

## ARSC's Tenty-Fifth Annual Conference

FROM Dick Spottswood, Second Vice-President/  
Program Chair comes this tentative lineup for the 1991  
ARSC Conference in Atlanta.

WEDNESDAY MAY 15  
ARSC Board meeting

THURSDAY MAY 16  
Pickin' on Peachtree Street (Keynote address by  
Wayne Daniel)  
The Shrinking of Music on Cylinders (Tim Brooks)  
The 1930s Caruso Restorations (Joe Pengelly)  
Development of Early Music Performance Practice (J.F.  
Weber)  
Published Reviews as a Guide to Selecting Classical  
Records (Ken Green)  
Grantsmanship and Publication (Panel with Elwood  
McKee, Michael Gray, and Judith McCulloch)  
Twistin' the Dials, Part 2 (Mike Beal)  
Wy do You Bob Your Hair, Girls? (Bill Schurk)

FRIDAY MAY 17  
ARSC Technical Committee Presentation  
Early Fiddlers on Phonograph Records (Paul Wells)  
Big Band Jump, a Syndicated Radio Show  
(Don Kennedy)  
The American Tinge in Latin Music (Cristóbal Díaz)  
To be Announced (Steve Smolian)

SATURDAY MAY 18  
Toscanini Legacy, Part 2: Rehearsals 1940-1954  
(Seth Winner)  
To be Announced (Larry Cohen, CBS/Sony Records)  
Rare Jazz from the Flakser Collection at Rutgers  
(Vincent Pelote)  
The Banjo on Records, 1900-1990 (Henry Sapoznik)  
At the Funny Paper Ball (Richard Markow)  
The Johnny Mercer Collection at Georgia State University  
(Chris Paton)  
1940 North Carolina String Band Acetates  
(Mike Casey)

Dick reminds us all that the foregoing is subject to  
change. The registration mailing will have more up-to-date  
information on the program and on other aspects of the  
conference. That is expected to be in the mail by the  
beginning of March.

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### ARSC Grants Program Guidelines

The ARSC Grants Program is designed to encourage  
and support scholarship and publication by individuals in  
any field of sound recordings or audio preservation.  
Specific projects eligible for support include discography,  
bibliography, historical studies of the sound recording  
industry and its products, oral history, and any other  
subject likely to increase the public's understanding and  
appreciation of the lasting importance of recorded sound.  
Both ARSC members and non-members are eligible for  
grants in amounts up to \$500. Grant funds can be used to  
underwrite clerical, travel, and editorial expenses; funds  
may not be used to purchase capital equipment or record-  
ings. Grant recipients are required to submit documentation  
of their expenses before reimbursement, and funds must be  
disbursed within eighteen months of the grant award.

Applications for an ARSC grant should include:

- 1) a summary of the project (one page maximum), with  
samples of the work attached if possible;
- 2) a budget covering the entire project and highlighting  
the expenses the ARSC grant will cover (one page maxi-  
mum);
- 3) a curriculum vitae;
- 4) an indication of the prospects for publication or other  
public presentation of the project results.

Applications should be sent by **March 31** to Grants  
Committee Chair Richard Warren, Historical Sound  
Recordings Archive, Yale University Library, Box 1603A  
Yale Station, New Haven CT 06520. Grants will be  
awarded at the ARSC Board of Directors meeting held  
each spring in connection with the ARSC Annual Confer-  
ence.

## PRESIDENT'S MESSAGE

The ARSC Board held its fall meeting in Washington DC, November 3. As always, the minutes of that meeting will be published in their entirety in the Bulletin section of the ARSC Journal, but I would like to focus here on two items of interest to the entire membership that were covered during that busy day. Both are topics that members should be thinking about even now as we lay the groundwork for ARSC's immediate and long-range future.

This is an ARSC election year, and your annual conference registration materials will include a ballot for selecting a new Board of Directors. In addition to choosing Board officers, you will be asked for the first time to vote for members to serve on the newly established Blue Ribbon Awards Committee, which will administer and judge the ARSC Awards for Excellence. Please take the time to read all the candidates' biographical sketches and consider your choices carefully. Above all, be sure to send in your ballot--even if you can't come to the Atlanta meeting, exercise your right to vote and make your voice heard. On behalf of the Board, I'd like to acknowledge Suzanne Stover's excellent leadership of the Nominating Committee and to thank all those members who have agreed to run for office or a position on the Awards Committee. Tim Brooks deserves special thanks as well not only for drawing up the Awards Committee slate but for conceiving the program as a whole and shepherding it through its first year. The presentation of the first annual ARSC Awards for Excellence will be the highlight of the annual conference banquet.

The Board also devoted a good deal of time to the issue of providing the ARSC Archives a permanent home under the auspices of the University of Maryland's well-established Special Collections in Music (SCIM) archival program. Following a presentation by Bruce Wilson, Curator of SCIM, and Board discussion, I was authorized to pursue the drafting of a formal arrangement with SCIM to house and administer the ARSC Archives. We have been incredibly fortunate in Harold Heckendorn's dedication and perseverance as ARSC Archivist for many years now. He and the Board agree that, as we approach the organization's 25th anniversary, it is time that we insure the means systematically to organize and preserve our corporate history for those who succeed us. This anniversary year is an appropriate time to put this plan in motion. As we begin to do so, I ask all members (especially past officers and committee chairs) who may have unique materials relating to ARSC's history to unearth them and let me or Harold Heckendorn know what you have so that we can accurately estimate the amount of material to be included in the archives. I will soon be appointing a small group to help draft the agreement with the University of Maryland. Please let me know if you are interested in working on this project.

Barbara Sawka

## ARSC NEWSLETTER

The *ARSC Newsletter* is published seasonally four times a year. Submissions should be **TYPED (DOUBLE-SPACED)** and clearly understandable by and sent to the editor: David Sommerfield, 101 G Street, S.W., #A-618, Washington DC 20024.

Claims or other notification of issues not received should be addressed to the Executive Director of ARSC. His address serves as the return address of every issue of the *ARSC Newsletter*.

The Spring deadline for No. 55 is April 8, 1991.

## Newsletter Policy

The *ARSC Newsletter* will print one announcement gratis for an event of possible interest to members of the Association for Recorded Sound Collections, such as a conference, an exhibition, etc., or for a new or imminent publication furthering study in the field or sound recording outside the mainstream. Likewise at no cost a one-time notice from a member or non-member alike who is in need of or has for sale the odd item or collection will be included, as well as any request for information or artifact to further his or her research or interests.

Dealers or regular distributors of auction lists and anyone requiring a notice beyond the first may wish to avail themselves of the "Paid Advertising" section of the Newsletter and contact the ARSC Advertising Manager (see p. 4).

The Editor encourages ARSC chapter chairpersons or other appropriate officers to send him (at the address above) notices and/or reports of meetings. ARSC committee chairs may wish to consider the Newsletter as a medium to keep the membership abreast of their activities.

## Chapter Meeting

On Tuesday March 12 the Washington Metropolitan Area Chapter will present a program by Jeff Place and Steve Smolian on Emory Cook and Cook Laboratories. Cook is a pioneer in binaural sound recording, in particular the two-channel disc. He was also instrumental in developing the micro-fusion process by which discs are pressed from dry resin. Place and Smolian recently concluded extensive interviews with Emory Cook. For further details call Brad McCoy at 202 707-9075 during working hours.

## IASA to Meet in Hungary

The International Association of Sound Archives will hold its annual meeting May 26-June 1, 1991, in Sopron, Hungary, near the Austrian border and about forty-five miles from Vienna. For further information please get in touch with Magdalena Cséve at Hungarian Radio, Bródy Sándor u. 5-7, Budapest, H-1800, Hungary (fax: 36-1-1387926).

## Center for Black Music Research

The Library and Archive of the Center for Black Music Research has recently been established. The Center's existing collections of sound recordings, music, and vertical file material will be consolidated with Columbia College's Black Music Research Collection. The new unit, housed within the Center's facilities, will support educational, research, and performance interests. Reference services will be available to students, teachers, scholars, and performers interested in aspects of Black music history.

The Library and Archive is collecting material from the entire spectrum of Black music, from spirituals and gospel to jazz and concert music, regardless of country or century of origin, with the intention of being an international center for the preservation of Black music documentation. Among the current collections are the jazz record libraries of Martin Williams, William Buntman, and John I. Slaughter. The Center welcomes materials from potential donors--composers, collectors, performers, and

scholars--whose collections may include scores and sheet music, recordings in any format, photographs, posters, clippings, letters, and manuscripts. Friends of the CBMR having such materials or knowing of such collections are invited to contact the Center's Archivist and Librarian, Suzanne Flandreau (312 663-1600, ext. 559 or 560).

## New at the Library of Congress

The Library of Congress has recently acquired some very important materials relating to the work of Emile Berliner. Robert Sanders, grandson of the inventor, supplemented his earlier gifts to the Library with three diaries of his father, Joseph Sanders, an assistant to Berliner. The diaries also served as laboratory notebooks for Sanders's experiments with 78 rpm disc composition. In addition to the notebooks, the Library obtained several experimental and unusual Berliner discs.

Peter Martland, Cambridge University scholar who is writing on the history of the Gramophone Company, gave the Library a photocopy of the personal diaries of pioneer A & R man, William Sinclair Darby.

Sam Brylawski

The Library of Congress is presently cataloging an important collection of rare Russian discographic materials which were obtained with the "Berger Collection" of some 5,000 78-rpm sound recordings covering the period 1900 to the mid-1950s. The most significant discographic items are a number of early manufacturers' catalogs issued between about 1905 and the early 1930s. These include issues on the Amour, Beka, Ekstrafon', Favorite, Fonotipia, Lirofon', Metropol', Odeon, Orpheon, Pathé, Sirena, earliest USSR, and Zonophone labels--to mention only the most important. These will be of great research value. Some reveal hitherto unknown recordings by some of the best known artists; for example, the Orpheon catalog lists four records by the great Antonina Nezhdanova whose intensively researched discography in the *Record Collector* omits any mention of Orpheons. A number are "libretto catalogs" which contain the exact text used for the records cited, a particularly useful resource for popular and ethnic material.

The collection also includes issues from 1911 of the periodical *Grammofonnaia zhizn* (Gramophone Life)--a Russian equivalent of *The Phonoscope* or *Die phonographische Zeitschrift*. All of these are in the form of bound film-flow prints and reels of microfilms of the original documents held in libraries in Moscow. There are, in addition, hardcover editions of singers biographies and theatrical histories published at various times since 1917.

Finally, the collection contains several hundred photographs, mostly postcards, of famous singers of the Tsarist period. For more information, apply to the Recorded Sound Reference Center, LM 113 (202 707-7833) at the Library of Congress.

Elwood McKee

## La Phonothèque québécoise

A new Canadian sound archive has been established at the Université Concordia. For information please write: Phonothèque québécoise, C.P. 130, Succursale C, Montréal (Québec) H2L 4J7, Canada.

From the IASA *Information Bulletin*

## The František Kmoch Czech Bands Society

Founded in 1973, the society exists primarily to promote the music played by Czech military and civilian wind bands, although in practice this encompasses Czechoslovak light orchestral music as well. František Kmoch (1848-1912) was a celebrated Kolin bandmaster, for many generations acclaimed for his achievements in developing and crystallizing the late nineteenth-century folk-music related Czech style.

The society, with a worldwide membership, disseminates information to members on composers, music, bands, records, and events via a semiannual journal *Česká muzika* and issues audio cassettes featuring bands, music, and occasions not normally covered by commercial releases. Meetings of members incorporate relevant audio-visual presentations, contact is maintained with appropriate Czech sources, both individuals and organizations, and help is provided in

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association for recorded sound collectors

### → Knoch Society

obtaining records, music, and books.

The annual subscription (1990) is £3.00 (UK), \$16.00 (U.S.), or £5.00 (other countries, airmail). Contact John Bladen, honorary secretary, The František Knoch Czech Bands Society, Bod Difyr, 5 Eversley Close, RHYL, Clwyd, LL18 4US, Great Britain.



### The "Sienna Pianoforte"

Doubt has often been cast on the authenticity of the so-called "Sienna Pianoforte." Counterpoint/Esoteric issued recordings of the instrument, claimed to have been rediscovered by Avner Carmi. Ernst Lumpe is interested in this case. Has anyone ever sued Carmi, or was it always a common-knowledge hoax? Was Charles Rosen, who played on one of those recordings, aware of

the facts? Anyone with authoritative information should contact Herr Lumpe at Nicolaiweg 2, D-4770 Soest, Germany.

### Arthur Godfrey Discography

Arthur Augspurger (2224 S. Prospect Court, Springfield MO 65804-3110) is looking for a complete discography of Arthur Godfrey, including 78s, LPs, and airchecks from "Arthur Godfrey Time" from 1940 to his last shows in 1972.

## Recent and Forthcoming

Seguroła, Andreas de. *Through My Monocle: Memoirs of the Great Basso Andreas de Seguroła*. Ed. by George R. Creegan. Steubenville, OH: Crest Pub., 1991. ca. 560 p. \$34.95 (plus \$1.50 postage) from the publisher: 508 Washington Street, Steubenville OH 43952 (614 283-3708; fax: 614 283-4117). Also available companion cassette: *Bravo for a Basso*. cc750. \$14.95.

Christgau, Robert. *Rock Albums of the '70s: A Critical Guide*. York, NY: Da Capo, 1990. ISBN 0-306-80409-3. 471 p. \$15.95. Originally published under title: Christgau's record guide. New Haven: Ticknor & Fields, 1981.

Jarnow, Jill. *All Ears: A Parent-Teaching Guide to Recorded Music for Children*. New York: Viking, 1991. ISBN 0-670-82313-9. Scheduled for March 1991.

Kelly, Alan. *His Master's Voice, La Voix de son maître: The French Catalogue, a Complete Numerical Catalogue of French Gramophone Recordings Made from 1898 to 1929 in France and Elsewhere by the Gramophone Company Ltd.* Discographies, ISSN 0192-334X, no. 37. New York: Greenwood Press, 1990. xxxvi, 679 p. ISBN 0-313-27333-2.

Carlin, Dan. *Music in Film and Video Productions*. Boston: Focal Press, c1991. ISBN 0-240-800095.

## PAID ADVERTISING

**PRIVATE SALE:** Comprehensive collections of Monteux, Argenta, Hanson, Fennell, Paray, Cantelli. Many rarities, early Mercury, RCA, London pressings. List from N. Brown, Box 1112, El Cerrito CA 94530.

Classified advertising is \$1.50 per line, pre-paid (eight words per line, three-line minimum). Deadlines are January 1, April 1, July 1, and October 1. Make checks payable to **Association for Recorded Sound Collections** and mail along with advertising copy to Christine Hoffman, ARSC Advertising Manager, Rodgers and Hammerstein Archives of Recorded Sound, The New York Public Library, 111 Amsterdam Avenue, New York, NY 10023.