specifically to new and/or younger members, and this is something the Program and Local Arrangements Committees will look into for next year. Overall, the 2010 conference was very well received. As one attendee put it, "I had a grand time." If you've never been to an ARSC Conference, or not in a long time, don't miss Los Angeles in May 2011.

*Tim Brooks, ARSC Program Chair ([tim@timbrooks.net](mailto:tim@timbrooks.net))*

## ARSC Research Grants Awards for 2010

Thanks to the work, wisdom, and comments of the ARSC Research Grants Committee – Suzanne Flandreau, Nicole Rodriguez, Suzanne Stover, and Jon Samuels – the committee has made the following awards for 2010.

**Ian R. MacMillen:** \$667 to assist in funding costs of travel to Zagreb, Croatia, to conduct interviews and research for his project, a historical and ethnographic study of the transnational impact of Tambura music recordings from Croatia, 1989–2010, and transition in Croatia’s sound recording industry after communism and the 1990s Balkan conflicts.

**Rachel Reynolds-Luster:** \$667 to assist with travel, copying, and printing costs for her project to produce a discography of Arkansas fiddle music, including archival, self-produced, and commercial recordings, 1920s through 2010, for individuals and groups in which the fiddle is a lead instrument.

**The Reverend Jerome F. Weber:** \$667 to help underwrite the creation of a website that will make a relational database available in searchable form as an extension of the applicant’s *A Gregorian Chant Discography*, published in 1990 with the help of an ARSC grant.

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

## Library of Congress Names National Recording Registry Selections for 2010

The lyrics of a rapper whose message transcended conflict to embrace love, the 1970 song that immortalized a country legend, and battle sounds from World War II are among the aural treasures that have been selected for preservation by the Library of Congress. Librarian of Congress James H. Billington recently named the 25 new additions to the eighth annual National Recording Registry of the Library of Congress, which will ensure that these cultural, artistic, and historical recordings are always available to the American public.

Under the terms of the National Recording Preservation Act of 2000, the Librarian, with advice from the Library’s National Recording Preservation Board (NRPB), each year selects 25 recordings that are “culturally, historically, or aesthetically significant” and are at least 10 years old. The selections for the 2009 registry bring the total number of recordings to 300.



“It is time to once again celebrate the nation’s rich sonic history and the importance of sound recordings in our lives,” said Billington. “This latest list of selections showcases the diverse beauty, humanity, and artistry found in the American soundscape. The Library’s Packard Campus for Audio Visual Conservation will partner with many individuals and organizations to preserve and sustain these significant examples of our creative spirit so that they can inform and enrich the lives of modern and future generations.”

The list of recordings named to the registry features a diverse selection of spoken word and musical recordings that span the years 1913–1995. Selections cross musical types ranging from klezmer to blues, pop, and rap, but also include comedy, radio broadcasts, field recordings, Broadway cast recordings, and lab experiments.

Among the selections are hip-hop icon Tupac Shakur, who paid homage to mothers struggling to survive in “Dear Mama”; Loretta Lynn’s autobiographical hit, “Coal Miner’s Daughter”; Bill Cosby’s second album, “I Started Out As a Child,” with short vignettes drawn mainly from his childhood; the 1923 recording “Canal Street Blues,” by King Oliver’s Creole Jazz Band, which epitomizes the New Orleans sound; the last sessions by the 1961 lineup of the Bill Evans Trio and possibly the greatest live recordings in the history of jazz; and the Marine Corps Combat Field Recording Collection of the second battle of Guam, which vividly documents rare battle sounds and personal accounts by troops before, during, and after the battle. Additions to the registry also feature notable performances by Little Richard, Willie Nelson, The Band, The Staple Singers, Eddie Palmieri, Ethel Merman, and Patti Smith.

Nominations were gathered from online submissions from the public and from the NRPB, which comprises leaders in the fields of music, recorded sound, and preservation. The Library is currently accepting nominations for the next registry at the NRPB website ([www.loc.gov/nrpb/](http://www.loc.gov/nrpb/) <<http://www.loc.gov/nrpb/>>).

## Pianist Jerold Frederic Reunited with Unique Recordings

Jerold Frederic is 103 years old. His theologian father started taking Jerold to concerts early on in his life. Josef Hoffman was the first great pianist he heard in concert. When Jerold was eleven years old, still in short pants, he heard one of Vladimir de Pachmann's farewell concerts. Bravely making his way backstage after the concert, he found de Pachmann, who invited him to his Bismarck Hotel room for a piano lesson. When he arrived, he discovered the room full of people. "My student has arrived," de Pachmann declared, "and all of you must leave." The people obediently filed out. "Thank God you got here," he told Jerold, "I couldn't stand them." He then proceeded to regale Jerold with a private concert.

Jerold got his master's degree at the Chicago Musical College. He became a Steinway artist at some point in the twenties and concertized all over the world for many years. Around 1940 he was in residence at Ohio State University, and recorded a number of instantaneous discs. It was probably around 1980, when I was living in Columbus, Ohio, that I bought these records of Jerold's at a yard sale. The lady who was selling them said, "Will you keep these records together and take care of them?" I assured her that that was exactly the type of thing that I did. Upon listening to the records, I was amazed to hear an excellent classical pianist. Chopin, Liszt, Schubert, "Chant d'Amour" by Sigismond Stojowski, and an unfamiliar piece were on the seven 12-inch and two 10-inch discs. Sadly, two additional unplayable records had evidently been stuck together from heat or water damage and the surfaces separated in tiny fragments from the base material.

About two months ago I Googled Jerold's name out of curiosity, and via Steve Rowland's [artistowned.com](http://www.artistowned.com) web site was surprised to discover he was alive and well. I did a basic transfer of the records to compact disc without noise reduction and sent two copies to Mr. Rowland, who then forwarded one copy to Mr. Frederic. Steve set up a three-way phone call and I was able to talk with Mr. Frederic.

He had studied with Stojowski for three years. The unidentified piece was an original composition of Jerold's called "Balinese Fantasy." As a sixteen-year-old, Jerold heard Paderewski perform the same program three nights in a row in Chicago, Milwaukee, and one other nearby city. The experience was sufficient to shake Jerold to the core. He realized he would have to start practicing all over again from "ground zero" to approach Paderewski's ability to repeat the nuances and expression of his interpretations three nights in a row. I've been a bit shook up myself since

meeting Jerold Frederic on the phone, thanks to Steve Rowland. Now if only we could shake up some funding or a volunteer ARSC audio engineer to restore these audio-disc sides and hear those wonderful records in their glory.

*David Drazin, jazz, ballet, and silent film pianist*  
<http://www.kendavies.net/daviddrazin/>



### ARSC Bulletin no. 42 (for 2007 and 2008) is now available!

The ARSC Bulletin No. 42, covering Fall 2007 – Spring 2008, is now available to all ARSC members from the Executive Director. The Bulletin contains all reports and related information presented by members of the ARSC Board of Directors and committee chairs at the Fall 2007 and Spring 2008 Board of Directors and Executive Committee meetings as well as the 42nd Annual Business Meeting in Palo Alto, California. If you would like to stay informed about the various activities and committees of ARSC, you will find the ARSC Bulletin a useful publication. To keep down production costs, a copy of the Bulletin is sent as a pdf attachment via e-mail only. If you need a hard copy or have not received your copy by e-mail, please contact Peter Shambarger, the Executive Director, at: ARSC Executive Director, P.O. Box 543, Annapolis, MD 21404-0543, USA, or by e-mail at [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org). If I have your updated, correct e-mail, you may have already received it.

## **GRAMMY Foundation Awards**

### **Archiving and Preservation Grants**

The GRAMMY Foundation Grant Program has announced its 2010 grants, to be awarded to nine recipients in the United States, Canada, and the Dominican Republic. Funds will be given to help facilitate a range of research, archiving, and preservation projects, including the preservation and digitization of the world's most complete collection of commercially recorded Mexican-American vernacular music, and creating a preservation plan for the collection of recordings of 20th-century American classical music composer Roy Harris.

The deadline each year for submitting letters of inquiry is Oct. 1. Applications for the 2011 cycle are now available at [www.grammyfoundation/grants](http://www.grammyfoundation/grants).

#### **Preservation Planning**

##### **California State University, Los Angeles Foundation — Los Angeles.**

This project will create a preservation plan for recordings in the Roy Harris Collection housed in the John F. Kennedy Memorial Library at California State University, Los Angeles. Roy Harris is one of the 20th century's two or three most prominent American classical music composers. Among the Collection's recordings are 300 to 350 audio cassettes. These personal recordings are of high historical value, showing the process of composition, and may include previously unpublished works. <http://www.calstatela.edu> (\$5,000)

##### **Centro Cultural Eduardo León Jimenes — Santiago, Dominican Republic.**

This collection holds all recordings folklorist Fradique Lizardo (1930–1997) made during four decades of fieldwork. The breadth of his work is unmatched; the collection is likely the largest of its type held in the Dominican Republic. The project's aim is to determine the collection's conservation status, contents, and copyright status. Final outcomes will include a conservation report, digitization and access plan, and preparation of a preservation implementation grant. <http://www.centroleon.org.do> (\$5,000)

##### **Lower East Side Tenement Museum — New York.**

The Lower East Side Tenement Museum seeks to analyze the audio holdings in its archive to determine their

content and current state of preservation, and create a sustainable plan for the long-term maintenance and playback of the collection. The Museum will fully catalogue its audio materials by collecting information about each recording, and work with an audio preservation consultant to ensure its audio holdings are properly converted and stored. <http://www.tenement.org> (\$5,000)

##### **University of the Pacific — Stockton, Calif.**

The project will conduct a preservation assessment and develop a preservation plan to guide the conservation and digitization of endangered audio and video tapes of legendary jazz musician Dave Brubeck as part of the Dave Brubeck Collection. <http://www.pacific.edu> (\$5,000)

#### **Preservation Implementation**

##### **Arhoolie Foundation — El Cerrito, Calif.**

The Frontera Collection is the world's most complete gathering of commercially recorded Mexican-American vernacular music. Recognizing the historical value of this one-of-a-kind collection, the Arhoolie Foundation, in partnership with the UCLA Digital Library, has successfully preserved, digitized, and created public access to more than 50,000 individual performances captured on 78 rpm and 45 rpm records. Some 12,000 45s are still in urgent need of preservation. The project's goal is to ensure the long-term survival of this unique cultural asset. <http://www.arhooliefoundation.org> (\$10,000)

##### **Center for Black Music Research, Columbia College — Chicago.**

This project will digitize, archive, preserve, and make available to the public 142 audio cassettes (194 hours) containing in-depth interviews with 100 important Jamaican studio musicians, arrangers, and vocalists. The interviews feature the musicians who created the genres of ska, rocksteady, and reggae during the '60s and '70s, and reveal in great detail how these new forms actually emerged and what their creators thought about the creative process. <http://www.colum.edu/cbmr/> (\$15,000)

##### **New England Folk Music Archives — Cambridge, Mass.**

The Archive's goal is long-term preservation, cataloging, storing, and dissemination of historic Club 47's most fragile reel-to-reels of live performances and field recordings (1958–1963) and related oral histories on

audiocassettes (1990–2007). This unique collection contextualizes the New England music scene and its influence on the mid-20th century folk revival. <http://www.newenglandfolkmusic.org> (\$15,000)

Grant Program contact: Kristin Murphy, The GRAMMY Foundation ([kristinm@grammy.com](mailto:kristinm@grammy.com))

## Metadata Standards and Guidelines for Digital Audio Documents Online

The Music Library Association's Bibliographic Control Committee and its Metadata Subcommittee are pleased to announce the online release of "Metadata Standards and Guidelines for Digital Audio." The Metadata Subcommittee worked with the ALA Audio Metadata Task Force, in the Preservation and Reformatting Section (PARS) of the Association for Library Collections and Technical Services (ALCTS), to create this document. It can be found linked from the PARS page at <http://www.ala.org/ala/mgrps/divs/alcts/mgrps/pars/index.cfm>.

The document itself is at [http://www.ala.org/ala/mgrps/divs/alcts/resources/preserv/audio\\_metadata.pdf](http://www.ala.org/ala/mgrps/divs/alcts/resources/preserv/audio_metadata.pdf). The document outlines a number of metadata standards relevant to the description and management of digital audio, explaining its purpose and providing links to documentation and relevant examples.

## Library Collaborates With Chicago History Museum To Preserve Radio Icon Studs Terkel's Historic Recordings

The Library of Congress and the Chicago History Museum are collaborating on a major project to digitally preserve and catalog thousands of unique and endangered sound recordings in the Museum's Studs Terkel Collection of book interviews and WFMT radio programs. Louis "Studs" Terkel, revered as one of the nation's leading and most prolific oral historians, amassed a wealth of stories in his more than 50 years as a radio host, scholar, and Pulitzer Prize-winning author. He compiled a vast collection of recorded oral histories and interviews that reflect his broad expertise and eclectic interests in music, literature, art, history, and politics.

"The Studs Terkel Collection exemplifies both the challenges and the rewards of recorded-sound preservation," said Eugene DeAnna, head of the Library's Recorded Sound Section. "At the Library's Packard Campus for Audio Visual Conservation, we are excited to partner with the Chicago History Museum to provide the resources necessary for preserving this great collection and making it accessible to a broad and diverse audience of listeners."

The collaboration will result in the creation of digital preservation copies of the approximately 7,000 tape recordings of Terkel's interviews and broadcasts on WFMT radio in Chicago. His recordings, which he and the radio station donated to the Museum in 1998, offer a remarkably rich history of the ideas and perspectives of both common and influential people living in the second half of the 20th century. Terkel died in October 2008 at the age of 96.

## ARSClist

### The Online Discussion Group of ARSC

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

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

### Subscribing

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

[listserv@listserv.loc.gov](mailto:listserv@listserv.loc.gov)

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

To post to the list, send an email to:

[ARSCLIST@loc.gov](mailto:ARSCLIST@loc.gov)

Only subscribers can post to the list.

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

### ARSClist Archives

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 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.

## **New York Chapter Remembers Dave Nolan, Announces Upcoming Programs**

The New York chapter of ARSC presented three programs at its regular home, the Sonic Arts Center Auditorium at the City University of New York. On March 18 (following shortly after the sudden death of David Nolan earlier that month), Elizabeth Davis, Head of the Wiener Music and Arts Library at Columbia University, and Paul Herzman of New World Records gave a joint presentation, "Behind Preserving American Music," outlining the work of the Ditson Fund of Columbia University, then the legacy of Composers' Recording, Inc. (CRI) and the administration of its CD catalogue by New World Records.

On April 22, veteran jazz, pop, and folk producer George Avakian was interviewed by Dan Morgenstern of the Rutgers University Institute for Jazz Studies. It was a great success with the audience that filled the room, and we hope to have Mr. Avakian back for another program. May's program followed the ARSC conference in New Orleans and concluded our activities until next autumn. Dave Nolan was remembered by Andy Lanset and other colleagues and friends. Then a Collectors' Round Table, featuring Dan Langan, Sheldon Hoffman, Gary Thalheimer, and R. Peter Munves, focused on the legendary record shops of New York.

In October, Barbara Haws, Archivist of the New York Philharmonic, will discuss her organization's activities, at the Archives offices in Lincoln Center. In the works: we plan to have Mike Biel reprise his examination of pre-Steinweiss 78rpm album cover art, which was presented in New Orleans, and Dan Langan brings his encyclopedic knowledge of musical theater discography to bear on "Broadway Around the World." Programs will be presented at CUNY's Sonic Arts Center and the ARChive of Contemporary Music in Tribeca. Once programs are firm, dates and locations will be announced.

If you live in the greater NYC area and have not yet joined ARSCNY, please look at our listserv on Yahoo (ARSCNY@yahoogroups.com).

*Dennis D. Rooney, Member, ARSCNY Steering Committee*

## **Kent State's WKSU-FM Launches May 4, 1970, Audio Archive**



As Kent State University prepared for the commemoration of the 40th anniversary of the May 4, 1970, shootings, WKSU-FM – the university's award-winning NPR affiliate – launched a new online audio archive about the history-making events.

The website [www.kentstate1970.org](http://www.kentstate1970.org) offers original source material for scholars, students, news media, and the general public. The materials include unedited raw audio and radio station broadcasts, photographs, text, and video related to the May 4 shootings, the days before, and the aftermath. The website will be continuously updated as additional materials become available.

The project was conceived by Daniel Nawrocki, a Kent State graduate student pursuing his Master of Arts in journalism and mass communication. Nawrocki worked with WKSU-FM News Director M. L. Schultze to organize the station's news archives. He noticed the vast amount of May 4 recordings stored at the station and concluded that the Web would be an ideal tool to ensure that the public could access such valuable material. The project included preserving archival tape, organizing first-person accounts, and transferring everything into digital files.

In May 1970, WKSU-FM was uniquely situated to provide in-depth coverage of the shootings. As tensions rose, the station sent student reporters throughout campus to capture events on audio tape as they unfolded. Much of the material that they gathered is now available to the public for the very first time.

Mark Urycki, director of programming and operations at WKSU-FM, first began organizing the station's May 4 audio archive in 1989 when he was preparing his documentary "Remembering Kent State, 1970," which is also featured on the website. Urycki supervised the project, with contributions from Schultze, WKSU-FM web developer Joe Linstrum, and Kent State graphic design student Renee Volchko. Check it out at <http://www.kentstate1970.org>.

## **Indiana University Updates Variations Open Source Digital Music Library Software**

Indiana University has announced the release of version 6.0 of the Variations open source software to create a digital music library system. Variations provides online access to streaming audio and scanned score images in support of teaching, learning, and research.

The 6.0 release focuses on simplifying the installation and administration of the client-server system. Major improvements include moving to a single database architecture<sup>2</sup>, replacement of the search window with a configurable “welcome window,” compatibility with MySQL 5, and improved authentication support.

The Indiana University Digital Library Program and Cook Music Library created Variations in collaboration with faculty and students in IU’s Jacobs School of Music, with grant support from the Institute of Museum and Library Services and National Science Foundation. The IU Digital Library Program is a collaborative effort of the Indiana University Libraries and the Indiana University Office of the Vice President for Information Technology. For more information, visit <http://variations.sourceforge.net/>.

## **Starr-Gennett Foundation, IU East Release Historic Digital Recordings**

The Starr-Gennett Foundation and Indiana University East have partnered to make more than 300 digital recordings available to the public. The Gennett Record label has national significance in the world of music and American culture.

Terri Hardy, executive director of the Starr-Gennett Foundation, said the foundation was thankful to the Indiana University Archive of Traditional Music and IU East for their support in this project. “Making the history of Gennett Records available to everyone is very significant to preserve our heritage. The record company launched stars such as Louis Armstrong, Duke Ellington, and Gene Autry, but also helped make America’s regional and ethnic music universally popular throughout the country and abroad.” The project has been in the works since 2003. The phonograph records were sent to Disc Mastering in Nashville, Tenn., to be digitalized and catalogued. The project was funded in part by a National Recording Arts and Sciences (NARAS) grant.

Starr-Gennett Foundation archived the digital recordings through the IU Archive of Traditional Music. The digital recordings can be accessed at the IU East Campus Library. For more information go online to the Starr-Gennett Foundation or to the IU East campus library.

## **Call for Presentations**

**45th ARSC Annual Conference,  
Los Angeles, California,  
May 11–14, 2011**

ARSC’s 2010 conference in New Orleans was a roaring success, but it’s already time to start thinking about the 2011 get-together in the city that is in many ways the capital of the modern entertainment industry – beautiful Los Angeles. Naturally we’d like to have presentations related to recording and music-making in the West, but the program committee invites program proposals dealing with all aspects of the study and preservation of sound recordings – in all genres of music and speech, in all formats, and from all periods. Is there an artist, label, or other aspect of the industry you’ve been working on? Preservation, archives management, or research technique that might be of interest to others? We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. (Come on, Powerpoint’s not so hard!) Share your special interests with our engaged community of collectors, historians, musicians, preservationists, and archivists.

Presentation proposals are due January 3, 2011, to the email below. Presenters will be notified of acceptance approximately one month thereafter. A submission form is available at [www.arsc-audio.org/conference](http://www.arsc-audio.org/conference). All proposals must include the following:

- Name and institution of presenter(s).
- Full address including email and phone number.
- Title of presentation.
- A short synopsis (up to 250 words).
- Time requested (generally either 20 or 35 minutes).
- Audio/video equipment needs.

*Tim Brooks, ARSC Program Chair  
([tim@timbrooks.net](mailto:tim@timbrooks.net))*

## ***New (and Returning) ARSC Members***

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



## ARSC Membership Directory Update

In response to a survey of our members and in an effort to cut some expenditures, the next ARSC Membership Directory will be sent as a pdf attachment to all members who have provided us with their email addresses, through our mass email service. (We hope eventually to have it available online through a password-protected part of the ARSC website.) If desired, print copies can be downloaded from this attachment. Those who have not provided us with an email address or would like to purchase a printed copy for \$5 per copy may do so as well. This can be done via check or PayPal. If you plan to purchase copies with a check, it can be mailed to:

ARSC  
P.O. Box 543  
Annapolis, MD 21404-0543

If you use PayPal, use payments@arsc-audio.com as the payee. If you pre-paid for a copy when you paid your yearly dues, you will be mailed a Directory when they are ready. If you have any questions, please contact Peter Shambarger, the ARSC Executive Director, at [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org).

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## ***Children with Gramophone***

(Photograph by Maks Penson in Uzbekistan c.1920s)