

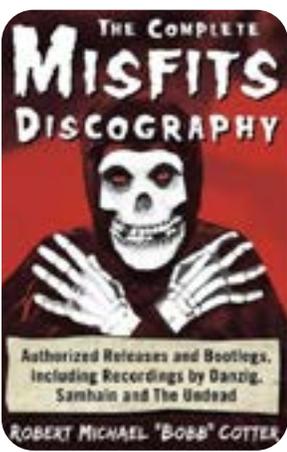
## ARSC AWARDS FOR EXCELLENCE FINALISTS

The Association for Recorded Sound Collections is pleased to announce the finalists for its Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the ARSC Awards for Excellence are awarded to authors of books, articles, or recording liner notes to recognize those publishing the very best work in recorded sound research. The 2020 Awards for Excellence honor works published in 2019. Winners will be announced in the fall. Congratulations to all finalists! And thank you to the ARSC Awards Committee.

### BEST RESEARCH IN RECORDED ROCK AND POPULAR MUSIC

Ken Caillat and Hernan Rojas, *Get Tusked: The Inside Story of Fleetwood Mac's Most Anticipated Album* (Backbeat)

Robert Michael "Bobb" Cotter, *The Complete Misfits Discography: Authorized Releases and Bootlegs, Including Recordings by Danzig, Samhain and the Undead* (McFarland)



Andrew L. Cope, *Status Quo: Mighty Innovators of 70s Rock* (Ashgate)

Daniel Cook Johnson, *Wilco-Pedia: A Comprehensive Guide To The Music Of America's Best Band* (Jawbone)

Darlene Lacy and Joe Lacey, *The Musical Touch of Leonard Nimoy: His fascinating musical career and discography* (Diner Mighty Graphics)

Alan Lenhoff and David Robertson, *Classic Keys: Keyboard Sounds That Launched Rock Music* (University of North Texas Press)

Benjamin Piekut, *Henry Cow: The World is a Problem* (Duke University Press)

Kevin Womack, *Solid State: The Story of "Abbey Road" and the End of the Beatles* (Cornell University Press)

### BEST HISTORICAL RESEARCH IN RECORDED JAZZ

Bill Beuttler, *Make It New: Reshaping Jazz in the 21st Century* (Lever Press)

George Burrows, *The Recordings of Andy Kirk and his Clouds of Joy* (Oxford University Press)

Con Chapman, *Rabbit's Blues: The Life and Music of Johnny Hodges* (Oxford University Press)

Stephan A. Crist, *Dave Brubeck's Time Out* (Oxford University Press)

Bruce Johnson, *Jazz Diaspora: Music and Globalization* (Routledge)

Mark Stryker, *Jazz from Detroit* (University of Michigan Press)

Ate van Delden, *Adrian Rollini: The Life and Music of a Jazz Rambler* (University Press of Mississippi)



*See Finalists on page 2*

<b>Contents</b>	
ARSC Awards Finalists . . . . .	1
President's Message . . . . .	3
Association News . . . . .	4
Letters to the Editor . . . . .	8
Historical Recording . . . . .	9
Grant Reports . . . . .	10
Chapter News . . . . .	12
New Member Spotlight . . . . .	12
Member News . . . . .	14
Bulletin Board . . . . .	19

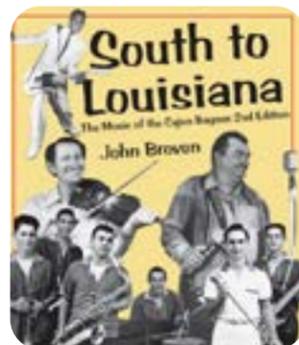
**Finalists** *Continued from page 1***BEST HISTORICAL RESEARCH IN RECORDED COUNTRY OR ROOTS MUSIC**

Scott B. Bomar, *The Bakersfield Sound* (Bear Family Records)

John Broven, *South to Louisiana: The Music of the Cajun Bayous* (Pelican Publishing)

Heath Carpenter, *The Philosopher King: T Bone Burnett and the Ethic of a Southern Cultural Renaissance* (University of Georgia Press)

Dayton Duncan and Ken Burns, *Country Music: An Illustrated History* (Knopf)

**BEST HISTORICAL RESEARCH IN RECORDED BLUES, R&B, GOSPEL OR SOUL MUSIC**

Todd R. Baptista, *The Flamingos: A Complete History of the Doo-Wop Legends* (McFarland)

Mark Buford, *Mahalia Jackson and the Black Gospel Field* (Oxford University Press)

Bruce Conforth and Gayle Dean Wardlow, *Up Jumped the Devil: The Real Life of Robert Johnson* (Chicago Review Press)

Nina Sun Eidsheim, *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Duke University Press)

Alan B. Govanar and Kip Lornell, *The Blues Come to Texas: Paul Oliver and Mack McCormack's Unfinished Book* (Texas A&M University Press)

Robert Markovich, *The Gospel According to Malaco* (Malaco Music Group)

Sarah Raine, Tim Wall and Nicola Watchman Smith, *The Northern Soul Scene* (Equinox)

Tammy L. Turner, *Dick Waterman: A Life in Blues* (University Press of Mississippi)

**BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC**

Keith Alldritt, *England Resounding: Elgar, Vaughan Williams, Britten and the English Musical Renaissance* (Crowood Press)

Sebastiano De Filippi and Daniel Varacalli Costas, *The Other Toscanini: The Life and Works of Héctor Panizza* (University of North Texas Press)

Maria Maddelena Novati, Laura Pronesti, and Marina Vaccarini, eds., *Alberto Savinio. The Island Man* (Die Schachtel)

H. Colin Slim, *Stravinsky in the Americas: Transatlantic Tours and Domestic Excursions from Wartime Los Angeles (1925-1945)* (University of California Press)

**BEST HISTORICAL RESEARCH ON RECORD LABELS OR GENERAL RECORDING TOPICS**

Tim Brooks, *The Blackface Minstrel Show in Mass Media: 20th Century Performances in Radio, Records, Movies and Television* (McFarland)

Jason Camlot, *Phonopoetics: The Making of Early Literary Recordings* (Stanford University Press)

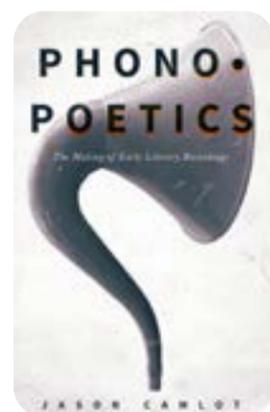
Michael Kinnear, *The Gramophone Company's Persian Recordings, 1899-1934* (Bajakhana)

Rainer Lotz, Michael Gunrem and Stephan Puille, *Das Bilderlexikon der Deutschen Schellack-Schallplatten: Geschichte der Historischen Tonträger in Deutschland* (Bear Family Records)

Edmund Morris, *Edison* (Random House)

James Steinrager, *Sound Objects* (Duke University Press)

Johnny Trunk, *Wobbly Sounds: A Collection of British Flexi Discs* (Four Corners Books)

**PRESIDENT'S MESSAGE**

Greetings from your new president! While I have missed seeing all of your faces in person, we managed to pull off a record breaking ARSC Conference in May, with 917 attendees from 30 countries. Special thanks to Program Chair Terri Brinegar for putting together not one, but two stellar conference programs as we were forced to pivot to a virtual conference. Thank you to all of the presenters and chairs, who were willing to try something new, all while in front of a large audience! And thank you to all the attendees for giving ARSC your time and attention. All presentations can now be viewed online: <https://arsc.aviaryplatform.com/collections/939>.

It is a strange time to become ARSC President. The pandemic still looms large over the world, indeed influencing us to proactively plan for another virtual conference in 2021. Many of us are un- or under-employed as the virus has forced layoffs, furloughs, and reduced hours. And many of us are high risk, making us think twice before engaging in many of the activities we so enjoy.

As a nation, we are grappling with the reality of being Black in America. We mourn with the families of those lost to police brutality as we must take a closer look at ourselves, at how our own actions or inactions have contributed to the status quo in this country.

In this troubling time, I still see tremendous hope and opportunities for ARSC. The success of the 2020 virtual conference tells me that both our membership and our wider community have embraced the use of online platforms for discussion and outreach. There is so much we can do together if we continue this trend. Through the use of online platforms, we can offer our members more educational content, more chances for social interaction, and more events throughout the year. We could have a lecture series with experts in the field. We could have chapter meetings online. We could have committee meetings online. We could have happy hours. Workshops. Mentoring groups. Events like Ask the Technical Committee. And we will strive to actively practice inclusivity in all of these activities, as well as in our organizational culture as a whole.

I want to encourage you all to think of what you want more of from ARSC and ask for it. This has the potential to be a year of growth for ARSC and we will all benefit from your participation. There's no reason to wait until the next virtual conference to talk to each other, work with each other, and learn from one another. I also want to encourage you to become more involved with ARSC. As a volunteer-led organization, ARSC is powered by and guided by you. Please consider joining a committee or becoming a committee chair; ARSC needs your voice! A current list of open positions can be found on the ARSC Volunteer Opportunities page: <http://www.arsc-audio.org/volunteer.html>.

I am excited to see what we can accomplish together this year.

Rebecca Chandler  
ARSC President

**ARSC NEWSLETTER****Issue 153  
Summer 2020**

The ARSC Newsletter is published three times a year: in March, July, and November. Submissions should be addressed to the editor via email.

**Editor**

Yuri Shimoda  
yurishimoda@gmail.com

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execdir@arsc-audio.org

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.

## 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 <https://listserv.loc.gov/cgi-bin/wa?A0=ARSCLIST>.

### 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 [cool.conservation-us.org/byform/mailling-lists/arsclist/](http://cool.conservation-us.org/byform/mailling-lists/arsclist/). Once archived, messages will not be removed from the archives.

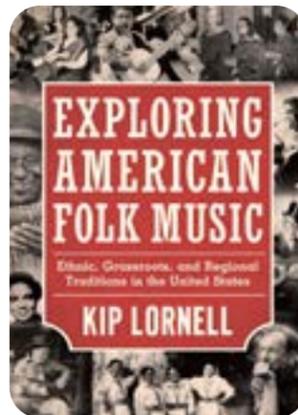
## ARSC LIFETIME ACHIEVEMENT AND SERVICE AWARDS 2020

The Association for Recorded Sound Collections is pleased to announce the recipients of its Lifetime Achievement Award and its Award for Distinguished Service to Historical Sound Recordings.

### LIFETIME ACHIEVEMENT AWARD

This award is bestowed annually to an individual in recognition of a life's work in recorded sound research and publication.

ARSC recognizes **Christopher "Kip" Lornell** for his body of published recorded sound research on vernacular music, including fourteen books on African American, country, and folk music, such as *The Life and Legend of Leadbelly* [with Charles Wolfe] (NY: HarperCollins, 1993); *The NPR's Curious Listener's Guide to American Folk Music* (New York: Penguin/Perigee Books, 2004); *Exploring American Folk Music: Grassroots, Ethnic, and Regional Music in the United States* (Jackson: University Press of Mississippi, 2012); *Virginia's Blues, Country, and Gospel Records: 1902-1943 — An Annotated Discography* (Lexington: University Press of Kentucky, 1989); and the forthcoming *Capital Bluegrass: Hillbilly Music Meets Washington, D.C.* (New York: Oxford University Press, 2020). Through his teaching, research, and writing over five decades, Christopher Lornell has made an outstanding contribution to the field of recorded sound scholarship.



### AWARD FOR DISTINGUISHED SERVICE TO HISTORICAL SOUND RECORDINGS

This award is bestowed annually to an individual in recognition of a life's work in recorded sound in areas outside of published works or discographic research.

ARSC recognizes **Douglas Pomeroy** for his distinguished service to historical recordings through sound engineering and audio restoration work. His most celebrated works are *When the Sun Goes Down: The Secret History of Rock and Roll* (BMG, 2002), a multi-artist country, blues and folk anthology, *The Complete Okeh and Brunswick Bix Beiderbecke, Frank Trumbauer And Jack Teagarden Sessions* (1924-36) (Mosaic, 2001), and *Woody Guthrie — My Dusty Road* (Rounder Records, 2009), the latter two of which received nominations for the Grammy Award for Best Historical Album. For over 40 years, Pomeroy's dedication to the highest technological standards has brought historical recordings and artists back to life, receiving praise from fans and critics alike. Through his long career of sound engineering and audio restoration work, Douglas Pomeroy has made an outstanding contribution to the field of recorded sound scholarship.



Congratulations to our winners! And thank you to all who contributed, including ARSC Awards Committee members.

## ARSC VOLUNTEER POSITIONS

The Association for Recorded Sound Collections is a non-profit association managed entirely by member volunteers. On behalf of the ARSC Board of Directors, I encourage members, both longtime and new, to take on volunteer roles and help our association thrive.

Please see <http://www.arsc-audio.org/volunteer.html> for open positions and contact me at [m1er@loc.gov](mailto:m1er@loc.gov) if any are of interest to you. Committee Chair positions will be appointed by the ARSC President, and positions within the committees will be appointed by Committee Chairs.

There are several key positions ARSC needs to fill. In particular, the Virtual Conference Manager and Conference Manager in Training will be critical for planning and executing the 2021 Virtual Conference. Please let us know if you're interested in taking on either of these leadership roles. The ARSC board is also seeking members interested in being part of a team to help plan the virtual conference, which would be of assistance to the Virtual Conference Manager and Conference Manager in Training positions.

There are several other volunteer positions, including the Chair of the Online Media Committee, which are great opportunities to help shape the organization and expand upon its mission. If interested in any of the positions, please reach out with a statement of interest and relevant experiences.

Maya Lerman  
ARSC Member-at-Large

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## 'REELING IN THE YEARS WITH ARSC'

A monthly series of retrospective releases of ARSC Conference Video Recordings from 2019 to 2014, beginning in July 2020 with videos from ARSC's 53rd Annual Conference in Portland and concluding in December 2020 with videos from ARSC's 48th Annual Conference in Chapel Hill.

Videos will be made available to members-only on ARSC's Aviary site, with selected recordings published to ARSC's YouTube Channel for public viewing.

Brought to you by the ARSC Archives Committee.

With gratitude to Michael and Leah Biel, Videographers; AVP, Aviary Site Sponsor; and George Blood Audio Video Film Data, Digitization Services Sponsor.

## CALL FOR STAKEHOLDER INPUT

### Code of Conduct and Procedure for Responding to Incidents

The ARSC Board of Directors requests stakeholder input from ARSC Members on drafts of a Code of Conduct and Procedure for Responding to Incidents.

Please submit your stakeholder input by August 1, 2020, either by mail or email directed to Executive Director Nathan Georgitis ([execdir@arsc-audio.org](mailto:execdir@arsc-audio.org)) or Diversity, Equity, and Inclusion Committee Co-Chairs John Bondurant ([jhbondurant@gmail.com](mailto:jhbondurant@gmail.com)) or Allison McClanahan ([adbohm@iu.edu](mailto:adbohm@iu.edu)), or by using the stakeholder input form below.

Stakeholder Input Form  
<https://forms.gle/6n8qPwUCVckQQHg26>

ARSC Code of Conduct Draft  
[http://www.arsc-audio.org/members\\_only/pdf/ARSC\\_Code\\_of\\_Conduct\\_20200310.pdf](http://www.arsc-audio.org/members_only/pdf/ARSC_Code_of_Conduct_20200310.pdf)

ARSC Procedure for Responding to Incidents Draft  
[http://www.arsc-audio.org/members\\_only/pdf/ARSC\\_Responding\\_to\\_Incidents\\_20200309.pdf](http://www.arsc-audio.org/members_only/pdf/ARSC_Responding_to_Incidents_20200309.pdf)

The Diversity, Equity, and Inclusion Committee developed these documents at the request of the Board of Directors and in keeping with the stakeholder input process in this Plan for Developing ARSC Codes Policies and Procedures (Section 7: [http://www.arsc-audio.org/members\\_only/pdf/Plan\\_for\\_Developing\\_ARSC\\_Codes\\_Policies\\_Procedures.pdf](http://www.arsc-audio.org/members_only/pdf/Plan_for_Developing_ARSC_Codes_Policies_Procedures.pdf)). The documents will be presented for discussion and vote by membership and, if approved, would replace ARSC's current Anti-Harassment Policy (<http://www.arsc-audio.org/pdf/AntiHarassmentPolicy.pdf>).

## ATTENTION NEW MEMBERS

Please join the ARSC Conference Mentoring Program Co-Chairs for a virtual **Welcome Event** on Sunday, July 26 at 4 p.m. (Eastern).

Get to know other new members, find out how you can become more involved in the association, and your provide input on future mentoring events.

RSVP to [ARSCguides@gmail.com](mailto:ARSCguides@gmail.com) for Zoom session information.

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## CALLING ALL STUDENTS AND RECENT GRADUATES

We are hosting a virtual **Happy Hour** for all student members and emerging professional members (those who have graduated within the past five years) on Sunday, August 9 at 4 p.m. (Eastern).

Spend some time with other students and emerging professionals from across the country, share your concerns and questions about entering the current job market, and let us know your thoughts on expanding the mentoring program.

RSVP to [ARSCguides@gmail.com](mailto:ARSCguides@gmail.com) for Zoom session information.

*David Giovanonni and Yuri Shimoda  
ARSC Conference Mentoring Program  
Co-Chairs*



Portland Youth Philharmonic

## ARSC 2020 PRESERVATION GRANTS AWARDED

As the final preservation grants to be offered by ARSC, the committee has chosen to award preservation grants to preserve recordings by two youth orchestras. Youth orchestras are not only a major source of tomorrow's professional classical musicians, along with numerous devoted amateurs, they also commission and perform works by contemporary composers specifically intended for young musicians. The organizations that have received preservation grants are:

The Essex Records Office, in Chelmsford, Essex, England has received a grant of \$5100 for digital preservation and cataloging of recordings by the **Essex Youth Orchestra** from the 1960s into the 2000s. The recordings feature a range of composers, from the obvious Mozart, Beethoven, or Bach, to those with a local connection such as Gustav Holst, Benjamin Britten, and Gordon Jacob.

Some performances were on historic occasions or in notable venues: in East Germany in 1982; the world premiere of Gordon Jacob's Sinfonia Brevis; or a performance of works by Gustav Holst in Thaxted Church at the 75th anniversary of the Thaxted Music Festival. A Betamax recording of a television program on another youth orchestra, the Colchester Chamber Youth Orchestra, will also be preserved. The ultimate aim, after copyright clearances are obtained, is online access to the recordings.

The **Portland Youth Philharmonic**, of Portland, Oregon has received a grant of \$7240 to preserve about 100 DAT and analog tapes of the orchestra's performances from 1983 to 2002. The music recorded on these tapes represents a full range of standard, unabridged orchestral repertoire and significant numbers of contemporary works by 20th century and living composers including: Jacob Avshalomov, Leonard Bernstein, Alan Hovhaness, Ernest Bloch, Paul Hindemith, Morton Gould, Aaron Copland, Roy Harris, John Van Buren, Salvado Brotons, Ralph Vaughan Williams, Edward Elgar, Tomas Svoboda, Paul Dickinson, William Walton, Charles Ives, Toru Takemitsu, Max Bruch, Kevin Walczyk, and Astor Piazzolla, among others. Some of these are local Pacific Northwest composers, and some of these recordings are of the premieres of their works.

This preservation project is part of a larger archival project expected to be completed for the orchestra's centennial in 2023-24.

## ARSC RESEARCH GRANTS AWARDED

The ARSC Research Grants Committee has made the following awards for the 2020 grant cycle:

A grant of \$1,000 to **Jon Bullock**, a doctoral candidate at the University of Chicago, for travel to Berlin, where he will consult various archives and private collections of Kurdish music, and interview collectors, for his study of Kurdish music in the twentieth century, and musical change as an indicator of Kurdish nationality and culture.

A grant of \$1,000 to **Alexandra Krawetz**, a doctoral candidate at Yale University, for lodging in Washington D.C. Krawetz will use the NBC Radio Collection at the Library of Congress for a study of radio programming and recordings for children in the 1920s and 1930s.

A grant of \$500 to **Steven Burkholder**, an independent scholar, for travel to the Library of Congress to study field recordings of the music of West Indians in Panama in the Myron Schaeffer collection. The Afro-Antillean songs date back to the building of the Panama Canal; many of them are uncatalogued and unidentified, and they "provide insights into the social and political landscape of Panama in the mid-twentieth century and to this day."

A grant of \$500 to **Allison Whalen**, Senior Audio Preservation Specialist at UCLA, for travel to Cuba for "a historical study of the independent sound recording industry in Cuba from the 1960s to the present day, and the recording techniques and equipment that have "shaped bold, inventive, and freely expressive underground musical styles."

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## ARSC VIRTUAL CONFERENCE 2020

### CONFERENCE RECORDINGS

ARSC is pleased to make all presentations from this year's conference freely available online in ARSC's Aviary site: <https://arsc.aviaryplatform.com/collections/939>.

### FEEDBACK SURVEY

Please help us make next year's virtual conference even better by completing this conference feedback survey: <https://www.surveymonkey.com/r/32JFX37>.

## ARSC Opposes Racism and Police Brutality

The ARSC Board issued a statement opposing racism and police brutality and committing to initiatives to improve its operations.

Please visit [http://www.arsc-audio.org/pdf/ARSC\\_Statement\\_Opposing\\_Racism.pdf](http://www.arsc-audio.org/pdf/ARSC_Statement_Opposing_Racism.pdf) to read the entire statement.

## ARSC Newsletter Submission Deadlines

No. 154, Fall 2020: October 1, 2020

No. 155, Spring 2021: February 1, 2021

No. 156, Summer 2021: July 1, 2021

## LETTERS TO THE EDITOR

### An Open Letter to the ARSC Membership:

This is a difficult letter, and one which I have held onto for some time in hopes that it would not be necessary. However, having recently received the following email communications: “Statement from the ARSC Board Opposing Racism and Police Brutality” and “ARSC Code of Conduct / Responding to Incidents – Procedure Drafts,” I find that I can no longer restrict my comments to ARSC leadership. I would wager that I am not alone in wondering why the ARSC Board felt it necessary to express their feelings regarding racism and police brutality. I have come to know many people in ARSC over my 35 years of membership, and I have yet to meet anyone who would support either racism or police brutality. This ARSC proclamation was not an informational statement, but a political one. Concerning the two documents that have been submitted for member review, I understand that there have been occasional problems with certain members (of both sexes) who have not always behaved in a mature manner at ARSC conferences, and I agree that it is prudent to establish general guidelines for handling unacceptable behavior. What disturbs me is the way in which the documents attempt to delineate good and bad, right and wrong, acceptable and unacceptable based upon the politically correct worldview held by certain members within the organization.

The ARSC Bylaws explicitly state that we do not deny membership to persons based on “sex, race, color, religious belief or lack thereof, political persuasion, national origin, age, veteran status, sexual orientation, gender identity, disability, or any other basis of discrimination prohibited by law.” It is not within the purview of our organization to affirm, condemn or validate any member based on their personal attributes (It is within our purview, however, to affirm people based upon their contributions to the field of recorded sound or service to the Association.).

As pointedly stated in Nauck’s Anti-Anti-Harassment Policy (copies of which are available upon request), ARSC should not be in the offense-policing business, nor should it proactively seek to attract, affirm or encourage persons based on their demographics, unless those demographics have to do with recorded sound. Our website states that we are a “nonprofit organization dedicated to the preservation and study of sound recordings — in all genres of music and speech, in all formats, and from all periods.” ARSC should be focused on issues pertaining to recorded sound and leave gender politics, political correctness and offense-policing alone.

There is a concern that our membership numbers have been dropping, and it has been suggested that the reason for this is that ARSC is not open and inclusive enough. That is simply wrong. In fact, ARSC has been served by many women and people of color, as well as by persons of

various nationalities, religious affiliations, handicaps and sexual lifestyles. None have ever been denied membership, entry to a conference or a place at the table. Many have served in leadership positions including the office of President, and all did so because ARSC was *inherently* inclusive, not because inclusivity was legislated. Our organization has always welcomed persons based on their fundamental humanity, or as I would prefer to express it, because they are created in the image of God.

I wish to make it clear that I have no issue with implementing guidelines, policies and procedures to help manage the organization. But I am a firm believer in the KISS principle, understanding that a multitude of words leads to confusion and unintended consequences. If I wear a yellow cap at an ARSC conference and someone reasonably objects, ARSC leadership may gently address the situation and diffuse a potential crisis. But if ARSC declares that yellow caps will not be allowed at conferences, I may be inclined to push against that edict simply out of spite, rebellion or amusement. I might sneak one in, I might disguise it as a fedora, or I might pick a shade that could possibly be described as orange. Regardless, if ARSC is unable to satisfactorily address a member complaint about my hat, the organization is now legally liable for failing to properly enforce (or define) their hat policy. And bear in mind that this legal liability is a sword that cuts both ways. ARSC’s hat restriction puts me in a position to sue if I feel that I have been wrongly targeted due to my choice of headwear or the manner in which it was evaluated. God help ARSC should someone dare to wear a yellow MAGA hat!

In other words, I believe that we are being painted into a legal box through policy decisions and statements that will some day come back to bite us in the butt. In order to rectify certain situations that have occurred in the past, we are in the process of building legal constructs which may be used against us for the express purpose of promoting political agendas with which a significant proportion of the current membership does not align. ARSC should be apolitical. Each of us is individually guaranteed the Constitutional right to speak and believe as we wish, but as an organization serving persons with many disparate backgrounds, ARSC has no business promoting one person’s beliefs over another’s. We live in a country where we have the freedom of speech, religion and assembly. I, for one, am not prepared to relinquish those rights.

In 2018, a survey was sent out to non-renewing members. In response to “Do you have recommendations to improve the organization?” the following answer was received:

*No, not really. The membership rate is very reasonable, but it’s still not a trivial amount for many of us in my field. I like ARSC because its conference has felt non-political when I’ve attended. I work in an archive with various*

*See Letters on page 9*

## Historical Recording Selected by Joe Stolarick: ‘BIG CHIEF’ Performed by Professor Longhair

In 1964, Henry Roeland Byrd, better known as Professor Longhair or Fess, walked into Cosimo Matassa’s studio at 521 Governor Nichols Street in New Orleans, Louisiana. He was there to record a new song penned for him by guitarist Earl King. Byrd noticed a number of other musicians milling about the French Quarter studio, but King and arranger Wardell Quezergue were quiet regarding the extra personnel. With the session underway, Byrd had just completed his iconic piano intro when he was joined by an 11-piece horn section.<sup>1</sup> “When Fess heard all that stuff go off, he stopped playin’,” King remembered. “He was just shocked. We had to take an intermission so Fess could compose himself.” Not accustomed to playing with such a large ensemble, Byrd assumed the other musicians were hanging around waiting for the next session.<sup>2</sup> According to Quezergue, Byrd’s left hand had to be restrained in order to keep him from interfering with the rhythm section and horns.<sup>3</sup>

Though “Big Chief” later became a Mardi Gras classic, it was not conceived as such. The title originally came from a moniker given to King’s mother by one of his cousins. The song was first released as a two-part single on New Orleans’ Watch Records (W 350 & W 351), distributed by London Records, and received little promotion due to London’s other big-name acts like the Rolling Stones.<sup>1</sup> King said that recording “Big Chief” invigorated Fess.<sup>1</sup> In addition to Byrd’s piano and Quezergue’s horn arrangement, the song features vocals and whistling by King as well as Smokey Johnson’s instantly recognizable drum pattern. Johnson played using broomsticks with flattened bottle caps nailed to them.<sup>3</sup>

At the time of the “Big Chief” session, Byrd’s career was struggling. Known for his unique mambo/rumba/Calypso-inspired blues playing, Byrd had been signed by both Mercury and Atlantic Records between 1949-1954. During that time, he had some local success but soon slid into obscurity.<sup>4</sup> In 1970, six years after the “Big Chief” session, promoter Quint Davis visited an impoverished Professor Longhair, who was spending his days sweeping out the One Stop Record Store.<sup>5</sup> Davis booked Byrd to play the newly founded New Orleans Jazz & Heritage Festival, which began a revival in Professor Longhair’s popularity and influence.<sup>6</sup> During the Longhair renaissance, “Big Chief” would become a Carnival anthem and appear on Mardi Gras Records famed 1976 release, *Mardi Gras in New Orleans* (MG 1001).<sup>1</sup>

*Joe Stolarick is Audio-Visual Production Manager for the New Orleans Jazz Museum in New Orleans, Louisiana. He is also a recording engineer for WWOZ 90.7 FM and contract archivist for the New Orleans Jazz & Heritage Foundation.*

<sup>1</sup> J. Hannusch, “Classic Songs of Louisiana: ‘Big Chief’ By Professor Longhair,” *Offbeat Magazine Online*, February 1, 2008, <http://www.offbeat.com/articles/classic-songs-of-louisiana-big-chief-by-professor-longhair>.

<sup>2</sup> J. Berry, J. Foote and T. Jones, *Up From the Cradle of Jazz: New Orleans’ Music Since World War II* (Lafayette, LA: University of Lafayette Press, 2009), 148.

<sup>3</sup> *Mardi Gras Song Profile*, “Big Chief,” produced by David Kunian and Bill Taylor (2001; New Orleans; WWOZ 90.7 FM New Orleans), audio recording.

<sup>4</sup> Berry et al., *Up from the Cradle of Jazz*, 17.

<sup>5</sup> *Ibid.*, 19.

<sup>6</sup> *Ibid.*, 20.



Professor Longhair. Photo courtesy of 1975 Tulane Jambalaya Yearbook.

### Letters

*Continued from page 8*

*media, not just sound, in its collections. It’s important for me to make information accessible in an honest, unbiased way (as much as humanly possible). Other conferences, such as AMIA, now seem to favor political activism, so often it does not feel like a conference suitable for an ethical archivist. Maybe ARSC will go that route, too, but I hope not.*

The sense of collegiality that is the essence of ARSC is severely threatened, and may very well be one of the reasons why membership is down. My perception is that we are dividing into factions, as is the rest of America. Instead of co-existing as one big happy family (with the requisite number of crazy uncles and difficult in-laws), we are starting to look at one another with the same us vs. them mentality that now permeates our culture. This relentless and unnecessary pursuit of “diversity” is nothing more than a thinly veiled attempt to socially re-engineer our Association. I’m afraid that if ARSC continues down this path, I will no longer be able to support or promote the organization as I have done in the past. This is not meant to be a threat, but a simple statement of fact. ARSC prospered without me in the past, and it will no doubt survive without my support in the future. Whether or not it persists as the Association so many of us have come to love and respect over the past half century remains to be seen.

Respectfully submitted,  
Kurt Nauck

## ARSC Preservation Grant Report: AMERICAN PUBLIC MEDIA / 'SAINT PAUL SUNDAY'

**Summary:** American Public Media (APM) used ARSC funding to preserve assets from the *Saint Paul Sunday* (SPS) archive collection. The SPS collection contains a total of 645 broadcast episodes, of which a portion have already been preserved. The ARSC grant was anticipated to preserve a selection of 240 broadcasts from the *Saint Paul Sunday* archive collection. We are pleased to report that 446 files have been cataloged, digitized and made internally available via our archive, Eddy. Of these 446 programs, 344 were digitized from 1/4-inch analog tape and 102 were digitized from CDs. The work was completed at APM by Scott Adamson, Digitization Specialist.

The artists who performed and were interviewed on *Saint Paul Sunday* represent a vibrant spectrum of classical greats. More than 350 artists or ensembles are included in the *Saint Paul Sunday* digitization project funded by ARSC. Highlights include violinists Joshua Bell, Gil Shaham, and Pinchas Zukerman; cellists Yo-Yo Ma and Lynn Harrell; guitarists Sharon Isbin and Eliot Fisk; pianists Yefim Bronfman, Imogen Cooper, Richard Goode, Andras Schiff, Claude Frank, Rudolf Firkušný, and Jean Yves Thibaudet; vocal ensembles Chanticleer, the King's Singers, the King's College Choir, and the New Swingle Singers; chamber ensembles Musicians from Marlboro and the Chamber Music Society of Lincoln Center; the Cleveland, Guarneri, Orion, and Kronos quartets; the Beaux Arts Trio and Kalichstein-Laredo-Robinson Trio; period instrument ensembles the Deller Consort and Hespèrion XXI; harpsichordist and conductor Gustav Leonhardt; jazz artists Flim and the BB's, Cleo Lane and John Dankworth, and Pablo Ziegler and the New Tango Quartet; and singers Charles Holland, Sanford Sylvan, and Håkan Hagegård. Additional artists digitized with this grant would include Jeffrey Kahane, Nigel Kennedy, Lydia Artymiw, Awadagin Pratt, Richard Stoltzman, Edgar Meyer, Empire Brass and Canadian Brass. *Saint Paul Sunday* was also committed to presenting emerging talent – extraordinary artists who have now become classical stars. In its last decade, the series succeeded in reviving radio's long-neglected role as broadcaster and co-creator, of new classical music with commissions by American composers like the Pulitzer Prize winner Aaron Jay Kernis and Edgar Meyer.

**Copyright Status:** Terrestrial broadcast and broad online publication require a coordinated effort for rights clearance. Not every episode of *Saint Paul Sunday* received

a rights agreement at the time of broadcast; only later in the program's 27-year run did the producers of the program require rights and reuse agreements from the performers featured on the broadcast. It is incumbent upon APM to inventory and process the releases which have been procured. APM staff may undertake this project outside of the preservation project to ensure the ability for future rebroadcast and republication of these archive shows. Some of APM's existing long-term artist relationships will pave the way for creating releases for rebroadcast and online publication of archive episodes. This contract identification and negotiation process is an intensive collaboration between the APM Archive, Classical MPR, and APMG's Legal Department, and will be navigated outside of the granting period.

**Accessibility of Materials:** APM serves as a convener of engaged citizens who seek to be informed, educated, nourished, and entertained by news and cultural programs. These core public services foster dialogue, enrich communities, and celebrate the diversity and creativity of the United States. Episodes from the *Saint Paul Sunday* preservation project will be made available to APM staff, including Classical MPR, for potential terrestrial broadcast and online publication, based upon current and future programming needs. Due to the non-uniform rights agreements secured throughout the 27 years of *Saint Paul Sunday*, terrestrial broadcast and broad online publication of digitized content require additional coordination between the APM Archive, Classical MPR, and APMG's Legal Department, and will be navigated outside of the granting period.

***Saint Paul Sunday* Assets History and Preservation Methodology:** Beginning in 1981 and for twenty-five years, APM's *Saint Paul Sunday Morning* welcomed extraordinary artists, comprised of largely classical musicians, into the studio to discuss and perform music for public radio audiences. The program was broadcast internationally and carried on 345 public radio stations in the United States. For excellence in achievement, *Saint Paul Sunday* was awarded a 1995 George Foster Peabody Award, the broadcast industry's highest honor, and throughout its history the program received numerous other accolades. The program changed its name to *Saint Paul Sunday* in 1994. Assets from 1981 going forward were included in this preservation funding request. *Saint Paul Sunday* sessions were recorded as "live-to-tape," a process which captured an atmosphere of excitement and artistic collaboration not always evident in traditional live broadcasts of formal performances. Listeners got to know the musicians behind the music, a familiarity that encouraged openness to and appreciation for repertoire

See APM on page 11

## APM *Continued from page 10*

that might otherwise have seemed unapproachable. The series' casual setting complimented its weekend schedule, providing contemporary listeners the experience of chamber music as it had originally been performed: at home among friends and family.

**Methodology and Technology:** The APM Archive maintains a list of assets in need of preservation which informs the strategic approach to digitization both through general operating funds and through targeted grants. *Saint Paul Sunday* has been identified by Classical MPR staff as the Classical service's highest priority for preservation and re-use from the APM Archive. The Archive worked with long-time SPS producer Vaughn Ormseth (currently APM's Manager, Community Impact Classical) to select the SPS tapes that are the top priority for digitization and public access, and those selections comprise the 240 broadcasts that would be digitized with the aid of this grant. In addition to 1/4-inch tape, copies of some recordings existed on CD. Those recordings were included in the final total output.

Each digitization session begins with the APM digitization specialist assessing the tape(s) for metadata preservation needs and physical preservation needs. The APM digitization specialist first checks each tape against its archive database record to make sure that all descriptive and technical metadata on the tape and tape box is fully represented in the tape's archive record. As digitization progresses, the digitizer may add additional insights to the archive record, such as tape speed and notes on related material. Gaps in metadata are filled with internal and external research throughout the record's lifespan in the digital archive, confirming essential information like recording location and tools, contributors, and context. As people continue to access these archive materials and catalog records, additional historical context and knowledge augment the metadata. Whenever possible a transcript, script, production notes, and additional descriptive documents are scanned and attached to the record.

Once the asset's core metadata has been confirmed, the physical quality of the tapes is assessed, applying preservation methods and treatments as needed. All 1/4-inch reels are checked for sticky-shed syndrome (SSS), mold, and other decay. If SSS exists, tapes are baked at 131°F in APM's scientific-grade Thelco Laboratory Oven for 24 hours and cooled. Once the tapes are ready for digitization, the reel-to-reel deck heads and tape path are carefully cleaned with denatured alcohol. Alignment is then checked with Magnetic Reference Laboratory calibration tapes, and adjustments are made as needed. Because our

tapes are kept in a low-humidity and temperature-controlled environment, playback issues are minimal. Reels are played back on Studer A-80 and Studer A810 machines. Analog signals are converted to digital by Apogee AD16X at 24 bit/96kHz mono or stereo into ProTools using the Avid HD I/O. When working with the digitized files, the specialist may need to adjust levels with cross-fades for transitions between source reels to make one continuous file. We do not use noise reduction, dynamic limiting, or equalization on the masters. Master files additionally do not receive content-altering modifications.

To maintain our pacing to goal, our digitizer was running two transfer stations simultaneously, which means running two reel-to-reel decks into two ProTools sessions. We have run as many as eight decks simultaneously for News transfers without issue. Multitracking takes a lot of pre-planning and coordination but has proven successful for our team over several projects. We spot check both workstations throughout the process and give each file a final QC after they arrive in the archive database.

Once transferred, the 24 bit/96kHz ProTools files are then prepared for export as WAV files. Because each episode of *Saint Paul Sunday* is represented by multiple reels, the representative files in ProTools are merged into a complete master file then bounced and named to conform to our file-naming conventions, which includes a reference to the archive record ID. The distinct episode files are then auto-ingested into the APM archive database (called "Eddy"). Eddy is a web-based application under SSL/TLS encryption and other measures of protection, developed by APM's software application team. Eddy's asset organization and description are based on the PBCore 2.0 metadata standard, a derivative of the metadata schema Dublin Core. At a minimum, the metadata for each asset record includes title, date, contributor, and instantiation information.

Upon ingest into the archive database ("Eddy"), the preservation files are written to the archive storage array as an instantiation of a previously cataloged record of the original recording. As each preservation file is associated with the existing catalog record, an SHA-256 hash is created for each preservation file, used throughout the lifespan of the preservation files to ensure validity and health of file. File ingest automatically triggers FFmpeg-generation of MP3 access copies, which are used for playback within the archive database and as an aid in publication of access files. FFmpeg is also used for other quality control functions such as silence detection and phase verification. As a result of ingest into the database, each preservation file enters a Quality Control workflow in which a pool of internal reviewers listens to the access file

See APM on page 18

## REGIONAL CHAPTERS: News and Upcoming Events

NEW YORK CHAPTER  
[arsc-audio.org/chapters/newyorkchapter.html](http://arsc-audio.org/chapters/newyorkchapter.html)

\* \* \* \* \*

THE STUDENT CHAPTER  
OF ARSC AT UCLA  
[arsc-audio.org/chapters/uclachapter.html](http://arsc-audio.org/chapters/uclachapter.html)

The UCLA group concluded the 2019-2020 Academic Year with a virtual Brown Bag Lunch, featuring a conversation with the chapter's founder, Yuri Shimoda.

The chapter wishes to thank its outgoing Board members: Morgan Taylor (Chair), Chantel Diaz, and Zach Rutland for all of their hard work and dedication.

Incoming Board members for the 2020-2021 are: Maya Edmond, Joaquin Peres, and Andrew Thompson. The chapter resumes activity at the start of the Academic Year in the fall.

\* \* \* \* \*

WASHINGTON METROPOLITAN AREA CHAPTER  
[arsc-audio.org/chapters/wmac.html](http://arsc-audio.org/chapters/wmac.html)

## New Member Spotlight: KABIR HERMON

**Were music and sound recordings always a part of your home growing up?**

Music was very much a part of my life growing up. As a young child my mother would play classical music during breakfast and had me enrolled in piano and theory lessons. My father played guitar and sang and listened to a lot of music. I most strongly remember him being fond of rock music. Examples being the Rolling Stones, the Band, Hendrix, CCR, Stevie Ray Vaughn, Queen, and many more.

My siblings are also very musical. My brother plays double and electric bass and my sister plays piano, harp, and cello. They are both also singers. Starting in 4th grade and continuing through high school, I took violin lessons and played in the school orchestras, sang in the school choirs and madrigals, as well as taking up guitar and playing in a few bands throughout high school.

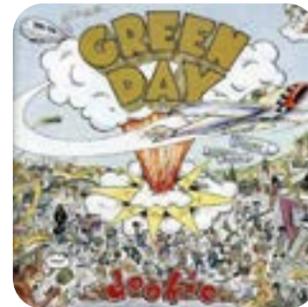
**Do you currently collect sound recordings? What kinds of formats do you collect?**

I currently collect recordings, mostly vinyl. I inherited my father's vinyl collection and have been building upon that base. I also have a good sized CD collection, but that isn't really growing.

I have a decent number of 78s. My father had some discs and a Russian, hand cranked, portable player which were passed on to me. Additionally, I was gifted a decent number of 78s from a family friend. So I work on this collection a bit, too, but certainly not as much as vinyl.

**What was the first recording you bought?**

I had cassette tapes growing up, but they were purchased by my parents. The first albums, CDs, that I remember buying on my own were in 1994. I would have been 13. I bought Weezer's *Blue Album* and Green Day's *Dookie*.



I could end the story there, but, in truth, I also bought *Cracked Rear View* by Hootie and the Blowfish.

**What led you to audio engineering and preservation?**

I came to engineering as I think many people do, through being a musician. As a kid I would use two cassette decks to bounce back and forth and overdub myself. Later I got a 4-track cassette recorder. I then attended the University of Illinois Urbana-Champaign, graduating with an English degree.

After college I stayed in town playing in bands. I was on the musicians side of the glass for a few records, and I became more interested in the engineering side. After some deliberation I attended the audio production program at the SAE Institute in NYC.

*See Spotlight on page 13*

## Spotlight *Continued from page 12*

Once I had graduated I found an internship at Magic Shop Studio, and, over the course of years, rose to be Chief Engineer and Studio Manager. I came to archiving and preservation through my work as an engineer at the Magic Shop (RIP).

While I was doing production work at the facility, I was also being trained to do tape transfers, restoration, and preservation, as well as learning about how to manage archives and databases. This led to many fantastic opportunities to work on some phenomenal archives including Phil Spector, Newport Jazz, Blondie, Woody Guthrie, Erroll Garner, Lou Reed, and many more.

**What kinds of formats do you work with?**

In my work as an Audio Preservation Specialist at the Library of Congress I have the good fortune of working on a myriad of formats with a really fantastic group of engineers. Everything ranging from wax cylinders and Edison discs to born digital files. This includes lacquers of all substrates and sizes, vinyl, many formats of analog tape, and DTRS.

**Is there a recording that you are most proud of having worked on, or an experience of working on a recording that is particularly significant to you?**

There are plenty of records and archiving projects that I am proud and humbled to have been a part of, but I'll just mention a few. As a recording engineer the top of the list would have to be David Bowie's *Blackstar*. The entire project was just a dream to be a part of.



Other artists that I worked with in the studio with that stand out in my mind are Billie Joe Armstrong and Norah Jones (as previously noted *Dookie* was one of my first albums), Foo Fighters, Blondie, Charlotte Gainsbourg, the Cribs, Blonde Redhead, and too many more to list. Getting to mix a few Elvis Presley records was certainly another highlight.

**How did you find out about ARSC, and what motivated you to become a member?**

I found out about ARSC while I was at the Magic Shop. Its owner, Steve Rosenthal, is a member and regular



Kabir Hermon

attendee of the conferences. I decided to join when I got hired at the Library of Congress. I was actually scheduled to attend the Montreal conference, but alas. Next year (hopefully)!

**Were you able to attend the virtual conference? If so, were there any highlights you'd like to share?**

I was able to attend the virtual conference. It was fantastically curated and ran very smoothly, especially considering the circumstances. I enjoyed the entirety of the program, but a couple talks that I especially enjoyed were "Pioneer of Sound Industry for Czechs in the US," and "New Frontiers in Recorded Sound Preservation."

**Do You Have an Announcement for the Next ARSC Newsletter "Bulletin Board"?**

Email your news to  
[yurishimoda@gmail.com](mailto:yurishimoda@gmail.com)

by October 1, 2020

to be included in the Fall Newsletter

## In Memoriam: GABRIEL GÖSSEL

Born in 1943, Gabriel Gössel was a significant collector of gramophone discs and an expert in the beginnings of the Czech sound industry. In the late 1960s, Gössel pursued higher education studying chemical-engineering, but due to complications with the state secret police, he did not complete his studies. He worked as a technician until the early 1980s, then as a freelancer and professional translator of technical texts. He also translated fiction, including the works of Stephen King and *The Heart is a Lonely Hunter* by Carson McCullers. He published a translation of George Orwell's *Animal Farm* following the Prague Spring takeover of August 1968. During this time, Gössel demonstrated great courage and bravery, defending the building which housed Czechoslovakian Radio.

He began collecting records, turntables, and phonographs as early as the 1970s. He specialized mainly in Czech repertoire and the history of the domestic sound industry. Thanks to this lifelong interest, he collected an extensive collection of shellac records with historically significant recordings. He did not want to keep his knowledge to himself. That is why he devoted himself to educational and publishing activities, collaborating with Czech museums and other interest groups. He published educational texts on the history of sound recording in Czech lands and contributed to various discographies.

Between 1999 and 2006, he prepared a series of multi-part musical profiles of Czech composers and performers of popular music for Czech Radio Prague and Czech Radio Brno. He also handled transcriptions of old audio recordings to modern media. In the Fonogram Edition, which he prepared for Fr. Rychtařík and Radioservis, he released about fifty CDs dedicated to recordings of forgotten Czech and foreign stars of popular music. He also prepared a series of CDs for the Jewish Museum in Prague, Supraphon, Jan Kubelík Society, and Antonín Dvořák Memorial.

Gössel was curator of the exhibition *When the Comet Flips Us*, organized at the turn of 2003-2004 by Gallery in the Mánes Hall in Prague. He presented historical phonographs, turntables, and other items from his collections concerning the topic of contemporary art objects related to the lifestyle change caused by the ability to record and reproduce sound. Since 2012 he was a producer of the historical series *Written By Shellac* (Supraphon).

In 2013 he began mentoring aspiring collector Filip Šir. They began collaborating on the first comprehensive mapping of the Czechoslovak gramophone publishing

house ESTA, which resulted in the *Czech Catalog of Recordings by Esta 1930-1946* (2014)..

The following year he cooperated with a group of experts on the text *Draft Concept for the Preservation, Digitization and Accessibility of Audio Recordings in the Czech Republic*, which became an important document for the implementation of state cultural policy. He also participated in the creation of promotional presentations for Czech libraries, where he lectured on the history of sound and Czech labels. A year later, he wrote an English-language book *Recorded Sound in Czech Lands, 1900–1946*, with Šir. It is the first comprehensive contribution to mapping the history of the sound industry in the lands of the Czechoslovak Republic. The work was awarded the 2017 Certificate of Merit Award of Excellence in Historical Recorded Sound Research by ARSC, in the category of General Recording Topics.

Under the National Museum, he published the book *Grammar of Labels for Gramophone Records*, which is used primarily by employees of historical institutions, guiding them to understanding the basic identifying features of records, such as registry, order and catalog numbers. In 2018, Gössel and Šir published *Bohemia on Records: Early Czech Sound Recordings in the United States*, which represents the first comprehensive view of the unexplored phenomenon of sound recordings produced in the first half of the 20th century by American record companies for the growing community of Czech immigrants in the USA. The collaboration between the two authors also resulted in *One-Hundred-And-One Labels: Recordings from the 1900-1926 Era of Mechanical Sound Recording*, released in 2019 by the National Museum. The book provides photos and descriptions of labels from the era of mechanical sound recording.

In his final years, Gabriel worked on the project *New Phonograph: Listening to the Sound of History*, reconstructing the general catalog of recordings of Czech artists on phonographs and records from various producers from the years 1900-1946.

*Photo and text contributed by New Phonograph*  
(<https://novyfonograf.cz/>)



## NEW & RETURNING MEMBERS

Harout Arakelian, Arakel Productions  
Tujunga, CA

Halena Bagdonas  
Laramie, WY

Donna Baker  
Murfreesboro, TN

Janet Baldwin  
Lansing, MI

Stephen Beal  
Orinda, CA  
sbeal@cca.edu

David Bekkevold  
Newport  
United Kingdom

Laurent Bellemare  
Montreal, QC  
Canada

Karen Berry  
Radford University  
Radford, VA

Richard Bowman  
Albuquerque, NM

Ian Brooks  
Wallingford, CT

Stephan Bultmann  
Frankfurt, Germany

Kelly Burton  
National Gallery of Art  
Washington, DC

Patricia Callahan  
Moorestown, NJ

Tom Caw  
Madison, WI

Daniel Chamberlayne  
Bronx, NY

Juliana Clark  
Jamul, CA

Stephen R. Clarke  
Toronto, ON  
Canada

Elizabeth Clemens  
Grosse Pointe Farms, MI

Emily M. Colucci  
Lewiston, ME

Michael Conklin  
Ewing, NJ

Rob Cristarella  
Locust Grove, VA

Julian Csik  
New York, NY

Dennis Daily  
Las Cruces, NM

Valeria Dávila  
Corvallis, OR

Andrew Davis  
Catonsville, MD

*See Members on page 16*

**Members** *Continued from page 15*

Emily DiLeo  
Perrysburg, OH

Jenny Doctor  
Cincinnati, OH

Sarah Funke Donovan  
Dorchester, MA

Alain Dufour  
Saint-Lambert, QC Canada

Barbara Effros  
Culver City, CA

Woods Fairbanks  
Seattle, WA

Claus Peter Gallenmiller  
Durach, Germany

Sarah Gauntlett  
Verdun, QC Canada

Ivan Goldberg  
Jersey City, NJ

Seth Goldberg  
Waterford, CT

Tressa Graves  
Columbus, OH

Zeke Graves  
Durham, NC

Judith Gray  
Washington, DC

Alan Green  
Columbus, OH

Ari Greenberg  
Brooklyn, NY

Nancy Groce  
New York, NY

Duncan Harrison  
Hove, East Sussex United Kingdom

Brittany Hayes  
The University of Akron  
Parma Heights, OH

Kabir Hermon  
Library of Congress  
Culpeper, VA

Kazuko Hioki  
Honolulu, HI

Bryan Hoffa  
Library of Congress  
Ruckersville, VA

Chelsea Hoover  
Syracuse University  
Syracuse, NY

Carol Hopp  
Toronto, ON  
Canada

David Hudson  
Mornington, VIC Australia  
www.digitalmigrationlabs.com

Donald Hurd  
Cincinnati, OH

*See Members on page 17*

**Members** *Continued from page 16*

Catherine Jones  
Santa Barbara, CA

David Jones  
University of Calgary  
Calgary, AB  
Canada  
www.davidjonesarchive.com

Adrian Karmazyn  
Olney, MD

Robert Kosovsky  
New York Public Library  
New York, NY

John Krivit  
Marblehead, MA

James Kuhn  
Austin, TX

Lee Kukulka  
Harrington, DE

Julio Laliberte  
Durham, NC

Mike Lambert  
New Malden  
United Kingdom

Pierre Landry  
Quebec, QC  
Canada

Roy Lane  
Boerne, TX

Robert J. Lang  
Port Jefferson, NY

Kevin Lemonnier  
London, United Kingdom

Bradshaw Lentz  
Chapel Hill, NC

David Lowe  
San Francisco, CA

Sean Luyk  
Edmonton, AB, Canada

Greg MacAyeal  
Libertyville, IL

Sarah Mainville  
Ypsilanti, MI

Bryce Martin  
Ajax, ON  
Canada

Sean Martin  
Cleveland, OH

Mike McClaskey  
Castle Pines, CO

Joanna McMann  
Toronto, ON  
Canada

David McMullin  
Jackson Heights, NY

Megan McShea  
Baltimore, MD

Matthew D. Medler  
Ithaca, NY

*See Members on page 18*

**Members** *Continued from page 17*

Jerry Minkoff Jackson Heights, NY	Emerson Ray Pittsburgh, PA	Adam Thaxter Fredricksburg, VA
Karl Miosga London United Kingdom	Kilin Reece Kailua, HI	Eveline Todd Ottawa, ON Canada
Christine Moore Prairie View, TX	Trevor Reece Durham, NC	Deanna Ulvestad Kettering, OH
Mary Alyssa Nance Greensboro, NC	Simon Rogers Toronto, ON Canada	John Vallier Seattle, WA
Joel Parham Los Angeles, CA	Ivayla Roleva Syracuse, NY	Jody Cormack Viswanathan Middletown, CT
Joaquin Peres Monrovia, CA	Jon Roren Kings Park, NY	Hal Wagner Waltham, MA
Warren Pinckney Chico, CA	Erin Rose Champaign, IL	Pat Wall Via Thurles, Kilkenny Ireland
Greta Pittenger Washington, DC	Russell Scholl New York, NY	Geoff Willard Redwood City, CA
John Polito Burbank, CA	Barry Smith Nova Scotia Archives Dartmouth, NS Canada	David Williams Bedford, MA
David Powers Columbus, OH	Jeremy Smith Holyoke, MA	Matthew Wilson Cedar Falls, IA
Peter Pratt San Francisco, CA t	Kelli Smith-Biwer Raleigh, NC	Ian Wright Beverly Hills, CA
Louis Rastelli Arcmtl Montreal, QC. Canada <a href="http://www.arcmtl.org/en/">http://www.arcmtl.org/en/</a>	Daryll Stevens Colorado Springs, CO	Chuck Yeaman Iowa City, IA

**APM** *Continued from page 11*

for technical errors and confirms content and record match. In addition, staff interactions, database logs and queries, and spot checks ensure quality control of both the audio and its metadata.

When digitization is complete, the 1/4-inch tape master is returned to the APM Archive's onsite cold storage tape room, where it will be stored for the remainder of its lifespan under conditions of 55°F (±5°) and a relative humidity of 30% (±5%), with minimal exposure to light, strong magnetic fields, and sources of vibration. The digitized preservation audio and associated metadata are stored on multiple tiers of a Quantum Excellis storage array. The WAV files will continue to be migrated onto high-quality digital formats as technology and digital formats evolve. APM recently installed DuPont's FM-200 waterless fire suppression system to protect the archive.

**Digital Preservation and Use:** Long-term management of APM's preservation files is the responsibility of the APM Archive staff in collaboration with APM's Network and System Administrators and APM's Software Applications Group; the latter having built and maintained the archive's SQL database application ("Eddy"), a web-based application under SSL/TLS encryption and other measures of protection, and the former managing the archival storage tiers that the database writes to. Data management is a responsibility shared across each of these three departments and is informed by APM and Library of Congress best practices.

The audio and associated metadata is stored on multiple tiers of a Quantum Excellis storage system utilizing the Quantum Stornext system file controller. The master and access are files are stored on nearline arrays for fast access and are also copied to local and remote (Iron Mountain) LTO as well as Amazon S3, which gives our archive both system and site redundancy. We're building Fixity checks into every component in our system so that file integrity can be validated on a regular schedule and corrupt files can be swapped out if needed.

Discoverability and use are an integral part of our long-term preservation plan. Discoverability is centered on Eddy, the archive database. Within the institutional firewall, Eddy is accessible to all APM staff members. From the database, a user can preview or download a copy of either the preservation file (.wav) or access file (.mp3) and can view or download scripts, rundowns, transcripts, and any other associated files. The database is directly linked to APM's main broadcast/production system (Dalet) and other production/publication tools, integration that greatly improves access to and use of archive files.

**BULLETIN BOARD****EVENTS**

AMIA Conference Nov. 11-14, 2020 in El Paso, Texas (<http://www.amiaconference.net/>). Note: We are actively monitoring the development and impact of the Coronavirus on the ability for everyone to travel and to attend events safely. We are planning for our AMIA 2020 to occur on schedule, but we realize that the situation is rapidly evolving and that alternative plans may be necessary as the time gets closer.

**JOBS**

The Musical Instrument Museum in Phoenix, Arizona is seeking a Multimedia Archivist, who will have primary responsibility for processing, documenting, and managing the Archives and Audio-Visual collection. The Archivist will be familiar with all aspects of multimedia archival work and rights/reproduction issues and will manage the licensing of all audio-visual products. We are looking for a dynamic individual capable of maintaining a system of organization for our large collection of images and audio-visual materials. The ideal candidate will possess a demonstrated track record of excellence in a team-oriented environment and maintain a keen ability to thoughtfully convey knowledge, passion, and ideas to others. Ideal candidate will be an extremely organized, proactive, and energetic individual. The Multimedia Archivist is a full-time position and includes benefits. For more information, visit <https://mim.org/wp-content/uploads/2020/06/Multimedia-Archivist-Job-Description.pdf>.

**SCHOLARSHIPS**

The MLA Diversity Scholarship Award, funded by the membership of MLA, offers candidates from under-represented groups the opportunity to pursue a master's degree in library and information science with financial support. The winner of the award will receive: a tuition stipend; career guidance provided by the MLA Career Advisory Service; gratis student membership in MLA for one year; gratis registration for the MLA annual conference; committee recommendation for the MLA Kevin Freeman Travel Grant for possible travel support to attend an MLA Annual Meeting. Applications received by July 12 will be given first consideration. For more information, visit <https://www.musiclibraryassoc.org/page/DiversityScholarship>.



Association for Recorded Sound Collections  
c/o Nathan Georgitis  
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American History and Culture, Gift of the Lyles Station  
Historic Preservation Corporation