

## ARSC 18TH ANNUAL CONFERENCE

APRIL 5 - 7, 1984

BOWLING GREEN STATE UNIVERSITY  
BOWLING GREEN, OHIO

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## CONFERENCE UPDATE

by Mike Biel, Program Chair

The time for the 18th ARSC Annual Conference is almost here. Information packets were mailed to members late in February. The dates are Thursday through Saturday, April 5-7; the place is Bowling Green State University.

This year's program has all the makings of the best one ever. One of our goals was to provide our members with a varied list of presentations that would include everybody's own special interests--and we think we have done it. We have many of our "regulars" on the schedule along with many first timers. Many of the presentations will include audio examples, and there are even a number that will have film or videotapes. Would you believe a deForest Phonofilm of Joe Mayman doing "Cohen on the Telephone"?!?

Having the job of Program Chairman has afforded me the privilege of reading an advance copy of Ray Wile's talk on Columbia's entry into the disc business. The pieces of this puzzle are masterfully put into place in another one of Ray's excellent jobs of research and detective work. Ray's work is the cornerstone of our knowledge of the phonograph's history, and all ARSC members owe it to themselves to take this opportunity to hear his personal presentation of his research.

As I mentioned in the information packet, Phil Miller will be repeating his entertaining presentation about the art songs of the era which is the time period of Ray's talk! That era was also a golden age for the glories of the high male voices. If you have access to The Gramophone magazine from England, you have probably been following the heated exchanges of letters concerning whether there is a real difference between the countertenor and male alto voices. (Oct., Nov., Dec. 1982, March, 1983; also The Musical Times, March, May, and July, 1983). The exchange of letters has been great fun to read, and we are now giving our good friend, Joe Pengelly, a chance to air the discussion in person. There are great implications in this matter beyond just the voice, but also into the recording and reproduction methods and whether it is possible for a listener to base conclusions solely on recordings. Can the microphone (or horn) lie?

It is a long standing wish of ARSC that recordings should be promoted as a source of data for study, research, and analysis. Bob O'Brien does that in his analysis of early Shakespeare recordings. Another expert in the world of spoken word recordings is Dick Lenk who will address this subject of the historical importance of recordings as documents and evidence.

Record collecting is occasionally compared with stamp collecting. Now, most record collectors, if they specialize, usually pick a type of music or some particular artists or composers. Some even select a specific tune, such as "Stardust" or "St. Louis Blues." But stamp

collectors can also collect "topicals" or stamps which picture a type of object. David Canfield will introduce you to "topical" record collecting--he collects records of music about cats! There are more of them than you might imagine, and it should be interesting even if you are a dog.

Internationally known jazz expert Martin Williams will highlight Duke Ellington's importance as a composer. Arch-rival conductors Toscanini and Stokowski will be joined together on our first morning when our new Journal editor, Mort Frank, and Robert Stumpf will present information about their respective organizations to preserve and promote the recordings and memory of their individually favorite conductors. George Creegan has an interesting video presentation about the Ziegfeld Follies, while Allen Debus will discuss many of the great Minstrel Show performers who have also recorded. We're not talking about the Victor, Columbia, and Edison minstrel shows, but real Minstrel Shows.

David Hall and I, together with representatives of the recording industry and the Copyright Office, will offer a session on the vital question of whether we have the right to make an individual copy of a recording for research and access purposes.

All too often ethnic records are relegated to the status of protective packing material. (Those green label laminated Columbias are perfect protection for jazz records.) But they can also be interesting to play, if only you could read the labels and/or knew something about them. We'll give you a start. Henry Sapoznik is a mavin (or expert) about Jewish records and he has volunteered to give all you goyim (or non-Jews) out there a guided tour. Oy Veh! Has he got a record for you!

Barton Wimble is going to demonstrate his techniques of sound restoration, and we hope to have a video presentation about the newest consumer sound reproduction system scheduled to make all our conventional records obsolete, the Digital Compact Disc. I envy those who have the patience to catalogue records. I personally use the filing system of "Now where the hell did I see that record last?" Tom Owen and Fred Granger have been working on automated cataloging and retrieval systems that make us all feel guilty. If I understand Tom's explanation, they have gone a step further into a system that will retrieve the recording and play it for the library patron completely automatically; they will explain it--and you will have to attend the convention to see if I have this description correct!

Which leads me to the purpose of this Convention Update. I want to urge you to attend. If you have been to an ARSC Conference before, you know how valuable they are. If not, let me explain that the presentations are only a part of what happens. You also get to meet these people and many other ARSC members. It's three solid days of talking records with the experts. ARSC's most valuable asset is its people, and we want everyone to feel a part of it. Somebody in the bunch will probably have an answer or lead you need, and you will probably have a record or some info that someone else needs. The late night bull sessions are always most memorable--I have almost considered putting them on the official schedule! And you will never forget the smell of Fred Williams' cigars (but believe me, I have tried!) You'll get a chance to tour through the Popular Culture sound archive at the Bowling Green State Univ. library, and our hosts will be presenting a program of the "Soundies" juke box films from their extensive collection.

So make your plans to attend. All of the programs will be at the Holiday Inn (except the library tour) and we'll be starting with an early bird party on the evening of Wednesday, April 4. Don't forget, if you are flying in to the Toledo airport and need a ride into Bowling Green, let Bill Schurk know when you will be arriving. This is very important because he needs advance notice. There will be a nominal fee of \$5.

Conference registration will be \$15, and the banquet will be an additional \$13.50. A special room rate at the Bowling Green, Ohio, Holiday Inn will be provided if you let them know that you are with ARSC when you reserve and register.

If you have last-minute questions about conference arrangements, contact Bill Schurk, Sound Recordings Archivist, The Jerome Library, Bowling Green State University, Bowling Green, Ohio 43403 (419-372-2307).

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Please make note of the Association's new business address: Association for Recorded Sound Collections, Executive Director Tom Owen, POB 3054, Linden, NJ 07036.

#### FOR SALE

Michael Parson, 29 Sewel St., Brockton, MA 02401, has for sale a record collection of approximately 25,000 78s of popular and jazz music. Most of the discs date from the 1920s to the late 1940s; some date back to the early 1900s.

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ARSC member William C. Love announces two new lp records by Glen Gray and the Casa Loma Orchestra, the foremost swing and dance band of the 1930s. JAZUM 79: Overnight, After Tonight, One Little Word Led to Another, Why Can't I Find Somebody to Love, Why Can't This Night Go On Forever, If You Don't Want To Be Sweethearts, Under A Blanket Of Blue, When Will I Know (take A), When Will I Know (take B), Chinatown, P.S. I Love You, Nagasaki, Irresistible, Stompin' Around, all 1930-1934. JAZUM 80: Casa Loma Stomp, Dardanella, Black Eyed Susan Brown, Going Going Gone, Sophisticated Lady, Lazy Bones, My Imaginary Sweetheart, The Night We Met, all 1933, Rockin' Chair, Lazy Bones, Star Dust, One Morning In May, Lazy River, Moon Country, all 1939. These selections feature instrumental choruses and vocals by Clarence Hutchenrider, Sonny Dunham, Grady Watts, Pee Wee Hunt and Kenny Sargent. Louis Armstrong is guest on the first two of the 1939 selections. The price is \$8.50 for one record or \$7.50 each for two or more records in USA, \$10.50 for one record or \$8.50 each for two or more records elsewhere, postpaid surface mail no insurance. Make payment to William C. Love, 1310 Lone Oak Circle, Nashville, TN 37215.

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Member T.C. Fabrizio has located a copy of tenor Enrico Caruso on Anglo-Italian cylinder record #84,006. "Bel Cielo della Turena." This was made at Caruso's very first recording date, when he was only 27. Mr. Fabrizio would like to dispose of the record by sale or exchange, preferably to a member who is more of an opera-buff than he is. He may be reached at the Lift Bridge Book Shop, 124 Village Landing, Fairport, NY 14450. 716-223-5890.

Susan J. Morse, 91 Langdale Drive, Hampton, NH 03842, has a collection of almost 100 78 rpm Gene Autry singles and albums with original jackets which she wants to sell. She would like to hear from individuals and organizations interested in buying them.

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Steven Pecsek, 3608 Reich Ln., Riverbank, CA 95367 has many complete opera recordings on prerecorded open reel tape which he would like to sell. List will be sent free to ARSC members.

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Two ARSC members, Steve Ramm and Dave Goldenberg, are holding their annual mail auction. The huge list will contain rare cylinders and 78s (including classical and popular items of both). Also rare phonograph related paper items and Vogue picture discs. List mailed in mid January. Send 20¢ stamp to Steven Ramm, 420 Fitzwater St., Philadelphia, PA 19147.

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Back issues of OPERA NEWS from the 1940s through the 1950s; copies are in the old format of 7 x 10 inches. Several hundred issues are available. Buyer must take all. Write to Walter Mitziga, POB 49412, Chicago, IL 60649.

#### WANTS

Tom Owen, Executive Director, ARSC, POB 3054, Linden, NJ 07036 wants the schematic and operator's manual for the Speak-0-Phone.

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Michael Robin, 120 Atlanta Place, Pittsburgh, PA 15228 (412-341-1686) is working on an international quadraphonic discography. He is looking for the 1976-78 Diapason classical catalogs and the Spanish EMI catalog circa 1979 showing quad listings. He has various Diapasons and Bielefelders for trade. He also is looking for quad lps and tapes.

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Daniel Berman, 124 S. Park Ave. (2T), Rockville Centre, NY 11570 is looking for the following recordings. Shura Cherkassky: Liszt Hungarian Rhapsodies 5, 6, 11, 15 Vox set 175 (78 rpm); HMV ALP 1489--recital, Chopin; HMV ALP 1574 - Hindemith, Schubert, Bach; HMV ALP 1527 - recital. Benno Moiseiwitsch: HMV CLP 1017 - Schumann, Brahms; HMV CLP 1008 - Schumann, Grieg Cons. Gregory Ginzburg: Melodyia D 020329/30 - Mozart, Weber, Gershwin; Mel. M 10-42939/40-Liszt piano works; Mel D 027805/6 - Liszt piano works; Mel. M10-37533/4 - Rachmaninoff Suite (with Goldenweiser). W. Kapell: RCA LM-1074 - Rachmaninoff Cello Sonata (with Kurtz); RCA 49-3212 (45) - Debussy Children's Corner; Br. Walter Soceity BSW 271 - recital. G. Bachauer: HMV CLP 1057 - Liszt Sonata, Chopin. Robert Goldsand: Concert Hall (test) - Brahms Con. no. 2, Bamberg, cond. Would prefer original records but cassette copies would also be appreciated. Offers, trades?

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Alfred M. Brock, Box 13362, Atlanta, GA 30324 has a transcription of a 1933 broadcast of the 2nd and 3rd movements of the Tchaikovsky 1st Piano Concerto played by Josef Lhevinne with a concert orchestra conducted by Rosario Bourdon. (A Chopin Prelude and Etude are also on the transcription.) Sound quality is only fair. He would like to

know if anyone has the broadcast of a week earlier with the 1st movement of the Tchaikovsky, or both broadcasts in good sound. He is also interested in other broadcast transcriptions of this kind.

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Ken Witt, 6264 Bay Ridge Rd., Mound, MN 55364 wants 78 rpm recordings of German military marches. He has had difficulty locating any material at all and would appreciate any assistance ARSC members could give him. He is also interested in locating record catalogs to supplement his small (and mostly shabby) holdings.

#### SPECIAL PROJECTS

Frank B. Mesmer, Jr., 215 Campbell St., Manchester, NH 03104 (603-668-1593) has filed application for a patent entitled "System for Digital Audio Archives with Itemized Sonic Access." It is a marketing and distribution system designed to make all parts of any recorded sound collection commercially available to consumers on individually recorded tape cassettes. He and his computer systems architects are now hopeful of building a working prototype of the system. They seek the assistance of any individual or group, preferably from the New England-New York area, highly knowledgeable of professional digital audio and video recording equipment and techniques.

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Dick Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 (301-588-1152) is in the final stages of preparing a discographic survey, ETHNIC MUSIC ON RECORDS, 1893-1942. It documents all known discs and cylinders made in the USA by and for its immigrant population and is scheduled for publication by the Library of Congress. To complete the project Mr. Spottswood is seeking ethnic "earlies" of all sorts, especially labels which were issued by smaller companies for which documentation does not survive, catalogs and other ephemera. He has good records available for exchange.

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Wendell Moore is at work on another facsimile reprint of the Edison Phonograph Monthly. This reprint will cover the year 1911 and will contain a wide variety of information about Edison phonographs and Amberol records for that year. As with the recently published reprint of the EPM for 1910, Moore hopes to publish additional Edison pamphlets, supplements, catalog listings and photographs to embellish the 1911 reprint. Collectors and museums are encouraged to help in this effort by sending clear copies or loaning originals for conversion to photographic negatives. All contributors will be acknowledged in the 1911 issue. Please send copies or originals (1911 era) to Moore's assistant in the EPM reprint project, Ronald Dethlefson, 3605 Christmas Tree Ln., Bakersfield, CA 93306. Contributors will be reimbursed for postage and any duplication costs. Originals will be returned promptly by insured mail. This is a fine opportunity for collectors to have their rare Edison materials preserved in a permanent, quality bound volume for future reference and research. Call Ron Dethlefson at 805-872-1530 for further information.

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Real La Rochelle, 5955 Louis-Hebert, Montreal, Quebec, Canada H2G 2G4 is preparing as a doctoral thesis project at the University of Grenoble a paper to be entitled CALLAS IN THE RECORDING INDUSTRY. His objective

is to describe the various conditions (artistic, legal, technical, and administrative) under which Callas recordings were produced and to examine the principal aims of the marketing and selling of her records. He will cover the commercial and "private" recordings and the companies and entrepreneurs who published them. The subject deals with the contradictions of cultural/business objectives in the peculiar field of opera production in the recording industry from the end of the 78 rpm era to the present. He needs two important pieces of documentation: 1) 1959 tv interview (sound only) featuring Callas, Murrow, Beecham and Borge; 2) 1968 BBC tv interview (sound only) featuring Callas and Lord Harewood. Both must be complete. He would also like to set up an interview with someone in the USA linked to the production of "private" record issues of Callas performances.

### ARCHIVES, MUSEUMS, SOCIETIES

CORRECTION: The date of the special record sale at the Rodgers & Hammerstein Archives, Lincoln Center, NYC has been changed from March 4 (as announced in the last Newsletter) to Sunday, April 15, 1984, from noon to 6 p.m. The large selection of 78s and lps are duplicates from the RHA; many of them are out-of-print and in mint condition. They will be offered at bargain prices. The address is 111 Amsterdam Ave., New York, NY 10023. For more information call the Archives: 212-870-1663.

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The Society for Ethnomusicology will hold its 29th Annual Meeting at the University of California, Los Angeles on October 18-21, 1984. The theme of the meeting will be "Applications and Implications of the New Technologies." Papers on other topics in the field are also welcome. The deadline for abstracts is March 31, 1984. For further information on the program and abstract forms write: Professor Anthony Seegar, Program Chair, SEM, Archives of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington, IN 47405.

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A Symposium on "Science and Music: Musician-Inventors" will be held at 2:30 p.m., Sunday, May 27, 1984 in the Petit Trianon Rm. of the New York Hilton Hotel, New York City. The Symposium will be part of the Annual Meeting of the American Association for the Advancement of Science. The work of four musician-inventors will be described: Harry Partch (Danlee Mitchell, speaker); Hugh Le Caine (Gayle Young); Max V. Mathews (Max V. Mathews); and F. Richard Moore (F. Richard Moore). The speakers will relate how the technology of the day was adapted to produce new forms of music and musical instruments. For further information contact the American Association for the Advancement of Science, 1101 Vermont Ave. NW, Washington, DC 20005 (202-842-9530) or F. R. Lipsett, National Research Council, Ottawa, Canada, KIA 0R6 (613-993-2244).

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Paul E. Bierley of Columbus, Ohio, has donated his collection of 78 rpm recordings of military and concert bands to the Thomas Gorton Music Library at the University of Kansas at Lawrence, KS 66045. Bierley is the author of "John Philip Sousa: American Phenomenon" and "Hallelujah Trombone: The Story of Henry Fillmore." He is probably the most knowledgeable Sousa authority in the world. The collection, which covers two to three decades in the early 1900s,



includes more than 530 records. Many of the items in the collection are priceless, such as the 10-inch single-side Berliner of the Sousa Band, manufactured in Montreal. The test pressing of Sousa's band in 1902 is the only one in existence. Because of the fire at the Victor plant in Camden, NJ, and the loss of the masters, many items can never be re-pressed or even duplicated. The collection is part of the Sound Recordings Archives and available for researchers studying band history and performance. For further information, contact Ellen Johnson, Sound Archivist, Gorton Library.

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Danny Sharples, 9 Moss St., Great Harwood, Blackburn, Lancashire, England, an avid fan of the artistry of tenor Richard Tauber, is 26 years old and has been collecting Tauber recordings for almost 10 years. He was a friend of Mrs. Tauber (she died in March 1983) who left him a large part of her archives, including photographs and test records. He has a complete collection of Tauber discs on tape and 80% of the original 78s. He is forming with two other friends a Richard Tauber Society and would like to hear from persons interested in furthering this undertaking.

#### RECENT PUBLICATIONS

CORRECTION: In the last issue of the Newsletter A DIRECTORY OF BROADCAST ARCHIVES, by Donald G. Godfrey and published in June 1983, was incorrectly listed as available from the National Association of Broadcasters. The publication is available for \$5 prepaid from the Broadcast Education Association, 1771 N St., NW, Washington, DC, 20036.

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CORRECTION: EDISON BLUE AMBEROL RECORDINGS, volume 2, 1915-1929, by Ronald Dethlefsen is still available separately from volume 1 at \$47.50. Orders should be sent to Ronald Dethlefsen, 3605 Christmas Tree Ln., Bakersfield, CA 93306, or Allen Koenigsberg, 502 E. 17th St. Brooklyn, NY 11226.

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THE RECORDINGS OF EDWIN FISCHER, by Roger Smithson includes piano rolls, 30 items not listed in H.S. Olsen's Fischer discography (1974), and a short essay on the recordings themselves. Available from the author, 11 Grasmere Court, 63 Westwood Hill, London SE26 6NW, Great Britain. Price is 1 pound including postage for Britain and Europe; 2 pounds for airmail delivery anywhere else in the world. Cash payment in pounds by banknote preferred. For those in the USA wishing to pay by dollar check, the price is \$5.

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Antique Phonograph Monthly (APM), 502 East 17th St., Brooklyn, NY 11226 (ARSC member Allen Koenigsberg is editor and publisher) has just issued a new checklist of books, discographies, catalogs, manuals, posters, etc. on the history of recorded sound. It is free for the asking. APM has completed 10 years of publication. It includes a research column, questions and answers, book and record reviews, and advertisements (classified and display). Published in 10 issues per volume for \$10, APM is mailed first-class to subscribers in the USA and Canada. A sample issue will be sent free if a 1st-class stamp or IRC coupon is enclosed with your request.

THE SAN FRANCISCO SYMPHONY: MUSIC, MAESTROS, AND MUSICIANS, by David Schneider with a foreword by Edo de Waart (Presidio Press, 31 Pamaron Way, Novato, CA 94947, 324 pages, \$15.95) has as an appendix a San Francisco Symphony Discography compiled by Victor Ledin, KQED-FM Music Director. David Schneider, violinist, joined the symphony in 1936 and has played under five of its music directors--from Monteux to de Waart.

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BEHOLD THE MIGHTY WURLITZER: THE HISTORY OF THE THEATRE PIPE ORGAN, by John W. Landon (Greenwood Press, POB 5007, Westport, CT 06881, 231 pages, photographs, Nov., 1983, \$29.95), is the first history of the instrument. The book traces the transformation of the church organ to a theatrical one-man band. The author discusses the pipe organ's emergence as a solo instrument, its use in radio broadcasting and record-making, and its present uses. He includes substantial material on recordings of theatre pipe organs, a history of those companies that built them, biographical sketches of some of the leading theatre organists, and a list of theatre organ installations around the world. John Landon has been organist of the Paramount Theatre in Anderson, Indiana for 28 years. He is Associate Professor and Coordinator of the Undergraduate Program in Social Work at the University of Kentucky College of Social Work.

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The next ARSC Newsletter (Summer, 1984) will be in preparation at the end of May. Please submit items by May 31 to Dick Luce, POB 1242, Bozeman, MT 59715. Type up submissions in clear, concise manner. Readers are encouraged to share news of their projects, interests, activities, research and publications with the membership.

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