

ARSC Newsletter

Association For Recorded Sound Collections

Number 125 • Winter 2011

Join Us in the City of Angels!

Make plans now to attend the 45th annual ARSC conference in Los Angeles, California. All sessions will be held at the Wilshire Grand in the heart of downtown L.A., beginning May 11 with the pre-conference workshop (see article) and concluding May 14 with the Awards Banquet. Registration packets have been mailed and the conference website (www.arsc-audio.org/conference) has been updated with everything you'll need to plan your trip, from travel information to schedules to online hotel reservation and conference registration forms. Please note that you may pay for registration with a credit card, but the completed forms must still be submitted via mail or fax to the conference registrar.

The program committee received an exceptionally large number of presentation proposals this year, and attendees will have an excellent and diverse program to choose from. Thursday will open with a plenary session featuring a short update on the copyright situation (some important news is expected), followed by the introduction of the Library of Congress's new "National Jukebox." This ambitious online resource is rolling out in 2011 and will contain thousands of historical recordings, free and easily accessible (streaming only) through agreements with major record labels. The Friday plenary session, "L.A. Recording Legends," features conversations with such notable figures as Joe Bihari (co-founder of Modern Records in the 1940s) and 1960s TV/music stars Wink Martindale, Ron Dante (voice of the Archies and other cartoon groups), and Paul Petersen (of *The Donna Reed Show*). On Saturday we celebrate the 101st birthday of radio legend Norman Corwin in conversation with historian Mike Biel, followed by a recreation of one of Corwin's classic scripts, performed live by a cast of celebrity actors.

Other music-related sessions will include presentations on jazz (the recently discovered Bill Savory collection of off-air recordings of the 1930s–1940s, newly uncovered jazz loft recordings of the 1970s); country (Bob Wills, the Starday label); rock (hip-hop, the Frank Zappa collection, with an appearance by his widow, Gail); blues (Mississippi blues, the hokum blues tradition); and

(Continued on p. 3)

Events

April 3, 2011. Massachusetts Old Colony Antique Phonograph Society (MOCAPS) meeting. North Reading, MA

April 25–27, 2011. Berkman Center for Internet & Society Conference. Boston, MA

April 29–May 1, 2011. Canadian Collectors Congress

May 11–14, 2011. 45th Annual ARSC Conference. Los Angeles, CA

May 13–16, 2011. AES 130th Convention. London, England

July 22–24, 2011. 42nd AES Conference: Semantic Audio. Ilmenau, Germany

July 24–29, 2011. International Association of Music Libraries (IAML) Archives and Documentation Centres Conference. Dublin, Ireland

September 3–8, 2011. International Association of Sound and Audiovisual Archives Conference. Frankfurt, Germany

October 20–23, 2011. AES 131st Convention. New York, NY

October 24–28, 2011. 12th International Society for Music Information Retrieval Conference. Miami, FL

November 18–20, 2011. AES 44th International Conference: Audio Networking. San Diego, CA.

Please send notices of events to the editor.

Contents

2011 ARSC Conference	pages 1, 3
President's Message	pages 2, 3
Pre-Conference Workshop	page 4
Grants Awards Committee	page 5
Copyright Committee	page 6
New York Chapter Meetings	pages 6–7
Library of Congress News	page 9
Job Listing	pages 10–11
News from Institutions	pages 9, 11–15
New ARSC Members	pages 16–17

President's Message

As I sit in my office at home and watch the remaining snow from this unusually harsh winter melt, my thoughts turn to our 45th Annual ARSC Conference in May in lovely, warm Los Angeles, California. I don't know about the rest of you, but I have the dates (May 11–14, 2011) circled on my calendar! The deadline for presentation proposals has passed and Tim Brooks, Program Chair, has another sensational program lined up, which you will all hear about shortly. I'd like to see record attendance at this year's conference so please try to make it to LA and help make this the best-attended ARSC conference ever.

I am still in my first year as president, and while some things have not gone exactly as I had hoped, I have had a few successes. I am happy to report that Mike Gray has agreed to chair the Discography Committee, but I still do not have a chair for the AAA Committee. I have repeatedly stated that the success of this organization depends on folks stepping up and getting involved where needed. I have been informed that someone who volunteered his services to ARSC a number of years ago is stepping down. Gary Galo, the Sound Recordings Review Editor for the ARSC Journal, is leaving that position after 16 years. He'll still be with the journal for another year, but the Spring 2012 issue will mark the end of his long tenure. I am pretty certain that I speak for all of ARSC when I say *Thank you, Gary, for your exemplary service as Sound Recordings Review Editor*. The reviewers (of which I was one) will miss your encouragement and friendly guidance.

I am also saddened to report that Brian Rust, a pioneering discographer who compiled comprehensive guides to recorded jazz and other popular music, and in the process set the standard for the modern field, died on January 5, 2011 in Swanage, in southern England. He was 88 years old. Mr. Rust was a recipient of ARSC's Lifetime Achievement Award in 1992. My work at the Institute of Jazz Studies would not have been as easy without his popular work, *Jazz Records 1897–1942*. First published in 1952 (and updated many times since), it has been the de facto reference work in the jazz field, providing meticulous information on session dates, personnel, and so much more for tens of thousands of recordings.

By now you have all received your 2011 dues notices. Please be sure to pay your dues in a timely manner. Also take note that there is a new fund that you may contribute to: the Dave Nolan Educational Fund. The letter that accompanies your dues notice explains the purpose of this fund and why it bears the name of Dave Nolan. You may make a tax-deductible contribution to any or all of the listed funds.

In my last message, I wondered about the future generations of sound preservation specialists and which colleges and universities had programs for audio archivists. I got an email from long-time ARSC member Gary Thalheimer, who forwarded me an article from CCNY's Alumni Association Bulletin. The article announces that Mr. Thalheimer will be making a generous bequest of one million dollars to CCNY's Sonic Arts Department. As CCNY will also be getting Gary's rare collection of sound recordings, the money will ensure that the col-

ARSC Newsletter

Issue 125 Winter 2011

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

Editor

Franz Kunst

Archive of Recorded Sound

Stanford University

541 Lasuen Mall

Stanford, California 94305-3076

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Executive Director

PO Box 543

Annapolis, MD 21404-0543

execdir@arsc-audio.org

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

lection is taken care of properly. Gary knows firsthand the problems involved in preserving a record or tape collection when the owner dies. He wanted someone to steward his collection—someone who would know enough about the field to know what was valuable and what was not—and he wanted people to have access to the collection. He also knew that maintaining and preserving such a collection would require funding. So Gary chose City College's Sonic Arts Department to take charge of his collection for teaching purposes, both to keep his collection alive and also to ensure that the skills of transferring archival recordings and preserving them for posterity were not lost. Since Gary is in no hurry to depart this world, he thought that maybe some ARSC members would like to get involved in this project now. If so, they can contact Mr. Paul Kozel, Sonic Arts Director at CCNY.

Vincent Pelote, ARSC President

Don't Forget to Vote!

Ballots for the 2011 ARSC elections are included in the conference registration packets. All members are encouraged to complete the ballot and mail it to the Executive Director by MAY 5, 2011.



L.A. Conference

(Continued from p. 1)

folk (cowboy ballads, gospel, the strange history of “The Westphalia Waltz,” a legendary Serbian artist). Archival subjects will include surveys of music industry-related collections at UCLA, ethnographic sound archives at universities, the Bascom Lamar Lunsford collection at Columbia University, a unique transcription collection at UMKC, the long and tortuous history of the John Edwards Memorial Foundation, the Lummis ethnographic cylinder collection, a major reggae collection, and results of the innovative online “Muslim World Day” being staged in April by the Archive of Contemporary Music. Those interested in technology can choose from an expert session on outsourcing audio preservation work, the evolution of audio engineering, digital audio technical concerns, multi-media analysis and processing, and three papers on the history of sound-on-film from 1921 onward.

Additionally, there will be sessions on early recording history (possible “recordings” from the early 1800s and before, “stereo” from 1891, restoration of damaged cylinder recordings, Victor record labels over the years, recording modern artists with vintage equipment) and on spoken-word recordings. There will be a “young scholars” session (new this year) and another on international subjects, including Russia, Brazil, and the big reissue project focusing on early black artists in Europe. And more. In all there will be nearly 50 presentations. In short, something for everybody.

We’re also working to include a tour of the GRAMMY Museum, conveniently located just a few blocks from the hotel, and the possibility also exists for small group tours of area facilities. As always, you are encouraged to follow the ARSCList or the ARSC Facebook page, or visit the conference website for the latest news.

*Brenda Nelson-Strauss, Conference Manager, and
Tim Brooks, Program Chair*

ARSC Pre-Conference Workshop: Audio Archives 101

The ARSC Education and Training Committee invites you to attend Audio Archives 101: Identification, Organization, Preservation on Wednesday, May 11th. The day-long workshop is aimed primarily at students, those new to audio archiving, and experienced professional archivists, librarians, and administrators who find themselves dealing with the challenges of legacy audio formats for the first time. Speaker presentations and hands-on activities will focus on media identification, appraisal, care and maintenance, and reformatting of the most common types of sound recordings. Enrollment for this workshop will be capped at 50 participants, so register soon and join us!

Register for the workshop using the conference registration form, which is included in the ARSC Conference registration packet or posted on the ARSC conference website at <http://www.arsc-audio.org>.

For further information, please contact the Education and Training Committee co-chairs, Karen Fishman (kfishman@loc.gov; 202-707-5856) and Aaron Bittel (ambittel@arts.ucla.edu; 310-825-1695).



Mentoring Program to Premier at ARSC's LA Conference

ARSC's annual conference is a great way to meet great people and learn new things. And what better way to meet people and learn things than to have an ARSC veteran as a personal guide. This year, for the first time, conference organizers will match newcomers to veterans with the hope of making the conference experience richer for all.

Are you a conference veteran?

ARSC needs experienced members to mentor a new generation of doers and leaders.

ARSC's board is asking veterans to take new members and newcomers under their wings at the LA conference. Guide them to the right sessions. Introduce them to the right people. Explain what ARSC does and how things get done. And show through example how to be an active contributor to ARSC.

If you're up to this rewarding task, just indicate as much on the registration form and note what facets of ARSC you know best. We'll match your expertise to the interests of a newcomer and introduce you at the Newcomer Reception on Wednesday.

Be a mensch – be a mentor.

Is this your first conference?

ARSC's board of directors wants to personally welcome you at a Newcomer Reception on Wednesday. They'll answer your questions about the conference, explain a bit about ARSC, and make sure you feel at home. And they'll introduce you to ARSC's greatest asset – its most experienced and accomplished members.

When you register for the conference, make sure to mark "This is my first ARSC conference" on the registration form and note what facets of ARSC interest you the most. And if you'd like, we'll match your interests to those of an ARSC veteran who can show you around the conference and introduce you to the people you need to know (and who need to know you!).

We look forward to meeting you at the Newcomer Reception.

Contact David Giovannoni dgio-arsc@comcast.net with questions.

ARSC CONFERENCE 2010: RECORDINGS AVAILABLE FREE ONLINE

Audio recordings of presentations made during the 2010 ARSC Conference in New Orleans, Louisiana are freely available online in MP3 format at:

<http://www.arsc-audio.org/conference/audio2010/index.html>

In some cases, PowerPoint slides are also included.

For those who joined us in New Orleans, we hope you'll enjoy this chance to relive the memories and to catch up on the sessions you missed.

For anyone who has yet to attend an ARSC conference, here's a good opportunity to find out some of what you're missing.

Eastman's ARSC Preservation of Classical Music Historical Recordings Grant

As reported in July 2009, the Eastman School of Music, University of Rochester, NY, received an award (\$9593) for the transfer of recordings within the Eastman Audio Archive. An engineer on the staff of the Eastman School of Music carried out transfers of 195 open-reel digital tapes of 169 separate performances representing the school's regular academic season, its professional concert series, and its summer concert series, according to best practices established by the ARSC Technical Committee. Access to the transferred content, which was catalogued online in standard bibliographic utilities, is provided on the premises of the Eastman School of Music's Sibley Music Library. This work formed a one-year continuation of the school's multi-year digital master transfer project, begun in 2006, initiated by a grant from the Gladys Krieble Delmas Foundation, under the auspices of that Foundation's Research Library Program.

The cumulative transferred content includes 59 student ensembles, 41 student recitals, eleven productions by Eastman Opera Theatre, seven Composers' Forum events, twenty recitals by ESM faculty artists, ten events in the Kilbourn Concert Series, eight events in the Guest Artist Series, four events in the Eastman-Ranlet Concert Series, three events in the World Music Series, and six themed or otherwise commemorative events.

These performances constitute a wholly representative sampling of the distinguished concert life of the ESM, with emphasis on several different facets of musical activity: contemporary, traditional, and canonic; ethnically eclectic and Eurocentric; professional as well as student development; activities related to American music from the 1930s onwards; women's music; and premiere performances.

Recording Pioneers on the Web

Professor Hugo Strotbaum's Recording Pioneers website (<http://www.recordingpioneers.com>) continues to add great reference works, biographies, and research notes, most recently the Gaisberg diaries. There are also materials that recount early recording practices in a variety of worldwide locales. Plan on spending an hour or two!

2009 ARSC Research Grant Report: Researching the Recorded Folk Music Revival Movement, by Jocelyn Arem

Caffè Lena in Saratoga Springs, New York, is widely recognized as the oldest continually operating folk music coffeehouse in the United States. Started by Lena Spencer in 1960, the Caffè nurtured the early careers of many world-renowned artists, including Bob Dylan, Bernice Johnson Reagan, Arlo Guthrie, and Don McLean.

For the past ten years I've documented the story of Caffè Lena, the grandmother of the New York folk music scene. My research interest in Caffè Lena developed out of my studies relating to the Folklore Curriculum at UNC Chapel Hill. My Masters thesis examines the Caffè's relationship to the recorded music of the 1960s American folk revival movement by performers whose careers are indebted to this venue. As I adapt my Masters thesis into a book and educational website, I am concurrently assisting Caffè Lena and the Library of Congress in adding additional recorded material to the Caffè Lena collection at the American Folklife Center.

A 2009 Association for Recorded Sound Collections Grant enabled me to complete a series of essential interviews with George Ward, a New York-based folklorist, recording artist, and producer knowledgeable about the history of recordings of original performances at Caffè Lena. George's expertise and scholarship in the recording industry, traditional music of the United States, and New York history and culture critically informed and deepened my ongoing research and documentation of the recorded music of the 1960s folk revival.

Research on this collection is critical to understanding an important part of America's cultural history. A final phase of in-depth research and digitization work on the Caffè Lena recordings, including rare performances by Pete Seeger, John Hammond, Jean Ritchie, Rosalie Sorrels, Dave Van Ronk, the MacArthur Family, Gamble Rogers, Bill Staines, and Patty Larkin, as well as the Caffè Lena 25th Anniversary Concert recording (Smithsonian Folkways) and Lena Spencer, will enable their long-term preservation at the American Folklife Center. By exploring the recorded musical sessions, field recordings, and stories documenting Caffè Lena's story, a broader picture of the history of the recorded folk music revival movement will emerge.

Jocelyn Arem, 2009 ARSC Research Grant Project Winner

ARSC Files Comments with Copyright Office on Bringing Pre-1972 Recordings Under Federal Law

The long-awaited U.S. Copyright Office study into the “desirability and means” of bringing pre-1972 recordings under federal law, a move that ARSC has long advocated, is now under way. Pre-1972 recordings are currently covered by state law. Moving them to federal coverage would, among other things, create a public domain for the oldest U.S. recordings for the first time.

Public comments on making this move were accepted until January 31, 2011, and reply comments (responses to the comments) until March 2. You can read ARSC’s comments by accessing a link on the ARSC homepage, www.arsc-audio.org. Our filing was endorsed by the Music Library Association, the Society for American Music, and the Society for Ethnomusicology. Many other organizations, including the Library of Congress, have indicated their support for making this move. Not surprisingly, the Recording Industry Association of America (RIAA) wants to keep the status quo. Their comments and those of everyone who filed can be viewed on the Copyright Office website, www.copyright.gov/docs/sound/comments/initial/.

Once the Copyright Office issues its report, regardless of its recommendations, the next step will be to begin lobbying Congress to consider the necessary legislation. There will be a report on the Copyright Office findings and on next steps at the ARSC Conference in Los Angeles in May. No matter what the immediate outcome, this is an important step in bringing into the light the long-hidden anomaly in the law that keeps early recordings locked up and forcing all parties to take a public position on it.

For more information on ARSC’s copyright recommendations, and the reasons for them, see www.recording-copyright.org.

Tim Brooks, Chair, ARSC Copyright & Fair Use Committee

Tim Brooks Earns MLA Publications Award

Congratulations are in order for Tim Brooks, who as current Chair of the Copyright Committee doesn’t just write a column for our newsletter. “Copyright and Historical Sound Recordings: Recent Efforts to Change U.S. Law” was published in the Music Library Association’s *Journal Notes* in March of 2009, and earned the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature at the 2011 Annual Meeting in Philadelphia.

Upcoming ARSC New York Chapter Meetings

“Treasures from the Carter and Goodman Collections of the Institute of Jazz Studies,” Presented by Ed Berger, Vincent Pelote, and Seth Winner

Thursday, 3/24/11, 7:00 to 9:00 PM at the CUNY Sonic Arts Center, West 140th Street & Convent Avenue, New York

In 2009 the Institute of Jazz Studies at Rutgers University received a major grant from the Andrew W. Mellon Foundation to digitize two of its most significant bodies of sound recordings: the Benny Carter and Benny Goodman collections. The Carter Collection comprises the multi-instrumentalist/arranger/composer’s personal archive, and the Goodman Collection consists of reel-to-reel tapes compiled by Goodman biographer/discographer and confidant D. Russell Connor. The presenters will play rare audio clips from the collections and discuss the process of digitizing these recordings from a wide variety of tape and disc configurations.

Ed Berger recently retired as Associate Director of the Institute of Jazz Studies at Rutgers University, continuing as a consultant. An Indiana University graduate with an M.L.S. from Rutgers, he has written widely on jazz discographic research methods. His publications include *Benny Carter: A Life in American Music*; *Reminiscing in Tempo: The Life and Times of a Jazz Hustler* (record producer Teddy Reig); and *Basically Speaking: An Oral History of George Duvivier*. He is a contributing writer and photographer for *Jazz Times* and co-editor, writer, and reviewer of the *Journal of Jazz Studies*. Berger’s photos have appeared both in exhibits and publications and as album covers.

Berger produced many records, including two Grammy winners. He was Benny Carter’s road manager for a dozen concert tours to the Far East, part of his long association with the multi-instrumentalist, arranger and composer, and also produced most of Carter’s recordings from the mid-1980s. He has taught jazz history at Rutgers and Lincoln Center’s Swing University. He also programmed and annotated historical reissues for Time-Life Records, the Franklin Mint, the Smithsonian, Verve, and Blue Note. During his three decades at IJS, he produced many concerts, lectures, exhibits, and conferences. In 2008, the New Jersey Jazz Society honored him for his service to jazz. He is



Teaching American History Through Song

The Center for American Music at the University of Pittsburgh, in partnership with the Society for American Music, is pleased to offer a five-week summer institute for K–12 teachers. “Voices Across Time: Teaching American History Through Song” will be held from June 27 through July 29, 2011 at the University of Pittsburgh. This Institute, funded by the National Endowment for the Humanities (NEH), will allow 25 secondary school teachers and three graduate students in education to explore topics in American history through the lens of music.

Each week during the Institute we will focus on a broad topic in American history, utilizing popular songs as primary source documents. Lectures and discussions led by historians and musicologists will help participants strengthen their knowledge of particular historical topics and develop insights into the dynamic interaction of popular music and society. Carefully selected field trips (including the Rock and Roll Hall of Fame and Museum in Cleveland) along with historical live performances (by Alan Jabbour and David and Ginger Hildebrand) will offer uniquely engaging evocations of a historical context.

We encourage participation especially from middle- and high-school teachers of social studies or related disciplines, including history, geography, and language arts; other grade levels and disciplines will also be considered, and music teachers are welcome. Additional information, along with application materials, is available at www.voicesacrosstime.org or by email from amerimus@pitt.edu (please indicate NEH Institute in the subject line). More information about the NEH and its programs is available at www.neh.gov.

currently writing a biography of trumpeter Joe Wilder.

Vincent Pelote is the Head of Technical Services and Sound Archivist at the Institute of Jazz Studies at Rutgers University, Newark campus. He has lectured on various jazz topics such as Women in Jazz, Louis Armstrong, Eubie Blake, and The International Sweethearts of Rhythm. He has compiled discographies of Billie Holiday, Lionel Hampton, and the Commodore record label, and he is one of the contributors to the Oxford Companion to Jazz. Mr. Pelote’s LP and CD program notes include jazz guitar, Mary Lou Williams, Benny Carter, Johnny Smith, and others. He is one of the hosts of the radio program “Jazz from the Archives,” on NPR station WBGO-FM in Newark.

Seth Winner is an award-winning audio restoration and conservation engineer. His work has appeared on CDs issued by Sony, EMI, Universal, Pearl, and many other labels, and on the soundtracks of major motion pictures. He is the president of Seth B. Winner Sound Studios, Inc., Merrick, NY. He and Duke Markos are responsible for the conservation and preservation of the Benny Goodman and Benny Carter collections, as well as the Oral History Project housed at the Institute of Jazz Studies, Rutgers University.

Our next program will be on April 28, 2011

**“Broadway Around the World –
on Records,”**

Presented by Dan Langan and Ron Spivak

All ARSC NY Chapter meetings are free and open to the public.

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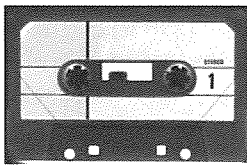
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Audio-Visual Preservation Survey

Point 360 is pleased to announce that we have entered into a relationship with Lance Watsky, Audio-Visual Archivist, to help represent our services to museums, libraries, archives, corporations, and individuals who need help in preserving and digitizing motion picture and audio recording collections.

While working for the State Archives of Georgia, Lance developed the Audio-Visual Preservation Survey to help institutions deal with the preservation of their media collections. Many librarians and archivists have benefited by using the survey to discuss their preservation plans and objectives.

Point 360 is offering the Audio-Visual Preservation Survey as a free service. If you are interested in the Audio-Visual Preservation Survey, please contact Lance Watsky at lwatsky@point360.com.



Transcription Database Available

A master database containing an inventory of over 170,000 broadcast recordings and printed materials is available from the Broadcasting Board of Governors (BBG), the independent federal agency responsible for non-military, international broadcasting such as Voice of America, Radio Free Europe/Radio Liberty, Radio Free Asia, Radio Marti, and others. The BBG is evaluating the potential migration of its legacy content from analog reel-to-reel and cassette tapes to digital media and has created an inventory to catalogue its unique and irreplaceable assets. This database is a valuable information resource. You can get the inventory of BBG legacy data assets in a database format by sending a formal request for a digital file copy of the inventory to:

Andrew T. Krog
FOIA and Privacy Act Officer
Broadcasting Board of Governors
330 Independence Ave. SW, Cohen Bldg., Room 3349
Washington, DC 20237
Fax: 202-203-4585

FREE CLASSICAL LP COLLECTION

About 35,000 items — mostly historical orchestral and instrumental LPs; some 78s, 45s, cassettes, R2R tapes, and airchecks. Perhaps 2,000 LPs are vocals, 300 or so are jazz & pop, and another few hundred can be loosely categorized as miscellaneous. The overwhelming majority: historical classical orchestral/instrumental collected carefully over nearly 60 years.

All can be yours absolutely free. The collection is in the Washington, DC area and must be removed by June 30, 2011. By April 30, 2011, tell me why you want it and what you're going to do with it. If I like your email more than the others I receive, it's yours. Plus, if you're a bona fide not-for-profit public archive or library, you can qualify for up to \$10,000 in acquisition expenses.

A free CDR photo tour of collection highlights is available for the asking. Email me at alschla@aol.com. Serious inquiries only.

Free Copy of In The Groove

I invite you to download a complimentary copy of *In The Groove* magazine. If you haven't seen the Michigan Antique Phonograph Society's new and improved publication recently, you are in for a treat. Just visit our legacy website: <http://www.MichiganAntiquePhonographSociety.org> and click on the "Sample Issue of In The Groove" image to download a PDF version of your own.

Since we changed to a bi-monthly publication in August 2010, we have expanded our article offerings enormously. Each issue is 36 to 44 pages in length and printed on glossy 70-pound paper. The new covers are printed in full color on 80-pound cover stock. We have attracted a wide variety of authors, from the well known to the first-time-published.

*Tim McCormick, President,
Michigan Antique Phonograph Society*

ARSC Newsletter Submission Deadlines

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

No. 127, Fall 2011 – November 10, 2011
(advertising, November 1, 2011)

No. 128, Winter 2012 – February 10, 2012
(advertising, February 1, 2012)

Library of Congress Federal Agencies Digitization Guidelines Initiative Site Update

The Federal Agencies Digitization Guidelines Initiative (FADGI) has now released an update and redesign of the website, available at: <http://www.digitization-guidelines.gov/>. In addition to improved navigation throughout, it is now easier to access the major document outlining best practices, the “Technical Guidelines for Digitizing Cultural Heritage materials” (<http://www.digitizationguidelines.gov/guidelines/digitize-technical.html>). There are currently 15 federal agencies actively involved in this initiative, the most recent to join being the National Park Service. Other interested agencies are welcome to contact us for information on participating in the initiative. FADGI is divided into two working groups, “Still Image” and “Audio Visual,” with documentation, presentations, and publications relevant to each. In addition, there is a comprehensive glossary of over 200 digitization-related terms available on the site (<http://www.digitizationguidelines.gov/glossary.php>).

Since the site’s launching in 2007, there have been several sub-groups formed to focus on key areas such as metadata issues, archival color, recorded sound, and moving image. The site will be updated on a regular basis to reflect new documents and activity.

LC Updates Genre/Form Headings for Musical Works

The music page on the Library of Congress genre/form website, “Genre/Form Headings for Musical Works” (<http://www.loc.gov/catdir/cps/music.html>), has been updated. A new version of “Candidate Music Genre/Form Terms for Discussion” (<http://www.loc.gov/catdir/cps/musicterms.pdf>) has been posted, and we have posted the inaugural version of a new list, “Genre/Form Terms Agreed on by the Library of Congress and the Music Library Association as in Scope for Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT)” (<http://www.loc.gov/catdir/cps/lcmllalist.pdf>).

The music project within the Library of Congress genre/form initiative is a collaboration between the Library of Congress Music Genre/Form Project Group and the MLA-BCC Genre/Form Task Force.

A/V Metadata Schemas Revised and Out for Review

The technical metadata schemas AudioMD (AMD) and VideoMD (VMD) were developed in 2002 at the Library of Congress for use in the LC Audiovisual Prototyping Project with METS. They have continued to be used since then because there has not been an alternative that has suited the needs of some cultural heritage institutions, particularly those using METS. They have now been updated. The two schemas describe audio and video and are likely to be interim schemas to the coming AES-X098B schema (see: <http://www.aes.org/standards/meetings/aes129-sc-03-07-report.cfm>), as well as a video one under development as part of the Federal Agencies Digitization Guidelines Initiative (see: <http://www.digitizationguidelines.gov/>).

The draft revised schemas are available at:

http://www.loc.gov/standards/premis/AMD_review.xsd

http://www.loc.gov/standards/premis/VMD_review.xsd

For AMD and VMD schemas there are some issues that we want to get feedback on:

- Both schemas have their element names changed to camel case to harmonize with PREMIS and other standards. Previously underscore was used. Is this change desirable?
- VMD has undergone a bigger update adding more elements to make it able to hold more information about video files. An element <track> has been added. However, to harmonize with AMD some more general elements are left in the schema so you can have a simpler description or can use track to give more specific information. Should the two options be available in the VMD-schema?
- VMD now allows for the repetition of elements that previously weren’t repeatable. Are the added ones sufficient or do more elements need to be repeatable?
- AMD has not changed the repeatability of elements. Are there elements that should be repeatable?
- Does AMD need additional changes such as those done with the VMD schema?
- Should the schemas be merged into one or should they be kept separated?

We will have a 3-week review; comments should have been sent by February 24, 2011.

Gainful Employment ...

Sound Archivist, Belfer Audio Archive

The Belfer Audio Archive, <http://library.syr.edu/belfer>, seeks an energetic and resourceful individual for the Andrew W. Mellon Foundation grant-supported position of Sound Archivist. The Belfer Audio Archive at Syracuse University Library is the fourth-largest sound archive in the United States. Its collection of 21,000 cylinder recordings is among the largest in North America. The archive's collections are especially strong in late nineteenth and early twentieth century popular music and non-musical, spoken-word recordings. The Sound Archivist will report to the Director of Special Collections and collaborates closely with all library units, including the Special Collections Research Center, Preservation and Conservation, and Cataloging and Metadata.

Responsibilities:

- Develop a plan, including a set of local "best practices," for the arrangement and description/cataloging of the archive's half million sound recordings.
- Create MARC and EAD records for the archive's collections with assistance from library's Cataloging and Metadata (MARC) and Manuscripts Processing (EAD) units as well as student assistants and interns.
- With library IT and intellectual property staff, develop a means by which digitized audio content can be streamed directly to SU classrooms.
- Provide basic hands-on preservation for audio formats.
- Accession new gifts and purchases of audio materials.
- Respond to reference inquiries about the Belfer Audio Archive.
- Assist with instructional sessions in the archive's state-of-the-art seminar room.

Qualifications:

- MLS from an ALA-accredited program or equivalent with a concentration in archival studies.
- Bachelor's degree in the performing arts, humanities, or music-related discipline.
- Experience with EAD (Encoded Archival Description) and the standard DACS (Describing Archives: A Content Standard) required.
- Some experience with MARC cataloging.

- Familiarity with XML based mark-up languages, including METS, MODS, and PREMIS preferred.
- Some knowledge of database design and functionality.
- The ability to lead project-based teams comprising colleagues and students.
- Willingness to apply new tools and methodologies to the overall management, including arrangement, description, preservation, and delivery, of audio collections.

View the complete position description at <https://www.sujobopps.com/applicants/jsp/shared/frameset/Frameset.jsp?time=1297948555182>, or to apply for this position please log on to www.sujobopps.com. Review of applications begins immediately and the search will remain open until position is filled. Cover letter, resume, and the names of three professional references (along with contact information) must be attached to your application.

A/V Specialist, NARAS

As an Audio-Video Preservation Specialist in the Office of Records Services – Washington, DC, Special Media Preservation Division, College Park, MD, the successful applicant will perform duties associated with digitizing original archival audio and video records, managing digital surrogates and derivatives, creating technical/administrative metadata, and producing physical media copies.

- In a lead capacity digitizes original, obsolete, deteriorated, and archival legacy analog and digital audio recordings such as analog open reel audio tape with varying track configurations, logging tapes, audio cassette formats, transcription discs, memovox discs, soundscriber discs, audographs, dictation belts, wire recordings, DAT tapes, and many other obsolete media formats.
- In a lead capacity digitizes original, obsolete, deteriorated, and archival legacy analog and digital video recordings such as 2" Quad tapes, 1" open reel video tape, and 1/2" EIAJ open reel tapes; broadcast cassette formats such as 3/4" U-matic, Betamax, Beta SP, VHS, S-VHS, D-2 composite digital, 8mm, Hi-8, MiniDV, DVC-Pro, HD D-5, HDCAM, DVCPRO-HD, HDCAM SR, MPEG IMX; and many other standard definition and high definition tape-based formats.
- Creates technical and administrative metadata contained within the file as well as in external databases documenting the digitization process, tech-

nical specifications, quality control, and quality assurance validations.

- Reads service or project requests and determines the appropriate equipment and approach to be used that will best meet quality and time expectations.
- Leads planned projects using project management tools and practices such as the creation of GANTT charts, project teams, steering committees, and project plans, and utilizing software such as MS Project Management and Visio.

Application available at: <http://jobview.usajobs.gov/GetJob.aspx?OPMControl=2184996>

Archives Consultant, WFMU / Free Music Archive

WFMU broadcasts to the NYC area at 91.1-FM and has an extensive online presence at wfm.org. WFMU's freeform noncommercial programming ranges from hand-cranked wax cylinders to rock 'n' roll to flat-out uncategorizable strangeness. Rolling Stone Magazine, The Village Voice, CMJ, and the New York Press have all at one time or another called WFMU "the best radio station in the country." WFMU is a leader in digital archiving, and as part of its efforts to reach new audiences online, WFMU launched the Free Music Archive (<http://freemusicarchive.org>) in 2009 in collaboration with fellow curators, including KEXP, CBC Radio 3, and ISSUE Project Room.

The Archives Consultant will inventory selections from WFMU's vast programming and live performance archives dating back to 1975. Nearly half of these assets have already been identified and catalogued through WFMU's Free Music Archive project, while approximately 2,500 additional selections are in storage and have yet to be inventoried. The Archives Consultant will encourage access to WFMU's archives and lay the groundwork for future digitization and preservation projects by cataloguing all assets using PBCore (<http://pbcore.org/2.0/>), the metadata standard for public broadcasters.

Candidates should be organized and efficient yet detail-oriented. The ideal candidate will have (or be working towards) a degree in Library and Information science. Proficiency with Excel is required. Experience working with custom Content Management Systems (CMS) is a plus. Candidates who are interested in free-form radio and independent music will have a lot of fun with this project.

Timeframe: 40 hrs/week, February 28th to April 29th

Compensation: \$6,000

Note: After the two-month inventory project is complete, there may be further opportunities for more work as we enter the digitization phase. Please email resume and cover letter to jason@freemusicarchive.org with ARCHIVES CONSULTANT in the subject line.



ARSC Bulletin No. 44 (For Fall, 2009 and Spring, 2010)

The ARSC Bulletin No. 44 covering Fall, 2009 – Spring, 2010 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, 2009 and Spring, 2010 Board of Directors and Executive Committee meetings as well as the 44th Annual Business Meeting in New Orleans, Louisiana. 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 Executive Director Peter Shambarger at: ARSC Executive Director, P.O. Box 543, Annapolis, MD 21404-0543, USA, or by e-mail at execdir@arsc-audio.org. If I have your updated, correct e-mail, you may have already received it.

Peter Shambarger, Executive Director

Glenn Miller Archive Swings Large Donation

The Glenn Miller Archive at the University of Colorado–Boulder’s American Music Research Center has acquired one of the world’s most significant collections of Big Band Era recordings and memorabilia. The Ed Burke Collection – named for its shepherd and founder – includes approximately 1,400 reel-to-reel tapes containing hundreds of hours of live radio programs featuring virtually every musician of major importance during the Big Band Era.

“This collection is especially extraordinary as the material is in a live radio context,” said Professor Tom Riis, director of the American Music Research Center in the College of Music. “We have the announcer’s voice, the advertising, everything. It is also in remarkably good condition, as the tapes were made directly from the transcription discs loaned to Ed by the radio stations.”

The vast collection includes performances by almost every Big Band musician and entertainer who appeared on records or radio between 1930 and 1960, including broadcasts by Glenn Miller, Louis Armstrong, Tommy Dorsey, Count Basie, Duke Ellington, and Benny Goodman. The collection has been transferred in its entirety to the Glenn Miller Archive for permanent preservation. In addition to the historically valuable collection of live recordings – which includes original material never distributed commercially – the collection also includes photographs, magazines, documents, and other memorabilia from a unique era in American popular music.

An avid fan and collector, Ed Burke founded and operated the independent record and compact disc labels Fanfare, Jazz Hour, and Soundcraft. “The Glenn Miller Archive honors and preserves the legacy of our distinguished alumnus, Glenn Miller,” said archive curator Alan Cass, “and we are grateful to Ed Burke for his lifelong dedication to preserving an important segment of American popular music.”

What Would TAE Say?

Thomas Edison National Historical Park has subscribed to Twitter. Posting began on Edison’s birthday, February 11. To reach the park’s Twitter account, go to: <http://www.twitter.com/thomasedisonnhp>

Major Disc Gift to the Library of Congress from Universal Music Group

The Library of Congress has accepted a large donation of recordings from the Universal Music Group. LC has been granted ownership of the physical discs (200,000 metal, glass, and lacquer master discs from 1926 to 1948) and plans to preserve and digitally reformat them. Universal, a subsidiary of the French company Vivendi (formerly known as the Music Corporation of America, or MCA), retains both the copyright to the music recorded on the discs and the right to commercialize that music after it has been digitized. However, the agreement will also permit the LC’s website to stream selected material worldwide on its new National Jukebox. Universal plans to take their deep catalog to market via iTunes. Vinnie Freda, executive vice president for digital logistics and business services at Universal Music Logistics, says LC can “make them available to academics and anyone who goes to the library.” The collection features recordings from such labels as Decca, Brunswick, Coral, Vocalion, and Mercury, and includes multiple takes, studio chatter, and other unreleased material. Let’s hope these are among the recordings the Library can offer.

Audio Preservation and Restoration Directory to be Updated

The Association for Recorded Sound Collections (ARSC) Technical Committee is updating the ARSC Audio Preservation and Restoration Directory. The directory is published on ARSC’s website (<http://www.arsc-audio.org/audiopreservation.html>) and includes ARSC members who offer services for audio preservation and restoration, as well as ARSC members and non-members who offer equipment and supplies for audio preservation and restoration.

Please contact Nathan Georgitis if you are an ARSC member and you would like to:

- update your entry in the directory
- add your entry to the directory
- suggest another addition to the directory

If you are not an ARSC member but you offer equipment and supplies for audio preservation and restoration, please contact Nathan Georgitis to be included in the directory.

The deadline for updates and additions is March 31, 2011.

Nathan Georgitis, nathang@uoregon.edu

Colombian National Radio Archives Online

The Music Library of the National Radio of Colombia, the largest in the country, has put its catalog online, and citizens now have access to its database, which already has more than 29,000 records.

On November 25, 2010, the National Radio of Colombia opened www.fonoteca.gov.co, the first web space in the country dedicated to making sound archives available for consultation. This portal is the result of digitization projects conducted by the National Radio of Colombia. One may find speeches by presidents and other public figures dating to 1940; serials since 1941; interviews from 1944 onward; lectures, music programs, and informational classes for high school radio broadcasts from the late 1960s to 2004; and religious music festivals, classical llanera, bagpipes, porro, vallenato, rock, reggae, and Indian music issued from 1975 to date.

The site also features the virtual Fonoteca radio station, whose broadcasts have long been part of the Radio Nacional de Colombia FM station, the youth-oriented Radionica (formerly 99.1 FM). Also available are other programs that use materials from the music library, including The History and Aesthetics of Jazz, The Festival of Colombia, Analog Digital, the Tunnel of Rhythm, Frontiers, TV Music, Music in Film, and Radionica Delta. The fonoteca.gov.co site will also offer podcasts, reports on the seminars held by the Sound Archive of Radio Nacional de Colombia, and exhibits of albums and album art. The site will have sections devoted to the history of radio in the country such as "Ears Exposed," which allots 15 days for in-depth examination of a sound document, and "If You Bring It," a program that encourages users to help the Music Library recover files that are of great value to the country's sonic heritage.

With the launch of www.fonoteca.gov.co, the National Radio of Colombia's Music Library is more audible and visible, providing a valuable resource for researchers of Colombian music, students, and lovers of the radio.



Audio migration and restoration
from analog to digital media

Visit our website www.creativeaudioworks.com

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Reel to Reel: 1/4" all Formats, 1 7/8ips to 30ips
Disc: 78, 33.3, 45
Audiograph Disc (GLV)

Stewart Adam
15 Bay Colony Drive
Plymouth, MA 02360
Phone: 508.747.1858
stewart@creativeaudioworks.com

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

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.

Music Metadata Survey

The Music Library Association (MLA) Bibliographic Control Committee's (BCC) Metadata Subcommittee is in the early planning stages for an online "Music Metadata Clearinghouse" that pulls together information that will help individuals and organizations planning for the discovery and/or online delivery of musical resources in environments beyond the traditional library catalog. The Clearinghouse might include information on metadata tools, metadata standards and their application to music, case studies, sample implementations, project-specific documentation, and helpful readings.

This survey aims to collect data that will inform our work—most specifically, to prioritize the type and level of detail of information that we should include in this resource. With this survey we seek to better understand current practices related to the creation and maintenance of music metadata so that we might match information in the Clearinghouse to the most well-defined and strategic needs of the community.

The term "metadata" is used differently in different communities. Since the goal of the Clearinghouse is to provide information to implementers working outside of traditional library catalogs, please interpret "metadata" in this context to mean any descriptive, technical, structural, rights, preservation, or other data needed for the discovery or management of musical materials in any implementation other than a library catalog. This definition would include MARC when used in systems other than an ILS or OPAC. Similar imprecision can exist surrounding the term "library." Here "library" should be interpreted to mean an administrative unit that identifies itself as a library, archive, or museum, which may be a part of a larger institution of higher education or stand alone as its own organization (for example, a public library, state library, or historical society). This survey is presented on a single page so that you might review (and/or print) the questions in order to compile your answers, then return to the online survey to submit the information.

The survey is being issued in February 2011. Please respond by March 30, 2011. You may visit the survey at <http://www.surveymonkey.com/s/29MBGWC>.

2010 Save America's Treasures Grants for Sound Recordings

Moses and Frances Asch Collection, Center for Folklife and Cultural Heritage — \$335,500

Moses Asch founded Folkway Records. These recordings are the wellspring of American folk music and feature both famous—Woody Guthrie, Lead Belly, Pete Seeger—and lesser-known American writers, poets, documentarians, ethnographers, and grass-roots musicians. The grant funds will preserve and digitize the collection for public research access, opening up the collection to a far wider audience.

Edison Tinfoil Recording, Schenectady — \$25,735

This Thomas Edison tinfoil recording was created on June 22, 1878 in St. Louis, Missouri. It is likely the second-oldest surviving recorded voice of an American made using an Edison phonograph. Because the recording cannot be safely played, its contents are unknown. The Schenectady Museum Association will use this Save America's Treasures grant to fund the recovery of the sound using an optical scanning process.

8000 Transcriptions Discovered in Fort Lewis, Washington Gym Remodel

The record collection of the long-gone hospital radio station KMGH was recently rediscovered sealed behind a wall. While renovating the Keeler Sports and Fitness Center at the Joint Base Lewis-McChord in Washington state, contractors found thirty boxes of 16-inch Armed Forces Radio Service library transcriptions from the 1940s and 50s. The disks, which the AFRS mailed to stations around the world starting in 1942, apparently date through 1960, and were stored in a space between the walls of the gymnasium less than two feet wide.

KMGH was part of the Bedside Radio Network, a service for Army hospitals. The closed-circuit station played music through speakers installed next to hospital beds. The recordings, mostly popular music and country (one later disc jockey remembers playing Willie Nelson and Merle Haggard), were in most cases taken from commercial recordings, but saw unusual couplings. They are reportedly in order and in relatively good shape, with a card catalog. The Library of Congress was contacted for advice. There is talk that the AFRTS has called them back in for cataloging and probable destruction as per agreement with American Federation of Musicians, but no official statement has been made.



KMGH, Ft. Lewis

Muslim World Music Day

The ARChive of Contemporary Music, along with Columbia University, the Internet Archive, and Gracenote, is initiating a series of World Music Days, and the first one will be Muslim World Music Day set for April 12, 2011. We are asking libraries and archives to participate by sending us the metadata on relevant recordings in their collections and maybe search out those piles of neglected discs that need cataloging. The goal is a database of all known recordings and links to all relevant information on a global scale. Any and all help is greatly appreciated. If everyone does a little, a great deal can be done to celebrate the beauty and diversity of this important cultural heritage.

ARC can supply key words for searches and a list of relevant fields we would need. We can accept and convert data from a variety of formats and database systems. We will list your library/collection as a source and link to you. We have gotten collections from the Voice of America that have never before been made available, as well as data from a variety of university and state libraries from around the world. Our blog is up and running and the website is in process. You'll find an overview of the project, a list of suggestions for ways people can participate, and a list of the people and organizations currently planning events at <http://arcmmcc.wordpress.com>.

ARC is a not-for-profit (NGO) educational organization, working to bring a wide range of musicians and scholars together, online, without any sponsorship, and without a budget. We hope you will get in touch with us, spread the word, and share your ideas. If you can do SOMETHING, that would be great!

Bob George, Director, ARChive of Contemporary Music

NEH Grant Opportunity

The Division of Preservation and Access of the National Endowment for the Humanities will be accepting applications for grants in its Research and Development program. The newly revised 2011 guidelines, which include sample proposal narratives, can be found at: <http://neh.gov/grants/guidelines/PARD.html>. Please note the new (earlier) deadline for submission: May 19, 2011.

Grants in this program support projects that address major challenges in preserving or providing access to humanities collections and resources. These challenges include the need to find better ways to preserve materials of critical importance to the nation's cultural heritage—from fragile artifacts and manuscripts to analog recordings and digital assets subject to technological obsolescence—and to develop advanced modes of searching, discovering, and using such materials. Maximum awards are \$350,000 for up to three years.

Eligible activities include:

- the development of technical standards, best practices, and tools for preserving and creating access to humanities collections;
- the exploration of more effective scientific and technical methods of preserving humanities collections;
- the development of automated procedures and computational tools to integrate, analyze, and repurpose humanities data in disparate online resources; and
- the investigation and testing of new ways of providing digital access to humanities materials that are not easily digitized using current methods.

NEH especially encourages applications that address the following topics:

- Digital Preservation: how to preserve digital humanities materials, including born-digital materials, for which there is no analog counterpart;
- Recorded Sound and Moving Image Collections: how to preserve and increase access to the record of the twentieth century contained in these formats; and
- Preventive Conservation: how to protect and slow the deterioration of humanities collections through the use of sustainable preservation strategies.

The application receipt deadline is May 19, 2011 for projects beginning January 2012. All applications to NEH must be submitted electronically through Grants.gov; see guidelines for details.

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

ARSC Newsletter

In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the executive Director, at 410-757-0488 or execdir@arsc-audio.org, and he will gladly provide you with the most up-to-date information on file.

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.

Gala Records
www.galarecords.ca

"The Gala label produces archival treasures with unmatched talent." — *Journal de Montréal*
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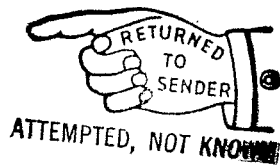
Now online on www.galarecords.ca
Exclusive interview with Oliver Berliner, grandson of Emile Berliner, founder of three of the world's greatest record companies.

CD covers shown include:
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- MasterWorks
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