

Winners of the ARSC Awards for Excellence

ARSC in Syracuse, May 20-23, 1998

Winners of the 1998 ARSC Awards for Excellence in Historical Recorded Sound research were announced at the banquet concluding the 32nd annual ARSC Conference, held in Syracuse, New York, May 20-23, 1998. The following winners were chosen by a blue ribbon panel from a large field of candidates representing the *best record research published during 1997*.

RECORDED GENERAL POPULAR MUSIC

Hitler's Airwaves: The Inside Story of Nazi Radio Broadcasting and Propaganda Swing, by Horst J. P. Bergmeier and Rainer E. Lotz (Yale University Press, 1997).

RECORDED CLASSICAL MUSIC

The Orchestra on Record, 1896-1926: An Encyclopedia of Orchestral Recordings Made By the Acoustical Process, by Claude Arnold (Greenwood Press, 1997).

**The London Philharmonic Discography*, by Philip Stuart (Greenwood Press, 1997).

RECORDED ROCK, RHYTHM & BLUES OR SOUL

American Bandstand: Dick Clark and the Making of a Rock 'n' Roll Empire, by John A. Jackson (Oxford University Press, 1997).

RECORDED JAZZ OR BLUES

The Birth of Bebop: A Social and Musical History, by Scott DeVeaux (University of California, 1997).

**Space Is the Place: The Lives and Times of Sun Ra*, by John F. Szwed (Pantheon Books, 1997).

RECORDED GOSPEL

Roosevelt's Blues: African-American Blues and Gospel Songs on FDR, by Guido van Rijn (University Press of Mississippi, 1997).

* Indicates that an entry received a "Certificate of Merit".

UPDATED PUBLISHING SCHEDULE FOR THE ARSC NEWSLETTER

Starting with the Fall 1997 issue, the ARSC Newsletter is published according to the following schedule. Please note that the following dates indicate the time frame in which the ARSC Newsletter will be delivered to the Post Office and *not* the deadline for the submission of materials to the editor. The deadlines will continue to be printed on page 2.

Fall issue	End of November
Winter issue	Mid - February
Spring issue	Mid - June
Summer issue	Mid - September

Recorded Gospel continued:

**Woke Me Up This Morning: Black Gospel Singers and the Gospel Life*, by Alan Young (University Press of Mississippi, 1997).

RECORDED COUNTRY MUSIC

Ramblin' Rose: The Life and Career of Rose Maddox, by Jonny Whiteside (Vanderbilt University Press & Country Music Foundation, 1997).

*"Cliff Bruner and His Texas Wanderers," notes by Kevin Coffey, Bear Family CDs (1997).

**The Statler Brothers Discography*, compiled by Alice Y. Holtin (Greenwood Press, 1997).

RECORDED FOLK OR ETHNIC MUSIC

A Day For the Hunter, A Day For the Prey: Popular Music and Power in Haiti, by Gage Averill (University of Chicago Press, 1997).

RECORD LABELS OR MANUFACTURERS

Soulsville U.S.A.: The Story of Stax Records, by Rob Bowman (Schirmer Books, 1997).

PHONOGRAPHS

The Talking Machine: An Illustrated Compendium, by Timothy C. Fabrizio and George F. Paul (Schiffer Publishing Ltd., 1997).

LIFETIME ACHIEVEMENT AWARD

Dr. Rainer E. Lotz

Here is a message to the ARSC membership and Awards Committee from Dr. Lotz:

"Oh yes, I am happy indeed about the award for Hitler's Airwaves; my co-author, Horst Bergmeier, certainly made the biggest contribution to its successful outcome.

Yes, I am also deeply touched by the honor of being presented with the lifetime achievement award by ARSC. And yes, I accept the award with much gratitude — also on behalf of my wife who, being an editor, has published some of my books and who has always been understanding and [has] encourag[ed] me in my work (okay, okay at least sometimes).

A Nobel prize winner claiming to have been surprised by the award can quite safely be assumed to be fibbing. In my case, however, I swear that really and truly I had not the slightest idea of having been nominated. And being awarded this prize makes me happier than if I had won the Nobel prize!

Continued on page 7

PRESIDENT'S MESSAGE

I am delighted and honored to serve as President of ARSC. This is a wonderful time to be taking on this role. ARSC is thriving, having benefited from a particularly capable and dedicated Board of Directors and Executive Committee, under the strong leadership of outgoing president Ted Sheldon. Word of our organization is spreading, membership is growing, our *Journal* is outstanding, and our committees are strong. Enthusiasm among the membership is very high, as was clearly evident at the Annual Conference in Syracuse in late May.

My goal as President will be to continue the fine work that has been started during the past few years in implementing recommendations made during the Strategic Planning process, with an emphasis placed on education and outreach. Expanding the Internet presence of ARSC, strengthening and expanding our website, and opening up lines of communication with all members will be other priorities during the next two years. I welcome your comments, concerns and suggestions, and encourage you to contact me directly at the following address:

Suzanne Stover, ARSC President
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604
Telephone: (716) 274-1049
Fax: (716) 274-1089
E-mail: ssto@uhura.cc.rochester.edu

ARSC News: New President, Dues Increase, and a New Editor for the *ARSC Newsletter*

Suzanne Stover is now the President of ARSC. Please see the above for her "President's message", and the photograph on page 6. The ARSC President serves for two years: so Suzanne will bring ARSC into the next millennium!

The proposed dues increase passed unanimously at the business meeting Saturday, May 23, 1998. Effective for 1999, the dues will be \$36.00 for individual members, and \$40.00 for institutional members.

Ted Sheldon will become editor of *The ARSC Newsletter* starting with the next issue (No. 84, Summer 1998). Other obligations necessitate that I resign as editor. I have enjoyed editing the Newsletter and since I have often made an issue of contributions; I hope to set an example with contributions to the *Newsletter* in the future.

Respectfully submitted,
Michael Devecka

Letter to the Editor

In response to my friend Joe Pengelly's letter in *Newsletter* No. 82: One need not be a POB to lack sympathy for Joe's complaint — I am, myself, more of an aural - O - B and I don't sympathize at all. Note that we are not an association of recordists (in the US that's NARAS), we are ARSC, primarily an organization of persons and institutions with recorded sound collections. We do — proudly — number some professional and amateur recordists among our members, but really we are mostly the folk at the receiving end of the final transducer in the recording sequence.

It is true that our ARSC Awards Panel, consists of authorities in the fields they are asked to cover. The contributions they select for prizes are invariably of lasting value to those of us interested in sound recordings — even if they cannot be heard.

If you really want ARSC to establish awards for recordings, Joe, step forward and propose specific criteria and requirements to be met both for contributors and judges. Don't stand on the sidelines and wait for others to pick up the microphone when most of us are happy with our speakers and earphones.

See you in late September,

Elwood McKee,
Rockville, Maryland.

DEADLINES

Classified Advertising:

No. 84, Summer 1998
To be announced

August 7, 1998

Editorial Material:

No. 84, Summer 1998
To be announced

August 14, 1998

ARSC NEWSLETTER

The *ARSC Newsletter* is published seasonally four times a year. Submissions should be typed and well written. You may send submissions to the editor at the following address:

Ted Sheldon
Miller Nichols Library
5100 Rockhill Road
Kansas City, MO 64110-2499
Fax: (816) 333-5584
E-mail: sheldont@smtpgate.umkc.edu

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*.



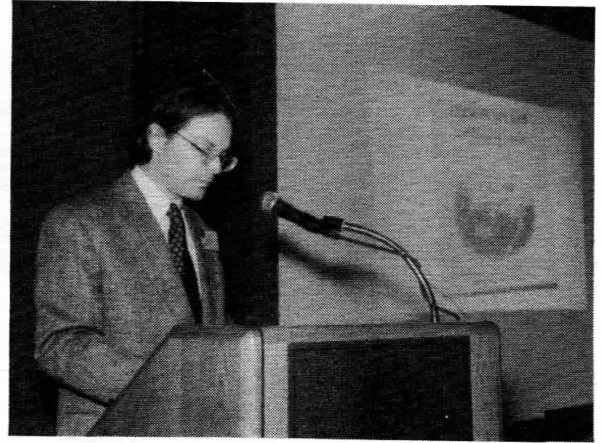
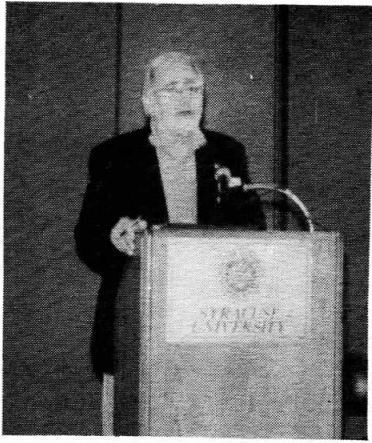
Above: ARSC members tour the historic Landmark Theater which is near the Armory Square Historic District of Syracuse. Built in 1928, it is the last remaining depression-era movie palace in Central New York. Right: Annette Kaufman at the podium, with John and Susan Edwards Harvith. Mrs. Kaufman entertains the audience with some anecdotes about her husband's (Louis Kaufman) career as violinist who, among other things, played solos for some 500 films. The Harviths are authors of *Edison, Musicians, and the Phonograph*. The Friday afternoon session was held at the Landmark Theatre. Later that evening, at the Landmark, ARSC members attended a special showing of "City Lights" with Charlie Chaplain.

POST CONFERENCE BUZZ

The word on the street is that this ARSC Conference was a resounding success. Attendance was healthy. Members came from overseas, from Canada, and from the U.S. There was a full schedule for the entire three days: sessions starting at 8:30 am and continuing to 5:30 in the evening. Thursday evening, Artis Wodehouse performed popular piano music to a large crowd who by in large enjoyed the program. According to Steve Ramm, many of the ARSC members who stayed at the Washington Arms continued their conversations well into the early morning hours. Some ARSC members

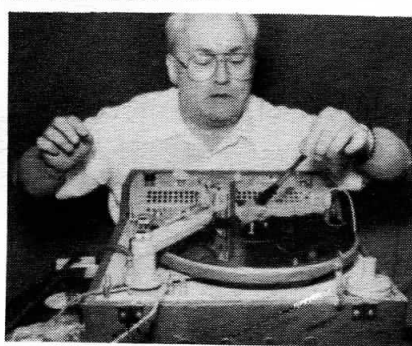
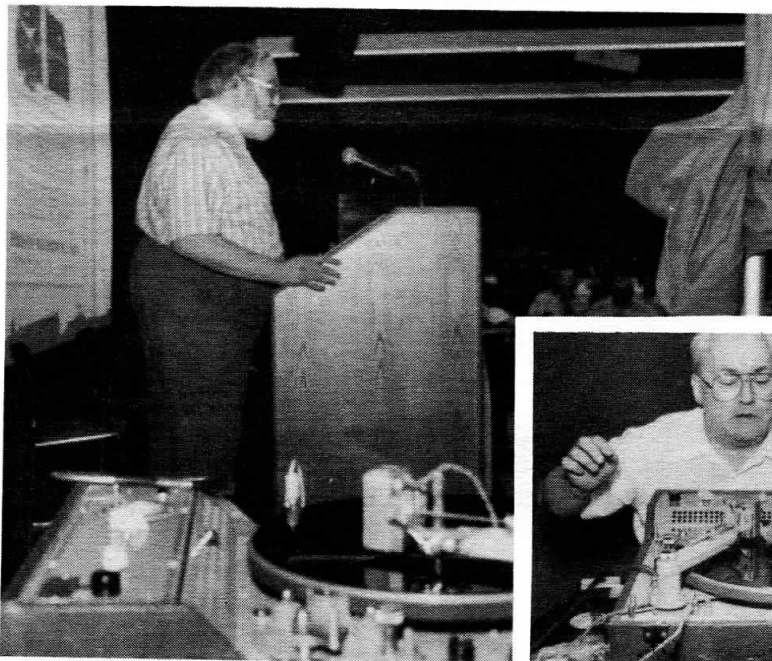
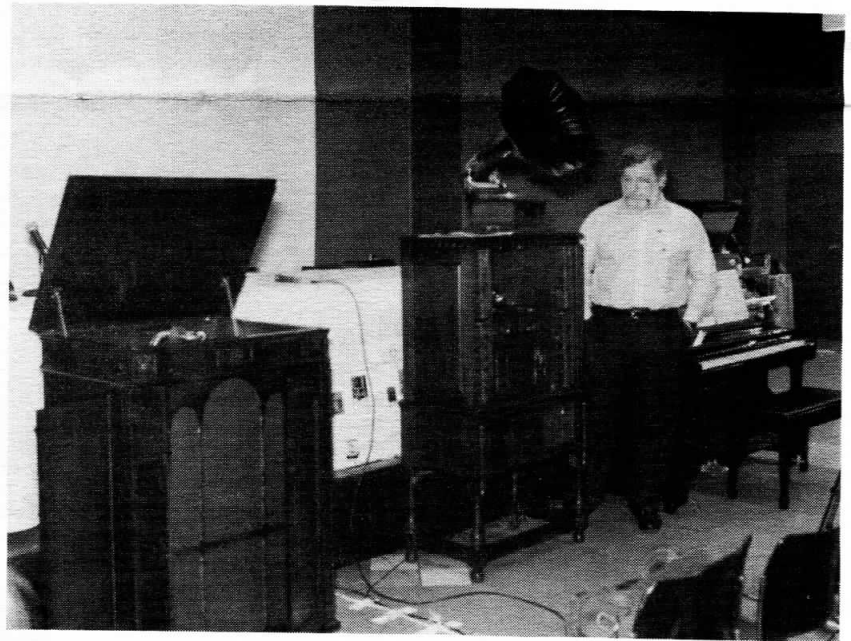


must not need to sleep. Sue Stinson deserves a lot of credit for handling the local arrangements, and doing her best to make Syracuse a very hospitable location for the conference. Let us not forget Jim Farrington, program chair, who put together a great conference program, and kept the "beast" under control. Clichés aside, it was fun, informative, and we are happy to have had many first-time attendees.

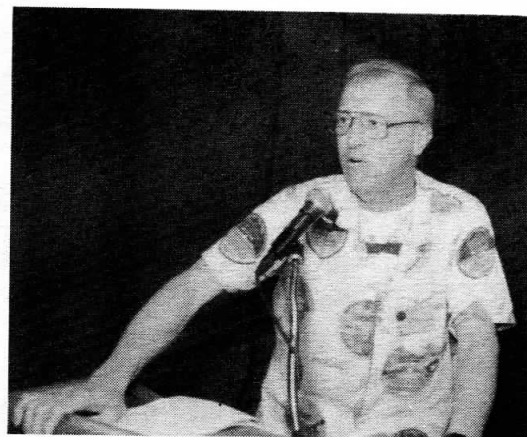
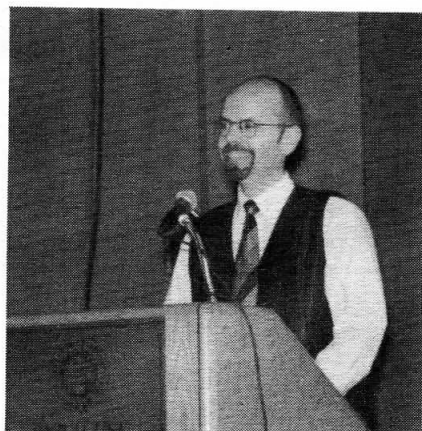


Top row, from left to right: Gerald Gibson of the Library of Congress discusses digital audio preservation; David Hamilton of New York City presents excerpts from some of the Mapleson cylinders comparing original condition to analog restoration, and then to more recent digital restoration; Jerry Fabris of the Edison National Historic Site provides the opportunity for the audience to hear Thomas Edison recite a trip "Around the World with the Phonograph" recorded in 1888. This is oldest known recording of Edison's voice. Later in the program Jerry plays Edison's recitation of the "Liver Story", recorded in 1906.

Center row: "Battle of the Monster Machines", Michael Devecka of Montclair, New Jersey demonstrates the differences in sound quality between a Victor I (ca. 1911 [with horn]), the Victor Orthophonic Credenza (left, ca. 1925) and a Victor Electrola VE-9-16 radio/phonograph (ca. 1928) using period records. Hearing both the Credenza and the Electrola in a large hall is also a treat for the presenter, as these machines "come alive" in larger rooms. *Continued below*

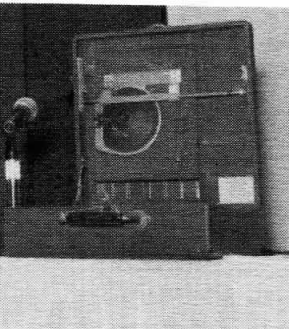
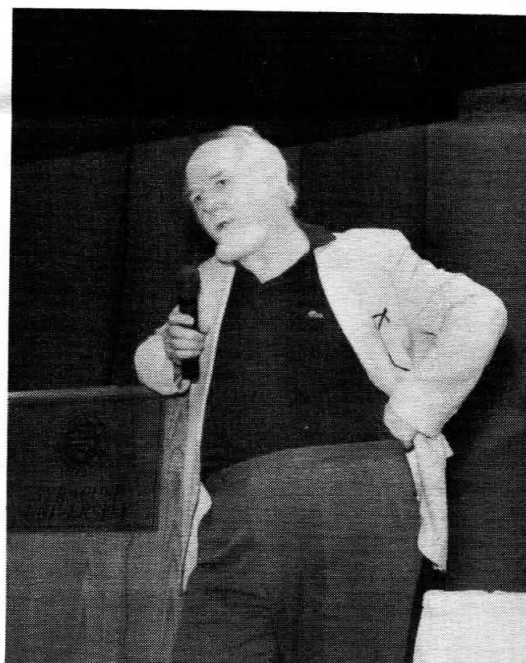


The treble smoothes and one hears more and better bass response. Moreover, some felt that the Credenza had the better high end. Bottom row: "Amateur recording at ARSC": Mike Biel of Morehead State University presents part two of his discussion of the "History of Instantaneous Recording: The Lacquer Disc". The machine in the foreground and in the inset is a Presto portable recording machine. Inset: Graham Newton of Ontario, Canada records Dr. Biel's presentation on 12 inch lacquer discs. This machine can record and play at 33 and 78rpm. It records outside-in, as well as inside-out. Part of the job of "engineer" here is to monitor the swarf removal. Swarf in general clogs the groove detracting from the recording quality. During the 1940s and 50s, there was a profusion of similar machines on the market for both home and professional use. The machine and blanks come from the collection of Mike Biel.



Top row, from left to right: Rebecca Dodson of Northeast Louisiana University presents "Horn Discography and the University of Wisconsin Madison Curtiss Blake Collection"; Martin Eslte of the Staatliches Institut für Musikforschung, discusses musical experiments with multitracking by Paul Hindemith. Hindemith experimented with the combination of recordings of different speeds to make a single record in the early 1930s. Familiar examples of techniques similar to Hindemith's experiments are the sounds of the "Chipmunks", or "Woody Woodpecker"; Bill Schurk of Bowling Green State University enlightens the audience with songs featuring "Umbrellas and Parasols in Popular Song Lyrics". An eclectic presenter, Mr. Schurk plays a range of songs such as a 1928 Victor Scroll recording of "Let a Smile Be Your Umbrella" by Roger Wolfe Kahn and his Orchestra; to "Ne me quitte pas" from the film "Les parapluies de Cherbourg", 1966; to "Umbrella" performed by "Grapes of Wrath" circa 1986.

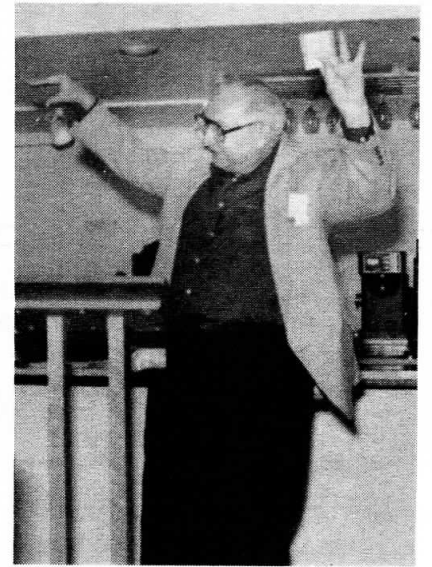
Above: Artis Wodehouse of the Bronx, NY, presents her talk "Magnificent Frauds or Ghostly Performance Recreations? Piano Rolls: An Interim Report". She demonstrates how player piano rolls are embellished by certain techniques that may make them sound exciting but would be impossible for a single live pianist to duplicate. Additionally she gave a performance Thursday evening May 21, 1998 for ARSC Conference attendees. Bottom row: Robert O'Brien of West Virginia Wesleyan College on the "Invention of the First? Vertically-Mounted Linear-Tracking Phonograph". This machine was developed for the Jehovah's Witnesses. Created by an individual named Kerzon, it permits the playing of a record while being held in a vertical position like a briefcase. In addition to being easier to operate while standing, the machine is vandal proof. Prior to the use of the Kerzon machine, Jehovah's Witnesses used standard "suitcase-style" portable phonographs which were heavier and much more easily damaged. Records, too, were vulnerable to breakage. See inset at right.





The Banquet...

Photo coverage of the 32nd annual ARSC Conference could not be considered complete without a few "pix" taken at the ARSC Banquet. ARSC members enjoyed a Happy Hour and dined from 6:00 - 10:00 pm Saturday, May 23, 1998 at Windows on Columbus Circle near Armory Square. The restaurant is housed in a former church and features American Cuisine. Above left: Vincent Pelote and Brenda Nelson-Strauss, co-chairs of the Awards for Excellence Committee, officiate the official 1998 ARSC Awards Ceremony. New to the Awards Ceremony this year is the Certificate of Merit. Plus, to liven up the proceedings, Brenda and Vincent choose several guest award presenters at random from the ranks of the merry diners; Above right: Vive Madame la Présidente! a candid photo taken mere seconds after the transfer of Presidential authority from Ted Sheldon to Suzanne Stover; Right: Elwood McKee delights in his role as guest awards presenter and gives a bravura performance; Below right: ARSC folks dine, clap, and unknowingly sit for this picture; Below left: Proud winners! Tim Fabrizio and George Paul, co-authors of *The Talking Machine: An Illustrated Compendium*, display their Awards for Excellence.



Continued from page 1

The ARSC Awards Committee must really have done a tremendous amount of work: after all, true to the motto that is does not make much sense to be world famous in Germany, I wrote much of my work in (an admittedly poor) English — albeit in esoteric insider publications somewhere between Crawley, Canberra, and Cape, whose print run as a rule did not exceed the zero number. I have recounted them: indeed they amount to more than 70 monographs and more than double that number of articles and essays. As it is my presumption that the committee based its decision not on the quantity, but rather the quality I would like to propose herewith the Committee collectively as the next award winner. Your research must indeed have been laborious.

In the city of my birth, the Free and Hanse City Hamburg, a time-honored tradition prevails of never accepting medals as a matter of principle. All the less so if such medals are presented in recognition of the normal duties it behooves a citizen to fulfill. I find it easy to make an exception to that rule today: Firstly, I am given not a medal, but a notational award, Secondly, it flatters my vanity to be mentioned in the same breath with all those really pre-eminent personalities who were previous award winners, and Thirdly, I can say by good rights that all my work was done after hours. Each single book, each single essay, each single record I have ever published have been a source of fun and pleasure for me. Caution and experience warn us that Nobel laureates, at least in the literature category, either died soon after or else ceased being productive. It is my firm intention to continue to pursue my interests — which are also ARSC's interests — for as long as possible. so consider this a warning: in my shelves and cupboards [enough] material is lurking still for at least another hundred ventures.

Thinking about the whole thing it comes to mind that, actually, it is rather unfair to be honored for something that was such fun. And yet:

Thank you very much indeed!

Rainer E. Lotz

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INFORMATION WANTED FOR MY DISCOGRAPHY: On Jorge Bolet, Jose Echaniz, and Horacio Gutierrez. Recordings and any additional information. Please call me collect at nights. *Cristobal Diaz*, phone: 787-724-6475, or fax: 787-727-7037.

BRAZILIAN ALBUM COVER RESEARCH: I am a graphic designer active in Rio de Janeiro, with 15 years professional experience, and am currently carrying out research into the history of album cover design in Brazil. My findings, so far, have led me to identify 1950 as the year in which album covers became effectively "personalized" as the work of professional designers, particularly with the introduction of the 10 inch LP. It appears, however, that the earliest projects involved repackaging three 78rpm albums in one special box, with "personalized" cover. I believe this took place as early as 1948 or 1949, and I am still looking to see if I can uncover anything before that date. I would like to know if has been any work of this kind with regard to album covers in the U.S.A., or if anyone is currently doing similar research. From my own observations I have not managed to locate American album covers of a personalized kind before 1940. I would appreciate any information. *Egeu Laus, Tarantula Design, Rio de Janeiro.*

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