

# ARSC Newsletter

Association For Recorded Sound Collections

Number 126 • Summer 2011

## ARSC Represents at Washington Copyright Summit

The ARSC proposal to bring pre-1972 recordings under federal copyright law and establish a public domain for the earliest U.S. recordings moved one step further along with the convening of a stakeholder roundtable at the U.S. Copyright Office in Washington, DC, on June 2 and 3, 2011. The roundtable was open to the public and was part of a study mandated in ARSC-sponsored legislation passed by Congress in 2009. It was historic in many ways, a remarkable airing of the legal obstacles to preservation and access to early recordings. This is a subject that Washington lawmakers have never really addressed when considering previous changes to copyright law.



L-R: Charles Sanders, Songwriters Guild of America; Tim Brooks, ARSC; Sam Brylawski, Society for American Music; Richard Bengloff, American Association of Independent Music; Jay Rosenthal, National Music Publishers Association. .Photograph by Andy Moyer.

Among those representing the library and academic communities were the Library of Congress, LC's American Folklife Center, the Music Library Association, the Society for American Music, the Association of Research Libraries (ARL), and Tulane and Indiana Universities. Business interests were represented by the Recording Industry Association of America (RIAA), the American Association of Independent Music (A2IM), SoundExchange, the National Association of Broadcasters, the National Music Publishers Association, and Sony Music Entertainment. Others speaking included representatives of the Future of Music Coalition and the Songwriters Guild of America. ARSC was represented by Tim Brooks, Chair of the Copyright and Fair Use Committee.

The sessions were opened by newly appointed Register of Copyrights Maria Pallante, who exhibited in her remarks a clear understanding of the problems of preservation and access to historical recordings under current law. Ms. Pallante, a former intellectual property counsel for non-profit museums, is clearly sensitive to the balance needed between public and private interests in copyright matters, and ARSC welcomes her appointment. Both she and other senior staffers from the Copyright Office staff showed genuine interest in the case we made.

The RIAA and other industry representatives opposed changing current copyright law, for various reasons. The RIAA and its ally A2IM were particularly intransigent in this regard, rejecting virtually all attempts at compromise put forward by both Copyright Office staff and other parties present. Some rather bizarre arguments were made regarding the harm they felt would result from

*(Continued on p. 4)*

## Events

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 9, 2011. Mechanical Music Extravaganza. Wayne, NJ

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

Oct. 20-21, 2011 Symposium On Preservation Of Magnetic Media. Midwest Archives Conference. Sioux City, IA.

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

November 2011 Understanding And Preserving Audio Collections. British Library, London, England

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

December 2-4, 2011. Seventh Annual Art of Record Production Conference. San Francisco State University, San Francisco, CA

Please send notices of events to the editor

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## President's Message

I have been attending ARSC conferences for over 20 years and I can honestly say that this recently concluded 45th Annual ARSC Conference will go down in my book as one of the most enlightening and entertaining. The personal highlights were many starting with Thursday's presentations on the National Jukebox. Then my friend Doug Pomeroy gave us a wonderful look at the Bill Savory Collection of 1930s Broadcast Recordings. Listening to never-before-heard music by such jazz greats as Coleman Hawkins, Chu Berry and Lester Young was alone worth the price of admission. The always interesting Rainer Lotz did an informative presentation on Black musicians in Europe in advance of a reissue project that will be undertaken by Bear Family. My favorite Friday sessions included Cary Ginell's excellent presentation on KHJ and the afternoon plenary session on Los Angeles recording legends was a stand-out. Tim Brooks and the Program Committee deserves kudos for this year's memorable program as does conference manager Brenda Nelson-Strauss and the local arrangements committee, chaired by Aaron Bittel.

My presidential duties called on me to attend the lunch for the ARSC Travel Grant recipients. I got to meet this year's winners: Matthew Gagnon (University of Kansas), Nate Gibson (Indiana University), John Schooley (University of Texas), and Chris Segura (University of Louisiana). They were all very young (and ARSC needs young blood), very interesting and seemed very excited about attending their first ARSC conference. I hope they decide to participate in ARSC in a meaningful way in the future. I thank Louise Spear (chair) and the Travel Grant Committee (Bill Klinger, Anna-Maria Manuel, Ronda Sewald, and Dan Shiman) for their good work.

This was an election year and while I was not overwhelmed by the number of ballots returned (113 out of about 900), we were able to elect a new ARSC Board of Directors. At the business meeting on Saturday I somehow neglected to thank the outgoing board members. They are:

David Seubert, Immediate Past President  
 Tim Brooks, Second Vice-President/Program Chair  
 Steven Ramm, Treasurer  
 Marsha Maguire, Secretary  
 David Giovanonni, Member-At-Large  
 Sarah Cuningham, Member-At-Large  
 Peter Shambarger, Executive Director

I hope they will forgive my negligence and I, along with the membership of ARSC, thank them for their service to the organization and I want them to know that their help and advice during my first year as president of ARSC made the job that much easier to do. The new board members will be announced in this newsletter and I look forward to working with them. One of the things we will be working on is a new membership directory. Our last directory came out in 2008/2009, so a new one is long overdue. We are trying to provide it to the membership online, and when we work out some security issues we should have it up and running. For

## ARSC Newsletter

### Issue 126 Summer 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.

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### Board of Directors

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

those of you who still want a hard copy, it will be possible through our Executive Director, Peter Shambarger. There will be more to come on this topic.

Our next annual meeting (of which you will read more about in this newsletter) will be in Rochester, NY. I hope those of you who couldn't make it to Los Angeles will be in Rochester in 2012. In the meantime please feel free to contact me (pelote@rulmail.rutgers.edu or call me at 973-353-5595) if you have any concerns, complaints or questions about ARSC. Let me remind you again that ARSC depends on volunteers (I still have a vacancy for the chair of the AAA Committee) and I'm open to any suggestions as to how ARSC can better serve you.

*Vincent Pelote, ARSC President*

### **ARSC Conference 2012 - Save the Date!**

Next year's ARSC conference will be hosted by the Eastman School of Music in Rochester, New York, from May 16-19, 2012. Please add the dates to your calendar and start thinking about possible conference presentations. An official call for presentations will be distributed by the end of summer.



Recreation of Norman Corwin's "The Undecided Molecule" Radio Drama. Photograph by Michael Devecka.

## **Viva ARSC! In Los Angeles**

Judging by the results of a post-conference survey, the 2011 ARSC Conference in Los Angeles was a smash hit with attendees, which included over 200 registrants as well as guests, press, and exhibitors. Fifty attendees responded to the survey; typical comments were "an excellent experience," "the programming was excellent, really not a bad one in the bunch," "ALWAYS an interesting session going on," "there seemed to be a presentation of personal interest at every session," "a lot of sessions, but it didn't feel overwhelming," "everyone was so cordial and helpful to me, a first time person and just a private collector," "this was my first conference... if this is the ARSC standard I will be proud to become a member," "even though I have worked with archival audio materials for a few years now, I learned a few things at the workshop and got to meet other folks who do similar work," and "the enthusiasm, expertise and openness of everyone delighted me." One ended his comments by saying, "I'm trying to think of a Latin tag with which to sign off - but it's late at night here in San Diego and I've had a few beers - so I'll just say - viva ARSC!"

According to the survey the two top two rated session were John Broven's compelling interview of 85 year-old Joe Bihari, co-founder of Modern Records, an important independent label of the 1940s and '50s; and the closing session, a tribute hosted by Mike Biel to golden age radio writer/producer Norman Corwin, who had turned 101 the previous week. Many of Corwin's classic radio plays were issued on record and the session ended with a live recreation of one of them, the imaginative "Undecided Molecule." It was performed by an all-star cast of Hollywood veterans including Janet Waldo, Norman Lloyd, Dick Van Patten, Phil Proctor, Richard Herd, Marvin Kaplan, Tommy Cook, and a professional sound effects father & son unit. The enthusiastic audience gave them--and Corwin--a standing ovation. One survey respondent said "what blew my socks off was the radio play... seriously awesome! It was positively Gilbertian (as in W.S. Gilbert of Gilbert & Sullivan), and Corwin was alive when Gilbert was!"

Many other presentations were also very well received. In fact, more than 70% of the fifty-plus papers were rated "best in conference" by one or more attendees, demonstrating the diversity of ARSC members' interests. A young scholars panel counterbalanced the tributes to older icons Corwin and Bihari. Other favorites included an introduction to the new Library of Congress "National Jukebox," Patrick Feaster's innovative "Phonogram Images on Paper,

*Continued on p.4*



## Copyright Summit *(Continued from p. 1)*

any lessening of their current monopoly control over early recordings. Much was made of the recent agreement by Sony to allow streaming (only) access to its acoustical recordings on the new Library of Congress National Jukebox, but others maintained that while positive this was far short of what was needed; these recordings should have been in the public domain all along. The representative of Sony Music Entertainment, which controls much of America's acoustic recorded heritage, appeared briefly and said relatively little.

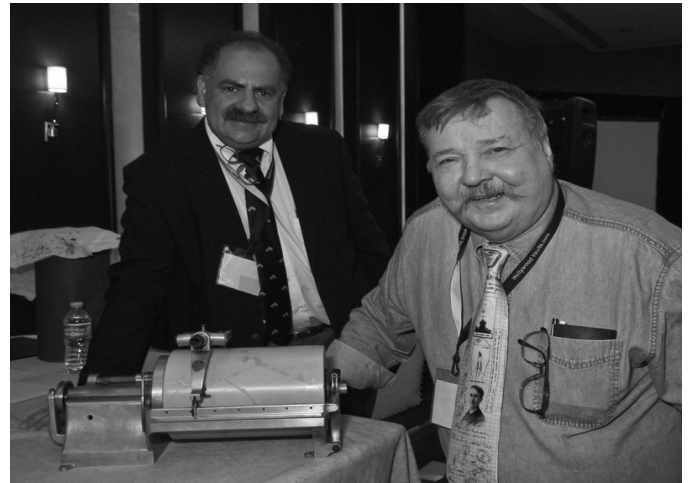
Library interests were mostly in favor of the proposal. Eric Harbeson of the MLA (who addressed the ARSC conference in Los Angeles in May) countered many of the RIAA's technical arguments, while Patrick Loughney, chief of the Library of Congress preservation center in Culpeper, Virginia, spoke eloquently of the difficulties in preserving our audio heritage. Former ARSC president Sam Brylawski, representing the Society for American Music, also countered many industry arguments. One of the more unusual and lively participants was Elizabeth Townsend Gard, a Tulane law professor whose class had studied this issue as a class project and developed extensive recommendations for shortening U.S. copyright terms.

One archival group that broke ranks was the ARL, which opposed bringing pre-1972 recordings under federal law primarily because it felt federal law was so bad as to be "unfixable" and preferred the confusion of state laws, despite the harm they have caused. Representatives of creative artists were split as well. Some opposed "federalization," but the Future of Music Coalition endorsed it, saying their members also wanted access to historical recordings.

The next step will be one-on-one meetings with Copyright Office staff (including with ARSC), followed by the Office's report to Congress which is expected by the end of 2011. The tenor of the report will be important in influencing how Congress acts (or does not act) on this proposal.

Transcripts of the roundtable are available on the Copyright Office website ([www.copyright.gov/docs/sound/meeting/transcript-06-02-2011.pdf](http://www.copyright.gov/docs/sound/meeting/transcript-06-02-2011.pdf) and [www.copyright.gov/docs/sound/meeting/transcript-06-03-2011.pdf](http://www.copyright.gov/docs/sound/meeting/transcript-06-03-2011.pdf)). Position papers submitted by the various parties are also available on the Copyright Office site, and represent an important body of scholarship on this subject. An unusual aspect of the proceedings was that a running description was "tweeted" in live time via Twitter by a reporter from the website [www.copypense.com](http://www.copypense.com). Websites including [www.techdirt.com](http://www.techdirt.com) have also commented on the proceedings, bringing welcome attention to these issues.

- Tim Brooks, Chair, ARSC Copyright & Fair Use Committee



Restoring a Lost Multiplex Graphophone Grand Cylinder. L-R: Dr. Mike Khanchalian, Charley Hummel. Photograph by Michael Devecka.

## ARSC in Los Angeles *Continued from p.3*

1250-1950," the ARSC Technical Committee's informative "Outsourcing Audio Preservation Work," a lively panel of three 1960s TV/recording stars (Wink Martindale, Paul Petersen, Ron Dante), Mike Khanchalian and Charley Hummel's amazing reconstruction of a giant Multiplex Graphophone cylinder, David Giovannoni's update on the "First Sounds" project, a John Mellencamp recording project using vintage equipment, copyright developments, Cary Ginell's interview of 1960s KHJ "Boss Jock" Sam Riddle and Phil Gries' session with KFI jazzman Scott Ellsworth, David Sager on pre-matrix Victor recordings, Tom Diamant on the Bob Wills Tiffany transcriptions, Rainer Lotz on the "Black Europe" reissue project, Anthony Seeger and staff on ethnographic sound archives, Mike Sherman and Kurt Nauck on The Collectors Guide to Victor Records, Chris Strachwitz on recording ethnic music in Los Angeles, and Nicholas Bergh on multi-track optical recording in Hollywood.

Other popular subjects included technical sessions (digital interstitial errors, the evolution of audio engineering), descriptions of several archives of vintage off-air recordings, country music (Starday records, "The Westphalia Waltz"), rock and hip-hop (the Frank Zappa archive, Houston hip-hop), and blues (Mississippi Blues, the Hokum blues tradition).

Bookending the conference were a well-received pre-conference workshop and the closing banquet. The workshop was called "Audio Archives 101," and was staged by the Education and Training Committee. Directed toward library and archives students, practicing

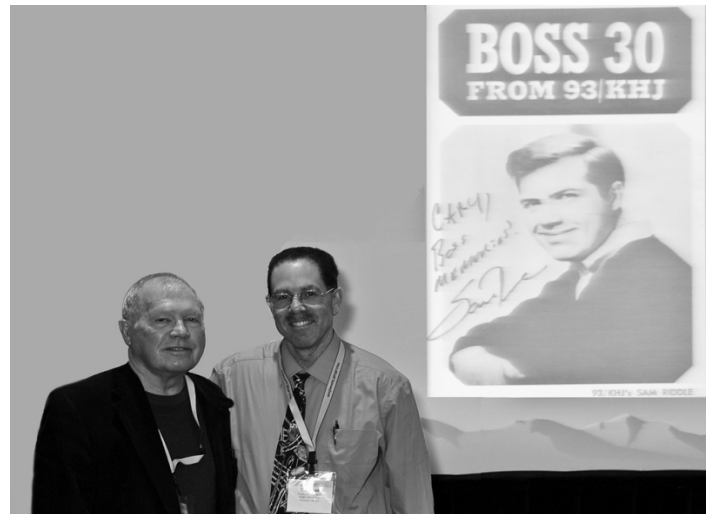
professionals new to audio archives and private collectors seeking to better care for their collections, the workshop attracted many local participants and first-time ARSC attendees. Workshop instructors and topics included Cassandra Gallegos on media identification, Jake Nadal on collection appraisal and preservation assessment, Thom Walker on care and handling, and Toby Seay on reformatting.

The closing banquet featured entertainment by the UCLA Bluegrass & Old-Time String Band, a student ensemble under the direction of Anthony Seeger. For the finale, Seeger led a sing-along of his humorous song "The Archivist's Lament." A video clip of the singalong has been posted on ARSC's Facebook page. ARSC awards were presented at the banquet, including the Lifetime Achievement Award to Michael Gray and the Distinguished Service to Historical Recordings Award to Judith McCulloh. A special mentoring program organized by David Giovannoni helped introduce first time attendees to ARSC.

The annual conference is one of the great benefits of ARSC membership, and the glowing reviews by this year's attendees led some to wonder why more members don't find a way to overcome the obstacles of time and finances and attend one. Almost everyone who does seems to come away with new learning, new friends and memories of a most enjoyable experience. The next chance will be the 46th annual conference in Rochester, New York, next May.

Finally, the conference would not have been possible without the generosity of our many conference sponsors and volunteers. Our sincere thanks go to the Savada Family, who continue to fund the Travel Grants; Nauck's Vintage Records, for funding the opening reception; BMS/Chase, Cube-Tec, McFarland Publishing, Prism Sound, and Smithsonian Folkways for contributing to coffee breaks; Hollywood Vaults for funding a private tour of their facility; McFarland Publishing and Millennia Music & Media Systems for additional support; and our exhibitors, advertisers, and silent auction donors. We would also like to especially thank Local Arrangements Committee chair Aaron Bittel and his UCLA crew, conference registrar Nathan Georgitis, sponsor/exhibit manager Callie Holmes, conference audio manager Patrick Feaster, and the ARSC Board of Directors for their hard work and dedication, as well as webmaster Bryan Cornell and members of the Program, Education & Training, Technical, Awards, Grants, and Cataloging Committees who all had a role in organizing another successful conference.

- *Tim Brooks, 2<sup>nd</sup> VP/Program Chair, and Brenda Nelson-Strauss, Conference Manager*



KHJ: The Boss Radio Revolution of the Late 1960s. L-R: Sam Riddle, Cary Ginell. Photograph by Michael Devecka.



"No, we're not a band." 2011 Travel Grant Recipients L-R: Nathan Gibson, Matthew Gagnon, John Schooley, and Chris Segura. Photograph by Michael Devecka.

## 2011 ARSC Election Results

The results for the new officers are:

Tim Brooks, First Vice-President/President-Elect  
 George Blood, Second Vice President/Program Chair  
 Steve Ramm, Treasurer  
 Leah Biel, Secretary  
 David Giovannoni, Member-At-Large  
 Sara Velez, Member-At-Large

### **Sound Recording Review Editor of the *ARSC Journal***

After more than 16 distinguished years, Gary Galo is standing down as editor of the Sound Recording Reviews section of the *ARSC Journal*. The Editor of the publication, therefore, is seeking his replacement. Applications are invited. To discuss the scope and responsibilities of the position of this popular section, please contact either Gary at galoga@potSDam.edu or Barry R. Ashpole, the editor of the *ARSC Journal*, at barryashpole@bellnet.ca.

### **Library of Congress Launches National Jukebox: Largest Collection of Historical Recordings Ever Made Publicly Available Online**

In May, The Library of Congress and Sony Music Entertainment unveiled a website offering over 10,000 rare historic sound recordings. The site is called the “National Jukebox” (<http://www.loc.gov/jukebox>). Developed by the Library of Congress, with assets provided by Sony Music Entertainment, the National Jukebox offers free online access to a vast selection of recordings produced in the U.S. between the years 1901 and 1925. “This amazing collection is a chance to hear history,” said Librarian of Congress James H. Billington. “This collection includes popular music, dance music, opera, early jazz, famous speeches, poetry and humor. It is what our grandparents and great-grandparents listened to, danced to, sang along with. This brings online one of the most explosively creative periods in American culture and music and one of the finest additions to the Library’s American Memory materials.” “We are thrilled to be joining with the Library of Congress to launch the National Jukebox,” said Richard Story, President, Commercial Music Group, Sony Music Entertainment.

The agreement for the National Jukebox grants the Library of Congress usage rights to Sony Music’s entire pre-1925 catalog, comprising thousands of recordings produced by Columbia, OKeh, and Victor, among others.

Visitors to the National Jukebox are able to listen to available recordings on a streaming-only basis, as well as view thousands of label images, record-catalog illustrations, and artist and performer biographies. In addition, users can further explore the catalog by accessing special interactive features, listening to playlists curated by Library staff, and creating and sharing their own playlists. Gene DeAnna, the head of recorded sound at the Library of Congress, reports that the jukebox has already received over 390,000 visitors, who have thus far streamed 825,000 recordings.

The website will showcase special interactive features as well, including a digital facsimile of the 1919 edition of the famous opera guide “Victrola Book of the Opera,” which describes more than 110 operas, including illustrations, plot synopses and lists of recordings offered in that year. Features include the book’s original text, a comparison of the different interpretations of the most popular arias of the period, and streamed recordings of nearly every opera referenced in the book.

Metadata for the website’s Victor content will be cataloged and controlled by comprehensive discographic data compiled by the University of California, Santa Barbara (UCSB) for their online “Encyclopedic Discography of Victor Records” (<http://victor.library.ucsb.edu/>). The Library’s association with UCSB will provide users with an easily searchable database of every recording in the National Jukebox.

### **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

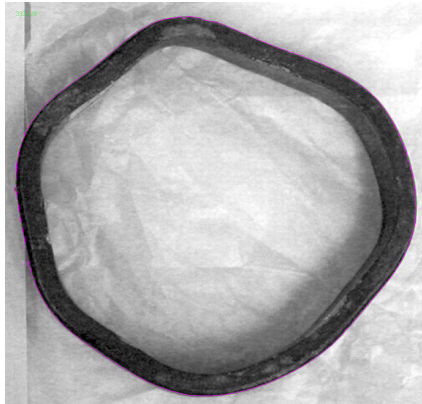
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## 123-Year Old Edison Talking Doll Sings Again

On May 11, 2011, scientists at the Lawrence Berkeley National Laboratory in Berkeley, California recovered sound from an artifact that historians believe is the earliest surviving talking doll record.



The artifact is a ring-shaped cylinder phonograph record made of solid metal, preserved by the National Park Service at Thomas Edison National Historical Park. Phonograph inventor Thomas Edison made the record during the fall or winter of 1888 in West Orange, New Jersey. On the recording, an unidentified woman recites one verse of the nursery rhyme "Twinkle, twinkle, little star". The voice captured on the 123-year-old record had been unheard since Edison's lifetime. The recording represents a significant milestone in the early history of recorded sound technology. The metal record is significantly bent out of its original round, cylindrical shape. For this reason, curators at Thomas Edison National Historical Park were unable to play the recording using conventional methods. At the Lawrence Berkeley National Laboratory, Senior Scientist Carl Haber and Computer Systems Engineer Earl Cornell used a three-dimensional optical scanning technology developed during 2007-2009, in collaboration with the Library of Congress, to create a digital model of the surface of the record. With this digital model, they used modern image analysis methods to reproduce the audio stored on the record. They were able to recover all but the first syllable of the first word of the recording. Once the recording could be heard, historian Patrick Feaster of Indiana University played a key role in identifying and dating the recording by finding relevant references among archival documents. Researcher René Rondeau of Corte Madera, California provided additional fact-checking assistance.

In search of a market for his invention the phonograph, Edison first attempted to make talking dolls during 1888. The prototype model described in laboratory notes and newspaper articles between September and December of that year was distinctive for using a record made of solid tin. In November 1888, the New York Evening

Sun announced that Edison's talking dolls had just been "perfected," and that "nothing remains but to manufacture them in large quantities." No commercially viable method of duplicating sound recordings had yet been developed, so Edison hired women with suitable voices to make as many records as he thought would be needed once his talking dolls were put on the market: "There were two young ladies in the room...who were continually talking to the tiny speaking machines, which a skilled workman was turning out in great numbers."

According to Feaster, this New York Evening Sun report marks the first time anyone is known to have been employed specifically to perform for the phonograph, so these women were arguably the world's first professional recording artists. If the goal was to stockpile these tin records "in large quantities" to supply the eventual demand for talking dolls, as the New York Evening Sun suggests, then they may also have been the first phonograph recordings ever manufactured for sale to the public, even though they were never actually sold.

It was more than a year later, in April 1890, when Edison placed a talking doll on the market. By that time, however, he had switched the design to use records made of wax rather than tin. The dolls failed to sell because they broke too easily - due in part to the fragility of the records. It is unclear why Edison switched from tin to wax records for the talking doll.

National Park Service museum curators first cataloged the object in 1967, found among items left in the desk of Edison's secretary William H. Meadowcroft, located in the library of the Edison Laboratory in West Orange, New Jersey. A paper tag found tied to the cylinder reads: "Tin Phonograph Cylinder [...] Record". The artifact is the only example of a talking doll record from 1888 known to survive today.

**Yes, We Are on Facebook!**

**Association for Recorded Sound  
Collections**

[http://www.facebook.com/pages/  
Association-for-Recorded-Sound-Collections-  
ARSC/165687321898](http://www.facebook.com/pages/Association-for-Recorded-Sound-Collections-ARSC/165687321898)

## 2011 ARSC Excellence Awards

### Finalists

ARSC is pleased to announce the finalists for the 2011 ARSC Awards for Excellence in Historical Recorded Sound Research. Winners will be announced in September 2011, and the awards presented at a ceremony in May 2012, during the annual conference in Rochester, New York. Additional information about the conference and the ARSC Awards for Excellence can be found at [www.arsc-audio.org](http://www.arsc-audio.org).

Begun in 1991, the awards are presented to authors and publishers of books, articles, or recording liner notes to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. Two awards are presented annually in each category, for best history and best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. Winners are chosen by the ARSC Awards Committee: five elected judges representing specific fields of study, the Book Review Editor of the ARSC Journal, and the ARSC President and Past President. The members of the ARSC Awards Committee are:

- Cary Ginell (Judge-at-Large)
- Dan Morgenstern (Jazz Music Judge)
- Dennis Rooney (Classical Music Judge)
- William L. Schurk (Popular Music Judge)
- Richard Spottswood (Judge-at-Large)
- James Farrington (Book Review Editor, ARSC Journal)
- Vincent Pelote (ARSC President)
- David Seubert (ARSC Past President)
- Brenda Nelson-Strauss (Ex-Officio)
- David Lewis (Awards Committee Co-Chair)
- Roberta Freund Schwartz (Awards Committee Co-Chair)

The following works, published in 2010, have been selected as finalists:

### BEST RESEARCH in RECORDED ROCK and POP MUSIC

Roberto Avant-Mier. *Rock the Nation: Latin/o Identities and the Latin Rock Diaspora* (Continuum Press)

Bar Biszick-Lockwood. *Restless Giant: The Life and*

*Times of Jean Aberback and Hill and Range Songs* (University of Illinois Press)

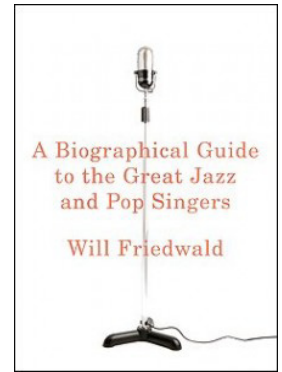
Will Friedwald. *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books)

Sheree Homer. *Catch that Rockabilly Fever: Personal Stories of Life on the Road and in the Studio* (McFarland Publishing)

George Plasketes, ed. *Play it Again: Cover Songs in Popular Music* (Ashgate Publishing)

Will Romano. *Mountains Come Out of the Sky: An Illustrated History of Prog Rock* (Backbeat Books)

Albin J. Zak. *I Don't Sound Like Nobody: Remaking Music in 1950s America* (University of Michigan Press)



### BEST HISTORICAL RESEARCH in BLUES, GOSPEL, HIP-HOP, or R&B

Alan Govenar. *Lightnin' Hopkins: His Life and Blues* (A Capella Press)

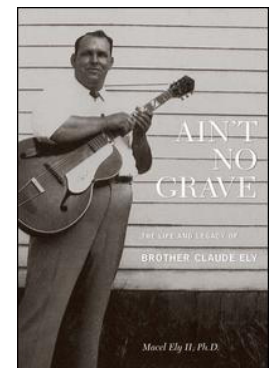
Macel Ely. *Ain't No Grave: The Life and Legacy of Brother Claude Ely* (Dust-to-Digital)

Roger House. *Blue Smoke: The Recorded Journey of Big Bill Broonzy* (Louisiana State University Press)

Peter C. Muir. *Long Lost Blues* (University of Illinois Press)

Doug Seroff. *There Breathed a Hope: The Legacy of John Work II and His Fisk Jubilee Quartet* (Archeophone)

Mary Lou Sullivan and Johnny Winter. *Raisin' Cain: The Wild and Raucous Story of Johnny Winter* (Backbeat Books)



### BEST RESEARCH in RECORD LABELS

Andy Bradley and Charles Roger Wood. *House of Hits: The Story of Houston's Gold Star/Sugar Hill Recording Studios* (University of Texas Press)

Rémy Lewis, Thierry Soveaux, Olivier Borouchowitch,



and Yannick Coupanec. *Deutsche Grammophon: State of the Art: Celebrating Over a Century of Musical Experience* (Rizzoli)

Roben Jones. *Memphis Boys: The Story of American Studios* (University Press of Mississippi)

Chris Salewicz and Suzette Newman. *The Story of Island Records: Keep on Running* (Universe)

### **BEST HISTORICAL RESEARCH in RECORDED FOLK, ETHNIC, or COUNTRY MUSIC**

Ray Allen. *Gone to the Country: The New Lost City Ramblers and the Folk Music Revival* (University of Illinois Press)

Heather Augustyn. *Ska: An Oral History* (McFarland Publishing)

Alan Bern, Heiko Lehmann, and Bertram Nickolay. *Jiddische Musik* (Bear Family Records)

Kevin Coffey, Cary Ginell, Jeremy Wakefield, and David Sager. *Bob Dunn: Master of the Electric Steel Guitar (1935-1950)* (Origin Jazz Library)

Joe Conzo Sr. and David A. Perez. *Mambo Diablo: My Journey with Tito Puente* (AuthorHouse)

David Dunaway and Molly Beer. *Singing Out: An Oral History of America's Folk Music Revivals* (Oxford University Press)

Vikram Sampath. *My Name is Gauhar Jaan! The Life and Times of a Musician* (Rupa Publications)

Richard Spottswood and Stephen Wade. *Banjo on the Mountain: Wade Mainer's First Hundred Years* (University Press of Mississippi)

### **BEST HISTORICAL RESEARCH in RECORDED JAZZ**

Mark Berresford. *That's Got 'Em! The Life and Music of Wilbur C. Sweatman* (University Press of Mississippi)

Cary Ginell. *Hot Jazz for Sale: Hollywood's Jazz Man Record Shop* (Lulu.com)

David Jessup. *Benny Goodman: A Supplemental Discography* (Scarecrow Press)

Barry Martyn and Nick Gagliano. *The Fabulous George Lewis Band* (Burgundy Street Press)

David Sager. *Cabaret Echoes: New Orleans Jazzers at Work, 1918-1927* (Off the Record)

Alyn Shipton. *Hi-De-Ho: The Life of Cab Calloway*

(Oxford University Press)

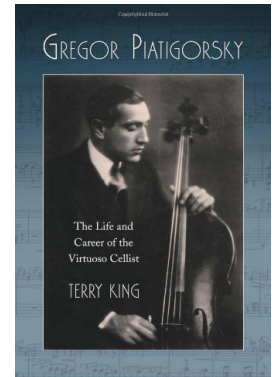
Randy Weston. *African Rhythms: The Autobiography of Randy Weston* (Duke University Press)

### **BEST HISTORICAL RESEARCH in CLASSICAL MUSIC**

Péter Fülöp. *Mahler Discography* (Doremi)

Terry King. *Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist* (McFarland Publishing)

Tully Potter. *Adolph Busch: The Life of an Honest Musician* (Toccatta Press)



### **BEST HISTORICAL RESEARCH on GENERAL RECORDING TOPICS**

Arved Mark Ashby. *Absolute Music, Mechanical Reproduction* (University of California Press)

Amanda Bayley. *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press)

Pekka Gronow and Christiane Hofer. *The Lindström Project: Contributions to the History of the Record Industry / Beiträge zur Geschichte der Schallplattenindustrie, Vol. 2* (Gesellschaft für Historische Tonträger)

Jay Hodgson. *Understanding Records: A Field Guide to Recording Practice* (Continuum)

Gustavus Stadler. *The Politics of Recorded Sound* (Duke University Press)

### **ARSC Newsletter Submission Deadlines**

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

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

No. 129, Summer 2012 – June 10, 2012 (advertising, June 1, 2012)

## **Description of Work on ARSC Research Grant Project by Ian MacMillen**

### **“An Historical and Ethnographic Study of the Transnational Impact of Tambura Music Recordings from Croatia, 1989-2010”**

During the fall of 2009 I interviewed members of well-established semiprofessional bands on their motivations for playing and disseminating recordings of tambura music. Most of these musicians have regular day jobs but perform frequently in order to supplement their income. For many it is also an opportunity to travel, to contribute musically to Croatian patriotism, and to spend time with a group of friends of the same gender (most of these bands are composed entirely of men; the few female tambura players who play semi-professionally mostly play in all-women ensembles). These ensembles perform frequently in Bosnia and Herzegovina, Hungary, Germany, and Austria (and occasionally on album tours of North America organized by the Croatian Fraternal Union of North America). I conducted research in these countries' Croat communities and concluded that work outside the country contributes to the socio-geographical positioning of Croatia both as musically “in between” the Balkans and Central Europe and as a musical center. Demand for Croatian styles of playing and song-writing outside put pressure on these groups to maintain their “Slavonian sound” despite some members' desires to adapt their musical styles in response to waning domestic interest in their music since the late 1990s.

I conducted archival research while in Croatia as well. In Osijek I consulted the recording archives of Radio-Television Osijek and the libraries of the Museum of Slavonia. Later, while based in Slavonski Brod, I consulted the archives of Zagreb's Institute for Ethnology and Folkloristics and the University of Zagreb. This research pointed to the importance of the reentry of tambura ensembles into territories that were occupied during the war. Churches began to hold tambura masses during this period and were influential in instilling tambura as the accompaniment for memorials of fallen soldiers and for reclaiming spaces and cities that were damaged during the fighting. Several sources document the Croatian Democratic Party's (CDP) role in promoting tambura ensembles and making the tambura a national instrument with education programs throughout the country (including Dalmatia, where several institutions began or renewed this work among populations formerly rather indifferent to the music). Musical recordings were particularly important in the popularization of groups such as Zlatni Dukati, the CDP's primary musical collaborator in the early

1990s. I researched the roles of the rapidly expanding cassette culture and black market reproduction and found that, while cheap (often free) access to sound recordings aided the rise in popularity of such musicians, it also has made it impossible for all but a few of them to work solely as professional musicians. They in turn perpetuate the trend of illegal/free downloading by sharing their music widely, hoping to catch the ears of radio stations and private patrons.

I returned to Croatia and Serbia in the spring of 2011 for follow-up archival research and interviews on the functions of tambura recordings in the Croatian and Serbian tambura scenes since the early 1990s. I conducted a lengthy interview with Miroslav Škoro, one of Croatia's most successful recording popstars, a longtime head of Croatia Records, and a consistent supporter of tambura music through his recordings and live performances. Also a onetime politician and a current doctoral student of economics, he was able to give me his particularly erudite and insider (if privileged and biased) opinions on the problems of musical piracy, fading interest in tambura music, and the role of the free market. I contextualized this interview by studying articles on his music and activities throughout his career in journals/magazines such as *Globus* and *Večernji list* (archived at the National and University Library in Zagreb). I also followed up previous research with bands from Osijek, Slavonski Brod, and Novi Sad in order to compare the continuing activities of working bands with no musical recordings (e.g. *Hrvatski Sokol*) and those that actively use their albums to promote themselves (e.g. *Širok Šor* and *Zorule*). Additional archival studies at the Institute for Ethnology and Folkloristics in Zagreb produced substantial primary sources on Zlatni Dukati, one of Croatia's most successful and prolific recording tambura bands and helped to fill in the history of the rise of sound recordings in the Croatian tambura scene.

The ARSC Research grant made it possible for me to conduct research in the late spring/early summer of 2010 and again in the spring of 2011. During these periods I focused largely on the role of sound recordings in the tambura scene, visiting recording studios in Osijek and Slavonski Brod. The grant specifically paid for my travel for the spring 2011 trip, and I privileged recorded sound research on this trip above all else. However, notification in the spring of 2010 that I was to receive this grant allowed me to plan for a return trip in 2011 and I therefore began my research into sound recordings before leaving Croatia in late June 2010.

## **ARSC Preservation Grant Award for 2011 Minnesota Orchestra**

The Association for Recorded Sound Collections has awarded a grant of \$10,000 for the Minnesota Orchestra to assist in funding Phase I of the project to preserve the Minnesota Orchestra broadcast archive. The archive, in conjunction with Minnesota Public Radio, which made most of the original recordings, will be digitizing selections from the early concerts (given in the 1970's and 1980's) in the collection. These recordings, because they were done on reel or DAT tapes, are at particular risk. They include first performances of works by such composers as John Corigliano, Norman Dello Joio, Paul Hindemith, & Alan Hovhaness and were conducted by Stanislaw Skrowaczewski, Edo De Waart, & Leonard Slatkin. Soloists include André Watts & Jean-Pierre Rampal.

## **ARSC Research Grant Awards for 2011**

David Font-Navarrete: \$1000 to assist in funding travel, lodging, and food expenses for research on a project to catalog, edit, and annotate several hours of unique recordings of Jola music made by J. David Sapir in West Africa between 1960 and 1970, with the eventual preparation of articles and a book and a plan to publish selected recordings in a multi-media release.

Jocelyn Arem: \$500 to assist in funding travel for the final phase of research towards a book publication, website, and addition of newly discovered audio files to the Caffé Lena Collection in the Archive of Folk Culture – Caffé Lena being the oldest continuously running folk music coffeehouse and important in the 20th-century folk revival (Ms. Arem's second ARSC research grant on this subject).

Susan Schmidt-Horning: \$500 to assist in funding preparation of the index for the book: *Chasing Sound: Technology, Culture, and the Art of Studio Recording in America*, the first history of the recording industry from the perspective of the technical and creative teams, which is under contract to Johns Hopkins University Press.

## **General Announcements**

### **Berliner Discography Call for Data**

A new discography will be published by Mainspring Press. My database has been updated and you will find about 300 additional pieces of information not included in the volume published by Greenwood in 1995 - new numbers and titles, additional takes of numbers and titles already documented, additional recording dates and locations not identified before. I am asking for whatever data you may have that will help make the book as complete as possible, data not already published. I also will appreciate corrections to errors you've observed in the Greenwood book. (I've identified a few myself.) The Mainspring discography will be soft cover and affordable.

Let me hear from you!

Paul Charosh

L78@aol.com

### **Professor Seeks Audio Tapes To Digitize For Class Project**

I teach several sections of a course at Pratt SILS titled, "Projects in Digital Archives." The goal of the course is to provide students with the theoretical and practical knowledge of digital archive creation. To accomplish this, for the last few semesters I have had students create digital archives of material from audio cassettes (for example, see <http://herstory.prattsils.org> and <http://dance.prattsils.org>). We study the literature on the subject (e.g., standards for conversion, metadata, copyright, etc.) and apply them to the project. If you have audio cassette tapes that you would like to be digitized and have the output put in a digital archive created, please feel free to email me.

Best Regards,

Anthony Cocciolo, Ed.D.

Assistant Professor

Pratt Institute, School of Information and Library Science

144 West 14th Street, Room 604D

New York, NY, 10011-7301



## **Report on Preserving Endangered Audio Media - Rethinking Archival Strategies for Conservation of Analogue Audio Carriers International Seminar, Berlin, June 9-10th, 2011**

For the last 15 years anything concerning analogue audio has had to be justified by it being the last time that an analogue replay were to occur. Commercial enterprises providing mass digitisation have been strongly promoted. There has been very little respect for the original recording as a source, and the concentration has been on extraction of the 'intended' content. At long last, this monopoly of digitisation and metadata in connection with audio archiving has been broken. This was a conference (called Seminar) that dealt with preservation of analogue audio media. And only 2 hours of the total of 17 dealt with digitisation and metadata!

My report is chronological with a brief abstract of what I heard and saw. The fact that I do not include the introductory opening speeches is not a sign of disrespect, but only a matter of economy. The subject matter was introduced philosophically by Professor Wolfgang Ernst (Department of Musicology and Media Studies at the Humboldt University, Berlin) with a paper entitled 'Between Physics and Information: Audio Media and their Tempor(e)alities', in which he defined the concept of a sound recording in terms that I can agree with to a large extent.

Dana Freyberg (Conservator) presented 'The "Berliner Phonogramm-Archiv" from the conservational point of view', in which she described the extraordinary situation that most of the content is in the form of copper negatives that have to be preserved and castings made for transfer purposes.

Stephan Puille (University of Applied Sciences, Berlin) is a well-known specialist in pre-1910 recordings and took us through the various early disc record formats in 'Disc Records of the 19th Century - Characteristics and Preservation'.

Xavier Loyant (National Library of France) gave a well-illustrated paper on 'The National Library of France Research Programme to Determine 78-RPM Discs Composition', and their attempts to assess their huge collection and its physical condition. The latest ARSC Journal has a paper from the same research project, and both show that for the time being the programme is collecting fundamental information from the records themselves but they have very little industry context to relate it to.

Michael Schwarzenbach (Phonogram Archive of the

University of Zurich) in 'Digitizing Vernacular Recordings: Preservation Efforts at the Phonogram Archives of the University of Zurich' described the activities of their comparatively small collection. On the one hand he and his collaborator Dieter Studer felt a great responsibility, but the official support is apparently very small. The main activity seemed to be cataloguing, as he freely admitted that they had no technical qualifications at all.

Stefano S. Cavaglieri (Swiss National Sound Archives) gave a paper, which he freely admitted he had given before (indeed, I heard it almost verbatim in 2001): 'Optical signal retrieval from analog records: The VisualAudio System'. Then it was a project, now it is a complete system, which incidentally builds very much on the PhD project of Sylvain Stotzer from 2006. The sound quality is apparently less than from mechanical replay; but it is only really intended for lacquer records that are otherwise unplayable.

Jürgen-K. Mahrenholz (Department of Ethnomusicology, Ethnological Museum, Berlin) presented 'ILKAR - Presentation of a New Tool for the Evaluation and Condition Survey of Small and Medium Archives', which was essentially a database for registering the physical condition of recordings.

Dr. Elena Gómez Sánchez (Rathgen Research Laboratory, National Museums Berlin) described the physical and chemical analyses performed in 'ILKAR: Current Research towards the Assessment of the Conservation State of Magnetic Tapes. Identification and degradation processes of endangered materials'. This is a fundamental study that addresses the phenomena at work in degradation.

Sarah Norris (Conservator) gave a paper based on her PhD from the University of Texas, 'Effects of Desiccation on Degraded Binder Extractions in Magnetic Audio Tape', in which she applied some of the approaches of the Image Permanence Institute to a variety of magnetic tapes stored under unknown conditions.

Erich Schleicher (ES-Studiotechnik) represents one of the few companies that repairs Studer and Telefunken professional tape recorders and gave a paper on 'Future Availability of Open Reel Playback Equipment'.

Werner Singhoff (formerly AGFA Gevaert AG and BASF Magnetics GmbH) gave a specialist's view on how the companies combated certain binder and lubricant problems when they discovered them. This was an essential input to anybody working with a long timeline of tapes.

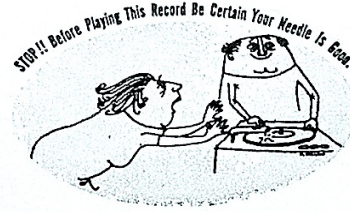
Nadja Wallaszkovits (Phonogrammarchiv, Austrian Academy of Sciences, Vienna) gave a paper that belied its title 'Digitisation of Highly Degraded Acetate Tapes - A Treatment Report'. Fortunately, there was nothing about digitisation! The paper gave a detailed discussion of one extreme example of plasticiser loss in acetate tapes, described how plasticiser loss and vinegar syndrome were two independent phenomena, and showed the result of a novel re-plastification process for all acetate materials that is being patented. No details were given, but the patent application will be published soon. Replastification was contemplated also for old films, but (in my view) probably the thickness will require very long processing times.

Andreas Weisser (Restaumedia) described the consulting activities of this small firm in providing 'Climate controlled storage for small audiovisual archives', in which he pointed out the brief but wild fluctuations of in particular humidity in ordinary commercial "humidors" and climate controlled rooms.

With a paper by Hinnerk Gehrckens / Tom Lorenz (Cube-Tec): 'Quality Management for Digitization Projects' we were back in the 'safe domain' of the archive service providers: digitisation and the analysis of the digitised data to determine if the transfer has been sufficiently good. This was a description of the CONTENTUS Processing Chain. Not really a paper belonging to the theme of the Seminar. And Hinnerk Gehrckens was conscious of this: "Step 'Zero': preservation and restauration of endangered media is missing in this chain. This was not the scope of the CONTENTUS Project". Jan Strack (Bayerischer Rundfunk) similarly gave a paper on the generation, storage, and searching of metadata in 'The Digi2015 Project: Mass Digitization at the Broadcast Archives of the Bayerischer Rundfunk (BR)'. Again, not a paper to the theme, but it demonstrated how the last 15 years have made their mark on archiving.

Susanna Belchior (Ethnomusicology, Univ. Nova de Lisboa) gave a paper discussing how this research has started from scratch in Portugal: 'The Importance of preservation and conservation of audio carriers in the study of the early decades of the recording industry in Portugal'. This is a long-term project drawing on historical and discographical material as well as fundamental research in chemical composition of the recordings as well as the lacquer and varnish industries.

Dr. Silke Berdux (Deutsches Museum) is the curator of the collection of musical instruments and responsible for the estate of the composer Oskar Sala. Her paper "'Audio goes Video". Digitization and documentation of tapes



from the Estate of Oscar Sala' was both a brief biography and a look into Sala's work with oscillators and tape editing, and a description of the project to make this available to researchers. In collaboration with Nadja Wallaszkovits they had developed a way of digitising the replay of Sala's edited tapes, while videofilming the tape as it passed over the reproducing head, so that edits were visible, as were the various types of tape used, the shaping of the tape to create fade-ins, etc. All of this had been preceded by painstaking checking of the tapes for bad splices. The video recording was such that edit points could be reconstructed, and slow-speed reproduction would allow closer analysis.

In the summing-up session I expressed my pleasure and respect for the Seminar and its approach, but I also remarked that we had heard about "what?" and "how?", but nothing at all about "why?". I would not be satisfied with a general response "because this is what archives do", but I requested a positive, reflected attitude, almost a conviction from archives.

Dietrich Schüller maintained the hardliner attitude represented in the IASA Technical Committee that what is important is the intended content of a sound recording that has formed the basis for a researcher's publication. "We are here dealing with academic work, not media history". I felt compelled to state that just because there has been no money in it, 'media history' is just as academic a discipline as the traditional ones. By just concentrating on the 'intended content' (as perceived in our present-day context) we eliminate all future possibilities of performing source criticism on the material.

It is precisely that hardliner attitude that finally, after more than 25 years, made me quit my membership of IASA in 2008. The further circumstances of the resistance in the Technical Committee to my approach and my somewhat ugly exit form an interesting story in itself, which I shall relate on another occasion. The content of the Seminar will be published in one form or the other, and the head of the Ethnomusicological Department at the Berlin Ethnological Museum, Lars-Christian Koch, said that the last word has not been said yet.

- George Brock-Nannestad

## NEH Preservation & Access Grants

The Division of Preservation and Access of the National Endowment for the Humanities will be accepting applications for grants in its Humanities Collections and Reference Resources program. These grants support projects to preserve and create intellectual access to such collections as books, journals, manuscript and archival materials, maps, still and moving images, sound recordings, art, and objects of material culture. Awards also support the creation of reference materials, online resources, and research tools of major importance to the humanities. Maximum awards are \$350,000 for up to three years.

Eligible activities include:

- arranging and describing archival and manuscript collections;
- cataloging collections of printed works, photographs, recorded sound, moving images, art, and material culture;
- providing conservation treatment (including deacidification) for collections, leading to enhanced access;
- digitizing collections;
- preserving and improving access to born-digital sources;
- developing databases, virtual collections, or other electronic resources to codify information on a subject or to provide integrated access to selected humanities materials;
- creating encyclopedias;
- preparing linguistic tools, such as historical and etymological dictionaries, corpora, and reference grammars
- developing tools for spatial analysis and representation of humanities data, such as atlases and geographic information systems (GIS); and
- designing digital tools to facilitate use of humanities resources.

In response to recent studies noting the deeply hidden, often perilous condition of audio-visual sources in cultural heritage institutions, this program encourages applications that address the preservation and access needs of humanities collections of sound recordings and moving images. Applicants may request funds to establish intellectual and physical control of such materials as well as to digitize them. The new guidelines, which include sample proposal narratives, can be found at: <http://www.neh.gov/grants/guidelines/HCRR.html>.

The application receipt deadline of July 20, 2011 is for projects beginning May 2012. All applications to NEH must be submitted electronically through Grants.gov; see guidelines for details.

Prospective applicants seeking further information are encouraged to contact the Division at 202-606-8570 or [preservation@neh.gov](mailto:preservation@neh.gov). Program staff will read draft proposals submitted six weeks before the deadline. Please note that the Division is also accepting applications for two other grant categories, with upcoming deadlines: “Research and Development” (May 19) and “Education & Training” (June 30). Details on these programs, as well as on the full slate of funding opportunities in Preservation and Access, can be

## ARSClist

### The Online Discussion Group of ARSC

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

### Subscribing

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

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

Leave the “Subject” blank. In the first line of the body of the message, type “subscribe arscalist [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 at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.



found at: <http://www.neh.gov/grants/grantsbydivision.html#preservation>

The National Endowment for the Humanities is a grant-making agency of the United States (U.S.) federal government that supports projects in the humanities. U.S. nonprofit associations, institutions, and organizations are eligible applicants. NEH's Division of Preservation and Access supports projects that will create, preserve, and make available cultural resources of importance for research, education, and lifelong learning. To learn more about NEH, please visit [www.neh.gov](http://www.neh.gov).



Drawing by Amanda Schurk, courtesy Bill Schurk.

## Rock Scholarships

The Rock and Popular Music Institute at Case Western Reserve University, in partnership with the Rock and Roll Hall of Fame and Museum and Cuyahoga Community College, announces the availability of research fellowships to support use of the resources of the Rock Hall's Library and Archives.

Fellowships will be in the amount of \$1500 for a one-week research trip or \$2500 for two weeks. Applicants should send a CV or a statement of research plans as they relate to the holdings of the Library and Archives, and propose dates of residence to [rock@case.edu](mailto:rock@case.edu).

The holdings of the Library and Archives include:

The Ahmet Ertegun Collection - 58 linear feet of materials spanning the years 1930 to 2006.

The Seymour Stein Collection - recordings and files relating to Sire Records, 1965 to 1993.

The Mo Ostin Collection - documents and artist files relating to Warner Brothers and Reprise Records, 1961 to 1990.

The Clive Davis Papers - correspondence with artists and executives, 1963-2001.

The Alan Freed Collection - documentation of Freed's career as a disc jockey, television and film personality, and promoter, including financial and court documents relating to the commercial bribery case *People v. Freed*.

The Jerry Wexler Correspondence - letters sent to Wexler by artists and executives, mostly in connection with his 1993 memoir.

The Milt Gabler Collection - documents from 1928 to 2006, primarily relating to Gabler's career with Commodore Records and Decca Records.

The Michael Ochs Collection - 48 linear feet of artist files, press kits, interviews, etc., 1948-1994.

Other notable collections relate to Rick Nelson, Atlantic Records, Art Collins, Bomp Records, Eddie Cochran, Fame Studios, Ben Fong-Torres, Alan Light, Robert Christgau, Soul Asylum, Hal Blaine, Scotty Moore, and many other people and institutions.

The Library and Archives is a 22,500-square-foot facility located on the campus of Cuyahoga Community College, at 2809 Woodland Avenue in downtown Cleveland. More information about the Library and Archives and its holdings can be found at: <http://www.rockhall.com/library>

## 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.

## **The Doug Seroff Collection at the Center for Popular Music**

The Center for Popular Music at Middle Tennessee State University has recently added an exceptional collection on southern music to its holdings. The Doug Seroff African American Gospel Quartet Collection contains materials gathered and developed over thirty years of research by Mr. Seroff on the history of this important and influential musical style. It includes audio and video recordings, over 300 photographs (many unique), research notes, files of newspaper articles, and manuscripts dating from the 1870s through the 2000s documenting the rich history of quartet singing in Tennessee and Alabama.

The collection primarily chronicles the golden era of gospel quartet singing as practiced by groups like The Spirit of Memphis, The Swan Silvertones, and the Fisk Jubilee Singers. The personal manuscripts of John Battle, a founding member of the Grammy winning Fairfield Four quartet of Nashville, Tennessee, are included. Other highlights include audio and video recordings of historic performances, radio/TV appearances, quartet rehearsal sessions, and interviews with performers. A detailed finding aid for the contents of the collection is available from the Center for Popular Music. <http://popmusic.mtsu.edu/archives/inventory/SeroffGospel.htm>

### **Call For Papers: 21st Century Production: Technology, Performance & the Workspace . 7th Art of Record Production Conference, December 2nd – 4th 2011, San Francisco State University**

The conference panel would like to invite delegates to submit ideas for presentations exploring aspects of music production, performances and practical demonstrations on any topic relating to the Art of Record Production. We welcome work from any relevant academic perspective, including but not limited to popular music studies, ethnomusicology, the study of performance practice, communication studies, historical musicology, the history of technology, ergonomics, acoustics and psychoacoustics, music theory, music cognition, music and music technology education, and the philosophies of music, mediation and technology. Please include a note on methodology where appropriate, and an indica-

tion of the theme your work is intending to address.

Papers or demonstrations that require recording / studio / 5.1 playback facilities are also encouraged but selection will be subject to a feasibility study by the conference panel.

Proposals for individual papers and poster presentations should not exceed 500 words and should be in Word Document, Rich Text File or Text file formats (doc, docx, rtf or txt files).

## **New Archive Blog at the San Francisco Conservatory Of Music**

Volunteer archivists Tessa Updike and her assistant Lyn Fulkerson have been organizing the SFCM's archival letters, photographs, papers and scores for better access, as well as digitizing many of these items in time for the Conservatory's 2017 centennial. A blog ("Notes from the past"), authored by Tessa and Lyn, gives a weekly account and description of their findings. Visit it today! <http://sfcmhhistoryblog.wordpress.com/>

## **UMKC Libraries Receives Grant To Catalog And Preserve KMBC Collections**

University of Missouri-Kansas City Libraries received a \$127,536 Humanities Collections and Reference Resources Grant from the National Endowment for Humanities (NEH) to catalog and preserve the audio files of the radio broadcasts in its Arthur B. Church/KMBC Radio Collection. The collection is housed in the Marr Sound Archives division of the LaBudde Special Collections Department at the University of Missouri-Kansas City's (UMKC) Miller Nichols Library, 800 E. 51st St., Kansas City, Mo. The collection chronicles not only the history of Kansas City (and the world) from the 1920s through 1950s, but also the history of KMBC.

"We are honored to have the support of such a prestigious agency," said Sharon Bostick, UMKC Libraries dean. "Their grant will ensure international access to this rare and fascinating collection." "The Arthur B. Church/KMBC Radio Collection contains a wealth of local and national radio programs, including news broadcasts and speeches from World War II," said Chuck Haddix, head of the Marr Sound Archives. "These sound manuscripts document the era of the 'Greatest Generation' of Americans."

The NEH grant provides funding for one full-time profes-

sional librarian to catalog the recordings using the Online Computer Library Center, Inc., offering worldwide access to researched and authoritative information about KMBC programming. In addition, the grant provides funding for graduate students to assist with transcription and clerical assignments. Marr Sound Archives sound engineers will digitally preserve the recordings and Bonnie Postlethwaite, associate dean of UMKC Libraries, will serve as project director.

Arthur Church, Jr. donated the Arthur B. Church/KMBC Radio Collection to UMKC in 1996. Focusing on radio pioneer Arthur B. Church's involvement with the Kansas City, Mo.-based KMBC radio station, the collection includes a timeline, business correspondence, ledgers and contracts, as well as the audio files. Promotional material related to KMBC is included, as well as scripts to the programs "Phenomenon" and "Life on the Red Horse Ranch". The collection includes items related to the Texas Rangers, including songbooks and record labels for numerous pressings produced by Church.

Other items found in the collection include internal and external station newsletters, newspaper clippings, music scores and memorabilia. Following are links to two exhibits that were created from the Arthur B. Church/KMBC Radio Collection:

- KMBC's "Brush Creek Follies" – <http://library.umkc.edu/spec-col/follies/main.htm>
- "Voices of World War II: Experiences from the Front and at Home" – <http://library.umkc.edu/spec-col/ww2/main.htm>

## **NARA's Special Media Preservation Division Products and Services Now Available Online**

The Special Media Preservation Division \* NARA's primary source for in-house digitization and analog reformatting of audiovisual, micrographic, cartographic and textual material \* is pleased to announce that its Products and Service (P&S) web portal is now available: <http://www.archives.gov/preservation/products>.

P&S is one of the results of a yearlong project in 2010 standardize and document the work of the division. This project allowed us the opportunity to refocus our efforts on best serving the needs of our internal NARA customers and to critically evaluate the analog and digital products we make. The heart of P&S is a series of summary charts for each of the original record formats handled

by the division. Each chart starts with the expected reformatting end use which is mapped to one of three product categories: preservation master, reproduction master and distribution copy. These categories meet specific business needs but there are limitations on the extensibilities of each one. Product details within each category include the division's current technical specifications to assure that the division's products align with institutional guidelines, industry standards and published best practices. This approach exposes the technical details about possible product choices so that customers are informed partners with the technical experts in the decision-making process. P&S also has benefits for the Special Media Preservation Division in that it gives us the framework to standardize and optimize our resources. And now that our products and services are standardized, we are able and have begun to standardize our quality assurance and quality control criteria and methods. (More on this effort soon!) P&S was published to the NARA intranet in November 2010 and now it is available to the general public through [Archives.gov](http://Archives.gov). While we do not perform work or services for non-NARA customers, we believe this information will be valuable to peer institutions and the general public with an interest in reformatting and digitization efforts.

We invite your comments about P&S including feedback on our product options: [SpecialMediaPreservation@nara.gov](mailto:SpecialMediaPreservation@nara.gov).

## **Legal Encyclopedia of Popular Music at [thediscography.org](http://thediscography.org)**

A music law database is now available that includes 1,300 entries covering 2,400 court opinions (including over 30,000 pieces of data) spanning almost 200 years, fully summarized and searchable by numerous variables, covering copyrights and contracts, trusts, torts and more. There's also a blog and legal music news. <http://www.thediscography.org>

## **BUFVC Federated Search Tool**

More than 13 million film, television and radio records are now available thanks to a new search engine developed by Royal Holloway, University of London and the British Universities Film & Video Council (BUFVC). The BUFVC federated search tool is an innovative 'all-in-one' search engine that allows users to access nine online databases at once. The search engine will be released under an open source licence this summer: <http://beta.bufvc.ac.uk>



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

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





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Engineer, KSFO United Crusade In Union Square, 1964. KSFO Collection, ARS-0063. Courtesy the Stanford Archive of Recorded Sound, Stanford University Libraries, Stanford, Calif.