

ARSC Newsletter

Association For Recorded Sound Collections

Number 136 • Fall/Winter 2014

ARSC “Steels” Into Pittsburgh

Known variously as the Steel City, the ‘Burgh, the Golden Triangle, and the City of Bridges, downtown Pittsburgh is a compact, walkable metropolitan center situated on a point where the confluence of the Allegheny and Monongahela Rivers

form the Ohio River. The scenic beauty of the area is enhanced by many rolling hills, with steep cliffs along the rivers offering many vistas of the city and beyond, to the Allegheny National Forest. Though Pittsburgh has a storied past as an industrial center, in recent years the city has been transformed into the “Paris of Appalachia,” renowned for its high tech industries, medical centers, museums, parks, universities, libraries, sports teams, and vibrant cultural districts. Yet many of the neighborhoods originally settled by Polish, German, Italian, African American and Jewish immigrants still retain their unique ethnic character.

The 49th annual ARSC conference will be held downtown in the Westin Convention Center hotel, an upscale property offering easy access to the city’s main attractions, restaurants and sports venues. Conference attendees can venture north into the historic Strip District, a 19th century wholesale produce market that’s been transformed into an enclave of ethnic food stores, restaurants and coffee shops. Along the way they can visit the Senator John Heinz Regional History Center and Eide’s Entertainment, offering three levels of CDs, LPs and comics.

Heading in the opposite direction, a short walk will take attendees to the Benedum Center (formerly the Stanley Theatre), built in 1928 as a movie palace version of Versailles; historic Heinz Hall, home of the Pittsburgh Symphony Orchestra; and the Byham Theatre, built in 1903 as the Gayety Theater, one of the country’s foremost stage and vaudeville houses. Other points of interest downtown include the ToonSeum, the August Wilson Center for African American Culture, the historic Fort Pitt Museum, and the Andy Warhol Museum.

These are only a few of the attractions Pittsburgh has to offer. The more adventurous can kayak on the river, take a bus up to the Oakland university and museum district, enjoy a riverboat cruise, or ride the Duquesne Incline for a unique view of the city.

From a musical perspective, Pittsburgh also enjoys a unique and storied history. The sheer number of music personalities hailing from Pittsburgh is staggering, and we’re hoping people will focus on some of the local talent in their conference proposals.

The region surrounding Pittsburgh is also rich in culture, from Detroit and



Events

December 4-6, 2014. 9th Art of Record Production Conference. Oslo, Sweden

January 25-26, 2015. Society of Indian Record Collectors, Sunny’s Gramophone Museum opening. Plassanal, Kerala, India

February 25, 2015. Music Library Association Pre-Conference Workshop: An Introduction to Archives and Special Collections for Music Librarians. Denver, Colorado

May 27-30, 2015. ARSC 49th Annual Conference. Pittsburgh, Pennsylvania

July 13-16, 2015. International Council on Archives, Section on University and Research Institution Archives: Audiovisual Archives in University and Research Institution Archives Chapel Hill, North Carolina, USA

September 27-October 1, 2015. International Association of Sound and Audiovisual Archives (IASA) annual conference. Paris, France

October 2, 2015. Europeana Sounds International Conference. Paris France

Please send notices of events to the editor

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President's Message

Here's some trivia about the ARSC Journal: 86% of respondents to ARSC's 2013 Member Survey identified it as a membership benefit that matters personally to them. That's a higher percentage than said this about any other single thing we do.

In addition to the hard copy that reaches you fresh off the press via snailmail twice a year, another perk of ARSC membership is full-text digital access to the journal's complete back archives, so if you want to read "The Gramophone Becomes a Success in America" or "Selected Acetate Disc Cleaning Methods," it's all right there at your fingertips through the website. But I've got a respectable hardcopy run in my home office as well, on a shelf right next to my desk (although it's missing a few early issues, including the coveted collector's item Volume 1, Number 1). I suspect many of you have a similarly dedicated ARSC Journal shelf, and if you do, you may have noticed that the early issues vary erratically in height and thickness, whereas more recent issues give an appearance of neat consistency across many seasons and many years.

You can't ordinarily judge a book by its cover, but in this case that outer appearance mirrors what's inside: over the past two decades, editor Barry Ashpole has set a consistently high standard for the Journal as a peer-reviewed academic journal dedicated to advancing the study and documentation of the history of recorded sound. And that's important. In addition to its reviews and current bibliography, it has served ARSC's membership as a venue for original findings that can be conveyed most effectively in the form of a well-crafted academic article, with the opportunity that gives for detailed source citations and the like.

But at a time when scholars scattered across numerous disciplines are eager to jump on the "sound studies" bandwagon under the impression that it's uncharted territory, the Journal also demonstrates the breadth and sophistication of scholarship in our field for people who may not even be aware that there is such a field with established traditions and expertise. Multiple academic databases now carry our journal, so that people doing relevant keyword searches will turn up articles in it, in the process perhaps discovering not only ARSC but also the whole universe of knowledge our members bring to the table on everything from preservation to discography. In addition to what it does for us, our journal functions as an ambassador to the academic world for all the things we do in more instances than we probably know.

That brings me to an important announcement: Barry has recently announced his decision to step down as Editor of ARSC Journal after twenty-one years of generous service in that role. Elsewhere in this Newsletter you'll find a formal call for applications to fill this key position. If you have some editorial or publishing experience under your belt, I'd encourage you to consider throwing your hat into the ring. And remember that quality submissions are always welcome.

In closing, I'd also like to acknowledge a couple individuals who have just recently stepped into newly-defined positions within ARSC:

Curtis Peoples has taken on the new position of Assistant Conference

ARSC Newsletter

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

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

Manager, with a variety of duties including soliciting sponsors, managing the exhibit hall, and assisting with the silent auction. Among his other activities, he chairs an ad hoc Conference Audio Advisory Committee, newly created to provide a formal mechanism for concerned members to provide input on conference audiovisual arrangements.

Bill Doggett, a first-time attendee at the conference in Chapel Hill, expressed interest in working to expand the participation of people of color in ARSC, and I'm pleased to report that he has since accepted an appointment as chair of a newly authorized Diversity Committee, which he is now in the process of assembling

Patrick Feaster, ARSC President

ARSC Conference Workshop: From Idea to Deliverable: Planning and Executing Your Grant-Funded Project

Your archive or library has an important collection of audio recordings and you've come up with a project to process it. You're thinking of writing a grant to help fund the project, but you're not sure how to begin.

The Education and Training Committee is presenting a pre-conference workshop for Wednesday, May 27, 2015 that will help you find answers to all your questions. This year's day-long workshop, *From Idea to Deliverable: Planning and Executing Your Grant-Funded Project* can help you understand and find your way through the complicated and complex world of writing grant proposals and completing a grant funded project. Potential topics include:

- Knowing the differences between Federal and private grants (including finding, applying to, and working with funders)
- Workflow (writing the work plan and managing it when things change)
- Funding agencies
- RFPs and working with vendors
- Proposal writing
- Doing the work in-house vs. outsourcing
- Justifying to administrators why your collection/project needs grant funding
- Identifying collections/projects

Pittsburgh Conference

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Cleveland to the north, Columbus and the Ohio Valley to the west, and Appalachia to the south and east. Anyone wishing to submit a conference session proposal will have an abundance of topics to choose from. We also encourage papers that focus on some aspect of the National Recording Preservation Plan such as building regional collections, the growing field of sound studies and digital humanities, preservation, archives management, or other research topics.

Without a doubt, ARSC's first visit to the Steel City will be a memorable occasion. More information on the hotel, tours, and special events will be disclosed and added to the conference website in the near future.

Brenda Nelson-Strauss and Cary Ginell

- Case studies of projects
- Preservation administrator's role and perspective
- Budgeting
- This year's workshop will again be offered simultaneously in-person and online. An archived version will also be made available to all registrants for a limited time. Whichever way you choose to attend, we hope to see you there!

Information about the workshop including in-person and online registration will be made available on the ARSC website. Check the ARSC website in the upcoming weeks.

Karen Fishman (Library of Congress), co-chair

Aaron Bittel (UCLA Ethnomusicology Archive), co-chair



Pittsburgh Record Collectors Picnic

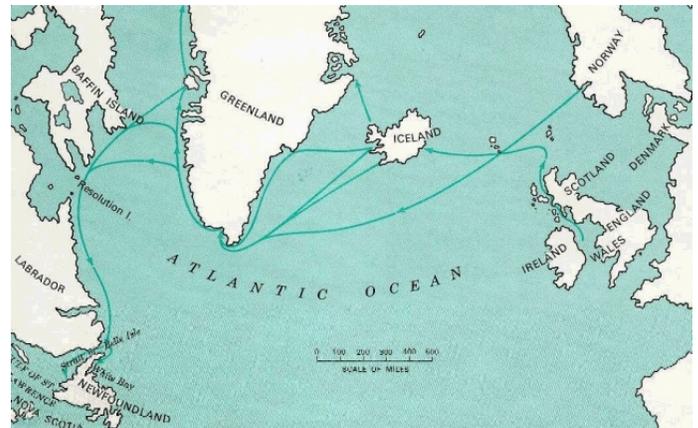
<http://jhurray.com/HTML/collectorspicnic.htm>

2014 ARSC Research Grant Final Report: Irish Newfoundland

A 2013 research grant was awarded to Dr. Evelyn Osborne of the Memorial University of Newfoundland for travel and lodging to conduct research at the Archives of Irish America at New York University for her continuing project “The Big 6 Clothing Store ‘Once a Number, Now an Institution’: The Role of a Business Man’s Musical Tastes in Shaping Irish-Newfoundland Repertoire” This is the report received after the completion of her ARSC-funded research.

The traditional music of Newfoundland and Labrador is often characterized as historically and culturally Irish. Yet it is recordings which have been the primary catalyst in this assumption. In the mid-20th century Irish-American vaudevillians, the McNulty Family, were regularly broadcast on Newfoundland radio. The McNultys’ popularity played a significant role in the development of an Irish-Newfoundland musical identity. The Big 6 clothing store, known by its slogan ‘Once a Number, Now an Institution,’ sponsored two radio shows per week for thirty years (1944-1974). These shows featured McNulty Family songs almost exclusively. In 1953, businessman J. M. Devine, owner of the Big 6, brought the McNultys from New York to Newfoundland for a concert tour.

On April 25th, 1953, Devine published his stock list of 100 McNulty Family recordings in the Evening Telegram. Discographer Ted McGraw states that the McNultys recorded 155 songs with three record companies, but my research has potentially discovered additional titles. Through ethnographic interviews as well as preliminary discography research at New York University’s Archives of Irish America (AIA), and the Centre of Newfoundland Studies at Memorial University of Newfoundland (MUN) I have discovered that half of this repertoire has since been re-recorded by Newfoundlanders hundreds of times. Many of these McNulty songs are now naturalized as Newfoundland traditional music. It is simply assumed that these songs stem from 18th and 19th-century Irish immigrants. In comparison, very few of the McNultys’ recordings not stocked by the Big 6 have entered the recording repertoire. Further, by examining the song title index of the Memorial University Folklore and Language Archive (MUNFLA) I discovered that very little of the McNulty Family repertoire has been collected in the oral tradition. These findings suggest that this repertoire was introduced by the Big 6 radio show rather than immigration. Yet, with the 2011 release of the album, *A Newfoundland Tribute to the McNulty Family*,



by musical group Shanneyganock, the effect of the McNultys is still notable in the 21st century. It is clear that J. M. Devine’s personal musical tastes had a significant impact upon the Newfoundland recording tradition.

Thanks to ARSC I was able to continue my research at the AIA in April of 2014. To my great disappointment I was unable to work with the sound recordings at that time due to backlog. I promptly submitted another request for them to be digitized and sent to me. I was, however, able to delve much deeper into the world of Irish-America and its music through reading newspaper clippings and examining lyric books, the hand-written books of musical notation in the collection. I look forward to receiving the digitized copies of the music from that collection.

From this research trip, I am now in the planning stages of two books on the McNulty Family. The first is a song book of their music based on the Big 6 stock list and the second will be a co-authored study with the distinguished Irish-American scholar and musician Dr. Mick Moloney. Since accepting this grant, I have submitted two articles about the McNulty Family. The first, examines their influence on Newfoundland fiddle music, and is being reviewed for an edited book, and the second was submitted upon request to the national Canadian ethnomusicology journal *MusiCultures*. With my new research I plan to keep writing and publishing on this important group of musicians.

Evelyn Osborne

ARSC Research Grants Program

Deadline for receipt of applications: February 28, 2015

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job.

Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award. Recipients are also required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Applications should include the following:

- a summary of the project (one page maximum), with samples of the work, if possible
- a budget covering the entire project, highlighting the expenses the ARSC grant will cover (one page maximum)
- a curriculum vitae
- an indication of the prospects for publication or other public dissemination of the project results.

Applications should be sent as four paper copies and one electronic copy in Microsoft Word or to arscgrants@aol.com as an e-mail attachment.

Suzanne Flandreau

ARSC Grants Committee Chair

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ARSC Research Grant Report: A Marion Brown Bio-Discography

ARSC awarded a 2013 research grant to Parker Fishel, a master's student at the School of Information at the University of Texas for his project "Georgia Griot: A Bio-discography of Marion Brown." Below is Fishel's report of his research trip to various sites in New England associated with Brown, a jazz saxophonist and record producer in the free jazz idiom:

My 2013 ARSC Research Grant allowed me to investigate some under-documented aspects of the creative life of jazz composer-improviser Marion Brown in the service of an in-progress bio-discography. There were two periods of interest during this research trip. One was Brown's tenure as an Assistant Professor of Music and concurrent enrollment as a student at Bowdoin College in Brunswick, Maine from 1971 to 1974. I also wanted to know more about the years 1976 through roughly mid-1994 during which Brown used Northampton, Massachusetts as a base of operation. Of particular interest was Sweet Earth Records, the label Brown co-founded in 1977.

To address Brown's time at Bowdoin, I spent the day going through Bowdoin College's University Archives. With the help of the staff there I assembled a set of materials that not only detail Brown's Bowdoin experience, but also give glimpses to his time in Europe (1967-1969), Atlanta (1969-1970), and New Haven (1970-1971). I was able to develop a semester-by-semester account of the classes Brown taught, ensembles he led, and the courses he took towards the completion of his Bachelor's degree. In the course of research, important biographical details emerged (such as the name of his high school and exact dates of army service), as well as performance situations that were either unverified or unknown.

On the final day of my trip, I used these newfound sources and my personal experience on Bowdoin's campus to inform an hour-long interview with Elliott Schwartz, a retired professor in the Music Department who also performed with Brown in the duo "Soundways." Beyond providing context for the Music Department during that period, Schwartz also discussed his musical impressions of Brown, the approach the two took to collaboration, and the tours that Soundways made: one to the West Coast, the other up the coast of Maine.

Rick Jeffery, a student of Brown's at Bowdoin who became his lifelong friend and business partner in Sweet

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World Premiere of 1913 Bert Williams Film in New York

Second Showing Scheduled for January 2015

A remarkable discovery by the Film Department of New York's Museum of Modern Art (MOMA) has led to the first public showing of an elaborate multi-reel silent comedy starring the great black stage and recording star of the early 1900s, Bert Williams. Williams was known for his folksy stories as well as story-songs such as "Nobody," many of which he recorded for Columbia between 1906 and his death in 1922. (He also recorded, with his partner George Walker, for Victor in 1901). Williams was the first major African-American star embraced by white and black audiences alike, and this newly discovered film sheds light on his unique performance style.

The film was made in New York and New Jersey by the Biograph Studio, but was abandoned, probably because of competition from the contemporary smash hit *Birth of a Nation*, which promoted a very different and more negative view of African-Americans. The unedited film lay unseen in the Biograph vaults for many years until the remains of that studio, which were about to be discarded, were acquired by MOMA in 1939. Many years passed before the contents of this particular film were discovered, transfers to safety film were made, and work begun to identify the actors and running order, and assemble the pieces into a coherent whole. The plot is based on the "Lime Kiln Club" stories of the late 19th and early 20th century, and the film has tentatively been titled *Lime Kiln Club Field Day* (no title was originally assigned by Biograph). In addition to Williams, numerous notable black actors of the period appear, including Sam Lucas, Abbie Mitchell, Wesley Jenkins, J. Leubrie Hill and members of The Darktown Follies stage company. Jenkins, a principal in the film, was a member of the pioneering Standard Quartette which recorded in the 1890s.

The premiere, on November 8, 2014, drew a packed house at the large MOMA theater in midtown New York. Film Department curators Ron Magliozzi and Peter Williamson spoke about the history and content of the film, followed by about an hour of clips (some in multiple takes) recreating the approximate sequence of the film. Piano accompaniment was provided by Donald Sosin, and the event was organized by Magliozzi, who said that he was inspired especially by Bert Williams' recordings. He encouraged



De Library: Bert Williams, Walker Thompson (standing center), Wesley Jenkins (seated right). Photograph courtesy of Museum of Modern Art.

scholars in this field to help the MOMA curators identify more of the black actors in the film and learn more about the production's background.

Although the announcement of the premiere was publicized by The New York Times, NPR, CBS and other major media outlets, MOMA curiously made little of it on their website and was apparently surprised by the strong reaction. As a result I understand that a second showing is now planned for mid January 2015. More information will hopefully be available at www.moma.org by the time you read this. The site also contains a few short clips from the film, giving a hint of the contents.

Tim Brooks

ARSC Newsletter Submission Deadlines

No. 137, Spring 2015 – February 10, 2015
(advertising, February 1, 2015)

No. 138, Summer 2015 – June 10, 2015
(advertising, June 1, 2015)

No. 139, Fall/Winter 2015 – November 10, 2015
(advertising, November 1, 2015)

Recording of Langston Hughes Drama Located Seventy Years Later

ARSC member Roberta Freund Schwartz recently made an unexpected discovery: a recording of a radio ballad opera, written by Langston Hughes for the BBC in 1944, that had long been considered destroyed.

The Man Who Went to War was a 1944 collaboration between D.G. Bridson, the Overseas Feature Editor of the BBC and Hughes. The production starred Canada Lee, Paul Robeson, and Ethel Waters, three of the most respected African American actors and musicians of their day, as well as Sonny Terry and Brownie McGhee, William Vesey, and Josh White. The production, which Bridson described as one of the most popular ever broadcast on the British network, was thought to have been forever lost, until Schwartz found a reference to a copy at the Library of Congress

“I was looking for a copy of the script, which has never been published. I typed the name into the WorldCat database, and there it was. I asked Matt Barton, an archivist at the Recorded Sound Archives of the Library of Congress to do some digging, and he found two tapes labeled The Man Who Went to War.” Schwartz made a trip to Washington D. C. and, based on known information about the program, aurally verified that they were the long-lost ballad opera. “Every archival researcher dreams of discovering lost materials, but finding something that officially doesn’t exist is particularly exciting.”

The program was recorded at the CBS studios in New York City and the discs were sent to London for broadcast, but the BBC’s copy was damaged shortly after broadcast and eventually destroyed. Folklorist Alan Lomax, who helped select the music for the production, found the CBS master copy some years later and sent it to the BBC for their archives, but the fragile acetate and glass discs—a common replacement for shellac during World War II—were shattered during transit. It was believed that these were the only two copies.

When the additional copy was made and how the recording ended up in the Library of Congress remain unknown. Matt Barton and Bryan Cornell have not been able to locate the actual discs nor any record of their donation—only the 1968 work order to have them transferred to tape—though they hope to unravel the mystery.

Roberta Freund Schwartz



Langston Hughes, 1944. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

Marion Brown Research Grant

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Earth Records, gave me a walking tour of Brown’s Northampton and introduced me to some of Brown’s closet friends from the area. Along with Jeffery, I was able to meet and interview Steve Hannock, Greg Stone, and Louise Lucht over my two-day visit. My interview with Jeffery revealed the concept behind Sweet Earth Records while confirming my existing discography. Beyond memories of Brown and various performance situations, they had also collected items such as artwork, posters, VHS tapes, audio recordings, sheet music, etc. that they shared or plan to share with me.

My time in Northampton was unique, the biographical thrust of my research much richer for it. The personality of Marion Brown really came alive in Northampton through the warm memories of his friends and colleagues. Not only was I able to get a sense of Brown as artist and person, but also an understanding of the place and community that Brown was part of until the onset of health problems in the mid-90s. These are dimensions that I don’t believe would have been available had I not had the opportunity to travel and meet these people face-to-face.

Parker Fishel

ARSC NY Chapter Report

The New York Chapter of ARSC ended its 2013-4 series of programs at the Sonic Arts Center auditorium at CCNY on June 19 with a well-attended presentation by jazz historian and leader of the Nighthawks, Vince Giordano. Vince's program was one of four to be videorecorded for subsequent streaming on the ARSC website under a \$1,200 grant awarded for that purpose (and which was renewed and expanded for 2014-15).

The first such recording was Seth Winner's "Getting Back to the Source (or as close as possible)", presented on January 16. Gary Galo's and Gary Thalheimer's March 20 reprise of their presentations of Lauritz Melchior and German singers in Verdi roles was the next, followed by a panel of audio engineers (Joseph Patrych, Jon M. Samuels, Seth Winner, Doug Pomeroy, Adrian Cosentini and John Haley) on May 22 discussing their methods for effecting analog-to-digital transfer of historical recordings.

Other programs included Lawrence Shulman on September 19 with an examination of Judy Garland. Gary Thalheimer offered a belated birthday tribute to soprano Joan Hammond on November 21. Tom Fine talked about "Orchestral Recording: From One Mic to Many" on February 20. Dennis Rooney discussed "Liberace: Entertainer at the Piano" on April 17, which was presented in a shorter version at the ARSC National Conference in Chapel Hill the following month.

The programs for 2014-15 lead off with a visit to the New York Philharmonic Archives on October 16, which because of restricted space, had to be limited by reservation to thirty members. The remainder of the 2014-15 programs appear below.

- NOVEMBER 20TH Jos. Patrych & Jon M. Samuels Jorge Bolet 100th Anniversary Program.
- DECEMBER 18TH Matt Barton - Western Swing Bands
- JANUARY 15TH Gary Thalheimer – A Tribute to Richard Strauss
- FEBRUARY 19TH Tom Fine - "Mercury Living Presence: A Technical History."
- MARCH 26TH The Unknown Nadia Boulanger: Recordings from The Crane School of Music Archives, presented by Gary Galo, Audio Engineer Emeritus.
- APRIL 16TH Dennis Rooney — Fritz Reiner's Pittsburgh Symphony Orchestra Recordings on Columbia

- MAY 21ST Al Schlachtmeyer - U.N. Day Concerts (reprise of the program presented at Chapel Hill last May)

- JUNE 18TH Dave Lewis - Hal Kemp

Dennis D. Rooney

ARSC NY Chapter Steering Committee



2014 ARSC Published Research Awards Announced

The Association for Recorded Sound Collections is pleased to announce the winners of the 2014 ARSC Awards for Excellence in Historical Recorded Sound Research.

Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works.

Two awards may be presented annually in each category -- one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2014 Awards for Excellence honor works published in 2013. Additionally, a Lifetime Achievement Award and an Award for Distinguished Service to Historical Recordings are also presented annually.

For the 2014 winners, go to:

<http://www.arsc-audio.org/awards/awards.html>

<http://www.arsc-audio.org/awards/people.html>

Preservation Grant Report: Los Angeles Philharmonic Association

In 2013 ARSC awarded a \$10,000 preservation grant to the Los Angeles Philharmonic Association towards a project to digitally preserve recordings of concerts recorded for broadcast on KPFK in Los Angeles. The following is the final report on the project:

With the support of the Association for Recorded Sound Collections, the LA Phil Archives, in collaboration with Bernie Grundman Mastering, has digitally transferred the KPFK Collection (1970-1971), live LA Phil concert recordings produced by Pacifica Radio station KPFK in Los Angeles and broadcast via delay by the Corporation for Public Broadcasting. The broadcasts included in the collection were hosted by musicologist and composer William Malloch, and contextualized by Malloch's interviews with participating composers, conductors and musicians, including Zubin Mehta, Lalo Schifrin, Daniel Barenboim, Alfred Brendel, Itzhak Perlman and Andre Watts.

In addition, Bernie Grundman Mastering was able to transfer more than forty tapes from the related Swedlow Collection, three-tape recordings made between 1953 and 1960, featuring performances by Ella Fitzgerald, Louis Armstrong, Nina Simone, Jascha Heifetz, Mstislav Rostropovich and Marian Anderson among others.

The tapes that make up the KPFK Collection were digitally transferred by Bernie Grundman Mastering and stored on hard drive at the LA Phil Archives with a preservation copy stored at the Hollywood Bowl Museum. The transfer, conversion and storage methodology used is summarized as follows:

- REPLAY EQUIPMENT:** High quality replay equipment is used for all transfers and is regularly maintained to professional standards by Bernie Grundman Mastering's full-time technical staff. The transport (Studer A-80 with Flux-Magnetics heads) is configured to match the original's playback speed and format. Care is taken to ensure correct alignment and gentle handling of media. Bernie Grundman Mastering's playback electronics are of modern design and componentry, providing optimal signal retrieval.

- CONVERSION:** Analog to digital conversion of original recordings is accomplished with dedicated, professional converter units (Lavry AD122-96mk2). Transfers were made flat, without signal processing or noise reduction of any kind, to preserve full dynamic range and frequency response.

- DIGITAL TARGET FORMAT:** The digitized transfer is

stored as uncompressed, multiple-mono broadcast wav files (BWF). Resolution is 24bits with a sample rate of 96kHz. In the case of digital sources, the original sampling frequency and bit depth has been preserved. Metadata was entered and is stored in the BWF header.

- STORAGE:** Files were captured to a dedicated hard-drive. MD5 checksums were generated for each file for data integrity purposes. Files were then copied to a second back-up drive with additional physical backups.

Complete performances are accessible to qualified researchers at the LA Phil Archives. Selections from the collection are currently being considered for release as part of the organization's upcoming centennial celebration.

You Can Donate Stock to ARSC

ARSC Treasurer Steve Ramm reminds you that members may donate appreciated securities to ARSC and take a full tax deduction for the appreciated value on their Federal Tax Return. As we approach the year's end please consider this option. Also, be aware that donations to ARSC made via PayPal (no account is required if you use the link on the ARSC website) by December 31 will be deductible to the extent of the law on your tax return. Any questions may be directed to Ramm at stevenramm@aol.com.



Charles "Teenie" Harris (American, 1908–1998). Two men, including Roscoe Bush on left, standing with KQV microphone and reel-to-reel tape recorder in a sound studio, c. 1954

Carnegie Museum of Art, Pittsburgh: Gift of the Estate of Charles "Teenie" Harris, 1996.69.203

©2006 Carnegie Museum of Art, Charles "Teenie" Harris Archive

The Stanford Libraries and Music Department Acquire Major Collection of Player Pianos and Piano Rolls

The Stanford Music Department and Archive of Recorded Sound has acquired the Denis Condon Collection of Reproducing Pianos and Rolls, a collection of over 7500 rolls and ten players. With this significant acquisition, Stanford is announcing a major initiative in paper music rolls and players that aims to bring attention to this important historical medium. Leading figures in the field of rolls and players are working along with Stanford faculty and staff on the project. The initiative will include cataloging the collection, roll preservation through scanning and digitization, restoration of instruments for playback, and research into under-represented or rare systems and rolls. Plans for the collection include making images and the sound of the recordings available on the internet to the public at large.

This roll project follows on from established efforts at Stanford in historical performance research under the banner Reactions to the Record, which have established Stanford as a leader in the field. The roll collection will be housed at the Stanford Archive of Recorded Sound, a leading music archive with over 400,000 items in its permanent collection. The archive is located on the campus of Stanford University with its world-class music facilities including the newly opened Bing Concert Hall, where a concerto performance featuring rolls from the collection accompanied by the Stanford Symphony Orchestra is planned for Spring 2015.

Many of the rolls in the collection were recorded by major composers playing their own works starting as early as 1904 and extending as late as 1941. Composers represented include Saint Saëns, Busoni, Bartók, Mahler, Prokofiev, Rachmaninoff, Debussy, Ravel, Scriabin, Stravinsky, Gershwin, Joplin, and Zez Confrey, to name just a few. In addition, many of the rolls are extremely rare and may be the only copy in existence, such as Franz Liszt's Sonata in B minor played by Liszt's protégé, Eugen d'Albert, making the listening experience as close to hearing the work played Liszt himself, as it is possible for us to get today.

The collection includes a wide selection of systems and rare rolls by Hupfeld, Art Echo, Welte (Red, Green, Licensee), Ampico (A,B), and Duo-Art. The instruments include a keyboardless Red Welte Steinway, two Ampico grands (Chickering and Marshall and Wendell), Hupfeld Animatic Phonoliszt, Behning Art Echo, and four Vorsetzer players

(Ampico, Duo-Art, Welte Red, and Welte Green).

Following cataloging of the collection, announcements will be made to let people know that the collection is available for use. Stanford is also interested in adding more reproducing piano rolls to its collection and is accepting donations of rolls that complement the collection. To make a donation or to inquire about other ways to assist in this important project, visit the project website at: <http://player-pianoproject.stanford.edu>

IASA in Paris

The International Association of Sound and Audiovisual Archives (IASA) announces its 2015 annual conference to be hosted 27 September through 1 October at the Bibliothèque nationale de France, in "La Ville-Lumière", Paris, France. IASA welcomes all who manage and care for the world's sound and audiovisual heritage to come together in Paris.

In reference to Dumas' Three Musketeers, and in honor of hosting a conference in this center for knowledge and national heritage, the 2015 Annual IASA Conference will boast the theme: All for One - One for All: Common Concerns - Shared Solutions. We invite one and all to engage in discourse around these sub-themes:

- Semantic networks and born digital information
- Organizing knowledge
- Legal deposit
- Archive workflows
- Selection - acquisition, preservation, and access
- Collaborative description
- Obsolescence

Program to include Papers, Tutorials and Practical Workshops. A call for papers will be announced soon. Visit the IASA conference website for details as they develop. <http://www.2015.iasa-web.org/>

And then, we urge you to stay one more day in Paris for the first ever, Europeana Sounds International Conference on 2 October 2015 in the Grand Auditorium of the Bibliothèque nationale de France. This one-day conference celebrates Europeana Sounds, a ground-breaking project of the European Commission and the Europeana Sounds Consortium to provide access to Europe's sound heritage. IASA is excited to collaborate with this important event. Theme and program to be announced.

New Hope For Early Audio: NEDCC's IRENE Audio Preservation Service is Now Available

The new IRENE Audio Preservation service at the Northeast Document Conservation Center (NEDCC) is the culmination of a decade of research and development at the Lawrence Berkeley National Laboratory and the Library of Congress.

IRENE uses a non-contact approach, which eliminates the possibility of damage caused by mechanical contact of a stylus on fragile media. The process creates ultra-high resolution images of the audio groove structures in either 2D or 3D, and the resulting image files are then processed through software that translates them into an audio file.

NEDCC currently works with the following formats: wax cylinders, lacquer discs ("acetate" discs), aluminum transcription discs, shellac discs, tin foils, and other rare formats (e.g., Dictabelt, Voice-O-Graph, etc.), and can handle rare fragile, or damaged media.

About the NEDCC IRENE Service:

<https://www.nedcc.org/audio-preservation/about>

Questions about NEDCC's IRENE Audio Preservation Service?

Contact: Mason Vander Lugt, mlugt@nedcc.org<<mailto:mlugt@nedcc.org>>

JOIN THE NEDCC E-List for Updates on new IRENE projects and other preservation news you can use:

<https://www.nedcc.org/contact/sign-up-for-news>

AMIA Education Committee

As part of our ongoing efforts to serve the audiovisual archiving community, the Association of Moving Image Archivists (AMIA) Education Committee would like to announce our new site, AMIA Education Committee <<http://ami-aeducomm.wordpress.com/>>.

Here you will find detailed information about our committee and its current projects, as well as educational opportunities, including masters programs and certifications, scholarships, awards and grants for professional development, and upcoming workshops and webinars. Additionally you will find information on each of our student chapters and guest blog posts about their activities.

Under Announcements we maintain a calendar of audiovisual archiving events, including conferences, workshops, and webinars. We also list employment, internship, and fellowship opportunities, as well as calls for papers and panels. Our Resources section provides links to moving image related associations and committees, important websites, blogs and podcasts, guides, and reports (which we will continually update).

We hope that you will find this site valuable to your work and your professional development needs. If you'd like to read our posts and keep abreast of new information added to the site, please follow us.

Additionally, if you see something that you think should be added to the site please email us at our new committee email account AMIAEducationCommittee@gmail.com.

ARSClist

The Online Discussion Group of ARSC

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

Subscribing

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

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

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

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

ARSC SUSTAINING MEMBERS

According to the ARSC Bylaws any “Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid.” A current Sustaining Member is one who has contributed at least \$45.00 or more above the cost of the Annual Dues. The Bylaws also state these members are to be recognized in the final ARSC Newsletter of the year. So at this time ARSC would like to recognize the following who qualify as Sustaining Members for 2014:

Eduardo Anderson Duffles Andrade	Stephen C. Hillyer	Douglas Pomeroy
David M. Annett	Sheldon Hoffman	Mark Renwick
Jeffery V. Bacich	Samuel D. Ingham III	Bob Riesman
Samuel Brylawski & Gail Sonnemann	Mark Jenkins	Sandy Rodriguez
David A. Budd	E. Scott Johnson	Henry R. Schmoll
Brandon Burke	William Kenney	John Schooley
Roy Burr	William B. Knowlton	Burton J. Shapiro
Henri Chamoux	Konrad K. Kuchenbach	Scott D. Smith
William A. Davidson	John Wallace Lambert	Brian Smithson
Robert Aubry Davis	Christopher Lornell	David Sommerfield
Stanley Dorf	H. Ward Marston	Louise Spear
David Engelmann	Carlos Martin Ballester	Dave Stout
Milton T. Erickson	Robert McKibbin	Suzanne Stover
Richard J. Figone	Karl F. Miller	Gary Thalheimer
Jeffrey Friedman	Russell Miller	James W. Tolly
Nathan Georgitis	Eugene Miller	Peter Uehara
David Giovannoni	Andy Moyer	Sara Velez
John H. Haley	Nick Patterson	Steven L. Wolfe
A.L. Henrichsen	Vincent H. Pelote	

ARSC DONOR MEMBERS

The following are members who have contributed at least \$200 in dues to ARSC for 2014 qualifying them as Donor Members:

Garrett H. Bowles	Brenda Nelson-Strauss and Konrad Strauss
Tom Diamant	Bob Norton
Edwin G. Goldstein, MD	Peter J. Rabinowitz
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Lawrence F. Holdridge	David Seubert
Patrick Loughney	Richard K. Spottswood

ARSC PATRON MEMBERS

The following are members who have contributed at least \$500 in dues to ARSC for 2014 qualifying them as Patron Members:

John R. Bolig

Roger Snape

Walter R. Keevil

Chris Strachwitz

John B. Milmo

ARSC BENEFACTOR MEMBERS

The following are members who have contributed at least \$1000 in dues to ARSC for 2014 qualifying them as Benefactor Members:

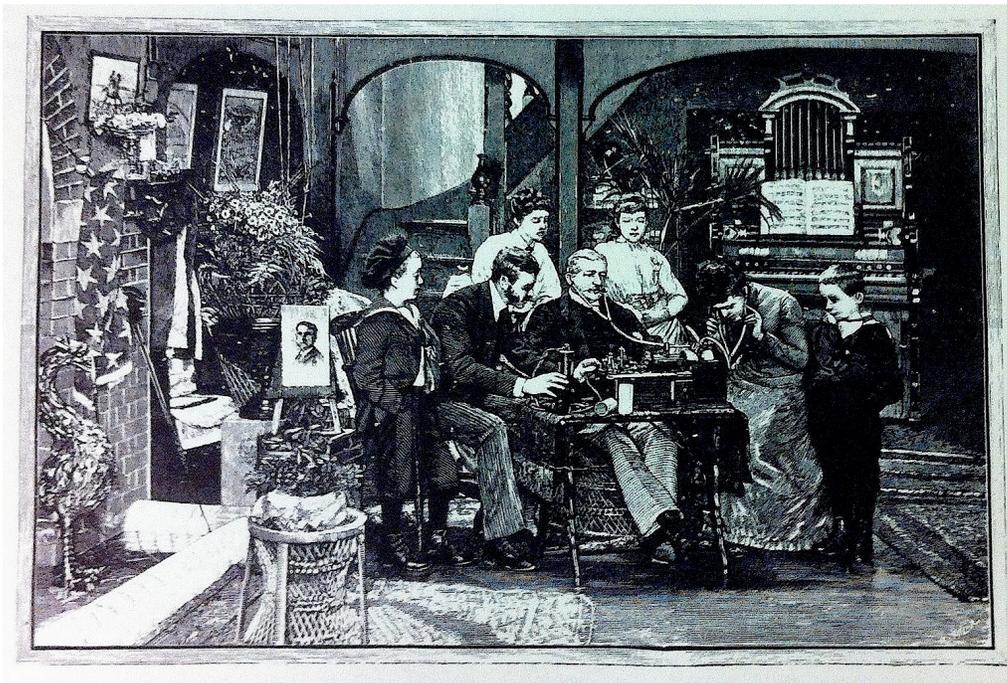
Thomas Liebert

Al Schlachtmeyer

We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities to support the preservation and study of sound recordings.

Nathan Georgitis

Executive Director, ARSC



New and Returning Members

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

Help Wanted: ARSC Journal Distribution Manager

The ARSC Publications Committee seeks a volunteer to manage distribution of the ARSC Journal to database producers and the ARSC website. Volunteer will receive a PDF of the ARSC Journal and distribute to databases by email and ftp transfer, prepare PDFs of reviews sections and distribute to section editors, prepare PDFs of articles and upload them to the ARSC website, and update ARSC Journal Online Index by entering article metadata in database. Time: 6 hours, twice a year. Tech: Adobe Acrobat Pro; FTP client; FileMaker Pro 12. If interested contact ARSC Executive Director at execdir@arsc-audio.org.



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Charles "Teenie" Harris (American, 1908–1998).
Girl and boy holding cups of Meadow Gold ice
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