

## Depositing Materials in the ARSC Archive

With the ARSC Archive now residing at the University of Maryland, College Park, MD, procedures have been established for the deposit of materials. Here are the policies and procedures as agreed to by the ARSC Board of Directors and the University of Maryland.

As requested by the ARSC Board, here are the final procedures from the ARSC Archives Committee to assist in the determination, weeding, preparation and shipment of ARSC materials to the ARSC Archives at University of Maryland.

### Who Should Transfer Files?

Anyone who has held an official position within ARSC including Board members, committee chairpersons (including ad hoc committees, special project assignments, etc.)

### When to Transfer Files?

When you leave or resign from an official position in ARSC. (See below).

### What Types of Files/Materials to Transfer?

General: Send non-current original files in hardcopy created in an official capacity that you have determined to have permanent historical value/importance in documenting your official actions/activities of the position, committee, project etc. that you have been responsible for. NOTE: "Non-current" means those permanent files or documents that are no longer needed to conduct ongoing activities. Original means the final edited document/report/letter you created and signed, not drafts, duplicates, or copies, etc. On the other hand, "current" files are those you need to conduct current business or would be passing on to your successor as needed to conduct current business which may or may not be deemed later as historically valuable and permanent.

Specific: The type of files that constitute permanent non-current historical material includes the originals only of the following which are not needed for current ongoing organizational business:

- Administrative, operational, and correspondence files created by the various officers of the Board.
- Executive Secretary/Executive Director files.
- Committee Chairperson files.
- Complete record set of publications (Journal, Newsletter, Bulletin, Membership Directory, and Special Publications).
- Complete record set of ARSC conference programs.
- Originals/edited masters plus copies that may exist of audiovisual material (from annual conferences, Board meetings, workshops etc.) which may include audio, video, and still photography. Identification/labeling is required as to what, when, where, and hopefully who (for example, in photographs provide captions).
- Hardcopy printouts of computer files that you have maintained if you originated the document, correspondence, or reports in your official capacity.
- Other artifacts or memorabilia.

### How to Transfer Materials?

- Fill out a "Transfer of Documents" form available from the ARSC Archives Committee. It will be faxed or mailed to you. Electronic copy is not yet available.
- List and describe briefly the contents of the folders/boxes identified by ARSC position, office, title, or event that you wish to transfer.

Continued on page 5

## Events

Here is a listing of events to help ARSC members plan for participation.

2001  
Aug 16-25  
IFLA  
67<sup>th</sup> General Conference  
Boston, USA

Sept. 23-27  
ARSC/IASA Joint Conference  
London

Oct 5-7  
AES 20<sup>th</sup> Int'l Conference  
Budapest, Hungary

Nov 6-10  
AMIA  
11<sup>th</sup> Annual Conference  
Portland, OR

2002:  
Jan 18-23  
ALA Midwinter Conference  
New Orleans

Feb 16-21  
MuLA Annual Conference  
Las Vegas

June 13-19  
ALA Annual Conference  
Atlanta

Aug 18-24  
IFLA  
68<sup>th</sup> General Conference  
Glasgow, Scotland

Note:  
AES = Audio Engineering Society  
ALA = American Library Association  
AMIA = Association of Moving Image Archivists  
IFLA = International Federal of Library Associations  
IAML = International Association of Music Libraries, Archives and Documentation Centers  
IASA = International Association of Sound and Audio-Visual Archives  
MuLA = Music Library Association

## ARSC London

September 23-27, 2001  
at the

New British Library  
For info, see your conference packet or visit:  
[www.bl.uk/collections/sound-archive/iasa.html](http://www.bl.uk/collections/sound-archive/iasa.html)

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## Recording Academy Awards \$313,500 In Grants

**M**ichael Greene, President/CEO of the National Academy of Recording Arts and Sciences (NARAS), has announced that an unprecedented \$313,500 will be presented to 16 worthy organizations and individuals in the form of 2001 Recording Academy Grants. This marks the 14th year in which the Academy has provided grants to fund projects in support of the music community's ongoing research and preservation efforts.

"These grants will benefit a broad spectrum of research and archival programs that not only preserve our nation's rich cultural history but also benefit the health and welfare of musicians, children and the public at large," said Greene. "It's gratifying when the Academy can help fund projects that are rooted in music and help document its educational and therapeutic effects. Some of these programs can enhance an individual's quality of life, thereby demonstrating the powerful influence musical experiences have on people's lives."

The grants will fund projects in three categories: archiving and preservation of the recorded sound/music heritage of the Americas; research and implementation projects related to music (such as the impact of music education on early childhood and human development); and studies on the medical and occupational well-being of music professionals.

Recipients of grants are determined by the Academy's National Professional Education Committee based on several criteria such as merit, uniqueness of the project, and the ability to accomplish intended goals. Grants range from \$10,000 to \$20,000 each, with priority given to projects of national significance whose final results are accessible to the general public. The deadline for submitting grant applications each year is October 1. Since its inception in 1987, over \$1 million has been awarded to over 100 noteworthy projects.

In the area of "archiving and preservation, the following grants have been awarded for 2001, including one to ARSC to complete guidelines for cylinder playback equipment.

**American Composers Orchestra, Inc. New York, NY**  
To catalog, preserve and make available the collection of archival audio tapes of its performances amassed in the last 23 years. The American Composers Orchestra is the only orchestra dedicated exclusively to performing symphonic music by American composers, including the first orchestral works of Joan Tower, Philip Glass, Ellen Taaffe Zwilich and Joseph Schwantner.

**Association for Cultural Equity, New York, NY**  
To preserve and make widely accessible recordings of American roots music recorded in the field on audio and videotape by Alan Lomax and fellow collectors, legendary in their own right, who contributed to the

Lomax Archive. The footage to be preserved includes Delta bluesmen Sam Chapman, R. L. Burnside and Lonnie Pitchford; the Dirty Dozen Brass Band and Preservation Hall Jazz Band; Cajun legends Dennis McGee, Canray Fontenot and Dewey Balfa; and bluegrass master Raymond Fairchild.

**Association for Recorded Sound Collections, Inc. (ARSC), Annapolis, MD**  
To complete the ARSC Guidelines for Cylinder Playback Equipment, a collaborative effort in developing the best technical methods for optimal cylinder playback. These guidelines will have a broad impact on organizations and individuals worldwide by helping them develop or evaluate equipment for safe, effective playback of cylinder records.

**Brandeis University, Robert D. Farber University Archives, Waltham, MA**  
To preserve its audiotapes of electronic music. Electronic music is unique in that, unlike traditional music, it is not notated and thus the recordings become the historical document. The university will make the tapes available for educational and research purposes to scholars nationally and internationally. Composers included are John Cage, Ernst Krenek, Fred Rzewski and Luciano Berio.

**Cultural Crossroads, Inc., Baton Rouge, LA**  
To make The Roots of Jazz in South Louisiana materials on the early decades of jazz development in Louisiana available in the form of interactive CD-ROMs and curriculum guides. The large database will present an overview of the musicians and musical activity in the urban and rural communities that helped to influence the development of New Orleans traditional jazz.

**The Kitchen Sisters, San Francisco, CA**  
To further develop, implement and expand the Lost & Found Sound Archive, a project which involves the cataloging, indexing and preservation of the hundreds of rare and historically significant recordings and interviews that have been collected over the past four years for the "Lost & Found Sound" radio series, broadcast nationally on National Public Radio.

**The Library of Congress, Washington, D.C.**  
To save its collections of deteriorating wax cylinder, wire, acetate, tape and video recordings and to digitalize the collections allowing for greater dissemination to the American people and to people around the world. Recordings include narratives of ex-slaves recorded in the 1930s; scores of original recordings by Woody Guthrie, including "This Land is Your Land"; the "I

*Continued on page 5*

## Matching Grants Help ARSC

Many employer match contributions to qualifying not-for-profit organizations. ARSC qualifies for most such programs run by employers. When employees make a contribution to a not-for-profit organization like ARSC, the company matches the gift. This doubles your contribution to ARSC at no cost to you. Ask your Human Resources Office and send your employer's form to Peter Shambarger, ARSC Executive Director, along with your contribution. And thanks.

**FREE (more or less)** for the asking! Rounder and County Sales Newsletters from the early 1970s to the present. Also, Dirty Linen folk music magazines from the mid 1980s to the present. You will have to pay postage, however. Contact: Harvey Binder, 465 S. Lexington Ave, White Plains, NY 10606-2507. Phone: (914) 993-0618. Email: ahb-back@worldnet.att.net.

**FREE ADS!** Place free personal (not-for-profit) ads in the ARSC Newsletter. ARSC Members can place one free personal classified ad in each issue of the Newsletter (on a space available basis). Try it; you'll like it. Contact:  
Esther Gillie, ARSC Advertising Manager  
Sibley Music Library, Eastman School of Music  
27 Gibbs Street, Rochester, NY 14604  
Phone: (716) 274-1330, Fax: (716) 274-1380  
Email: esth@mail.rochester.edu

## ARSC Newsletter

The ARSC Newsletter is published quarterly in March, July, October, and December. All submissions, including advertising, must be typed and clearly worded. Electronic email submissions are strongly encouraged to this address:

Ted Sheldon, Editor  
UMKC, Miller Nichols Library  
5100 Rockhill Road  
Kansas City, MO 64110-2499  
Email: sheldont@umkc.edu  
Fax: 816.333.5584  
Telephone: 816.235.1531

To arrange advertising in all ARSC publications contact:  
Esther Gillie, ARSC Advertising Manager  
Sibley Music Library  
Eastman School of Music  
27 Gibbs Street  
Rochester, NY 14604  
Phone: (716) 274-1330  
Fax: (716) 274-1380  
Email: esth@mail.rochester.edu

Claims or other notification of issues not received must be sent to:  
Executive Director, ARSC  
P.O. Box 543  
Annapolis, MD 21404-0543

Web site: [www.arsc-audio.org](http://www.arsc-audio.org) for back issues of the ARSC Newsletter and further information about ARSC.

## Future Submission Deadlines

Issue	Classified Adv.	Editorial Materials
No. 96 Summer 2001	July 23, 2001	July 27, 2001
No. 97 Fall 2001	October 1, 2001	October 5, 2001

## Harold Heckendorn, Loyal ARSC Member, Passes

**H**arold Heckendorn's daughter, Cherry Goszyk, sent the following which surely will be of interest to ARSC members.

"It is with great sadness I write to tell you of the death of my father. He passed away this New Year's Eve after enduring a rather difficult time following a fifth stroke the day after Thanksgiving. We [held] a memorial service Saturday in which we have included many bits and pieces of his associations with ARSC and AT&T. He dearly loved doing the work he engaged in with both of your fine organizations. Thanks for your past association with Dad; it meant a lot."

Les Waffin remembered Harold this way:  
"Harold was such a wonderful, gentle man, and a great friend and mentor to me, and I will miss him as I am sure will everyone in ARSC who knew him...."  
All of us who knew Harold have only the fondest memories of this wonderful man.

## CommunityZero

**T**his CommunityZero wants to be a meeting place for all collectors of the 1930s flexible 78rpm cardboard *Hit of the week-Durium* records and its contemporary issues. So says Hans Koert, founder and author of the *Hit of the Week Discography - Durium (GB) Discography - Durium Advertisement and Custom Records Discography* (6+-edition). The flexible cardboard record covered with Durium was a "hit" during the Depression Days. For fifteen cents you could buy every Thursday a new "hit of the week" at your newsstand. Each week in 1930, from 350,000 to 500,000 copies were distributed all over the United States. The "Durium Products Corporation" in fact started producing Phonograph Needles, but enlarged its activities to the so-called "hit of the week," the advertisement and custom records. It produced the first "durable" unbreakable record, the "five-minute hit of the week with almost twice the playing time of the average record," and the first picture discs. From the fall of 1932 the durium record continued in Europe as the Durium Products (GB) Ltd. with a weekly series and recordings for the Scandinavian, German, Italian and French (SEFONO) markets. Advertisements, courses and custom records were made by Dubrico and Sound Distributors. In Denmark, France and Italy the Durium record survived until the end of the 1930s. For information contact Hans Koert at: [koerthchkz@zeelandnet.nl](mailto:koerthchkz@zeelandnet.nl)

## ARSC Awards for Excellence – Finalists

The deliberations of the ARSC Awards Committee has yielded a list of finalists for the 2001 Awards for Excellence in Recorded Sound Research.

Following is a list of publications chosen as finalists. Winners will be announced in September during ARSC's annual conference in London.

### 2001 ARSC AWARD FINALISTS

(H= nominated as best history; D= nominated as best discography)

#### Best Research in the General History of Recorded Sound

Chandvankar, Suresh. "Centenary of Indian Gramophone Records," in *Record News: Journal of the Society of Indian Record Collectors* (Vol. TRN-2000) **H**  
Morton, David. *Off the Record: The Technology and Culture of Sound Recording in America* (Rutgers University Press) **H**

#### Best Research in General Popular Music

Hulme, George. *Mel Torme: A Chronicle of His Recordings, Books and Films* (McFarland) **D**  
Perone, James. *Paul Simon: A Bio-Bibliography* (Greenwood Press) **HD**  
Grasyk, Tim & Hoffman, Frank. *Popular American Recording Pioneers, 1895-1925* (Haworth Press) **H**

#### Best Research in Recorded Classical Music

Brown, Jonathan. *Tristan und Isolde on Record* (Greenwood Press) **D**  
Weber, Jerome. *Schubert's Great C Major Symphony: A Discography* (J.F. Weber) **D**  
Crawford, Barrett. *Discography in Leonard Warren: American Baritone*, by Mary Jane Phillips-Matz (Amadeus Press) **D**  
Elste, Martin. *Meilensteine der Bach-Interpretation* (Metzler/Borenreiter; includes CD) **H**  
Day, Timothy. *A Century of Recorded Music: Listening to Musical History* (Yale University Press) **H**

#### Best Research in Recorded Jazz or Blues Music

Sheridan, Chris. *Dis Here: A Bio-Discography of Cannonball Adderly* (Greenwood Press) **D**  
Simosko, Vladimir. *Artie Shaw: A Musical Biography and Discography* (Scarecrow Press) **HD**  
Chamberlain, Safford. *Unsung Cat: The Life and Music of Warne Marsh* (Scarecrow Press; includes CD) **HD**  
Kahn, Ashley. *Kind of Blue: The Making of the Miles Davis Masterpiece* (Da Capo Press) **H**  
Dahl, Linda. *Morning Glory: A Biography of Mary Lou Williams* (Pantheon) **H**

#### Best Research in Recorded Country, Folk, or Ethnic Music

Stolzoff, Norman C. *Wake the Town and Tell the People: Dancehall Culture in Jamaica* (Duke University Press) **H**  
Smith, Richard D. *Can't You Hear Me Callin': The Life of Bill Monroe, Father of Bluegrass* (Little Brown) **H**  
Filene, Benjamin. *Romancing the Folk* (University of North Carolina Press) **H**

#### Best Research in Recorded Rock, Rhythm and Blues

Rowe, Bill; revised and updated by Chris Smith and Howard Rye. *The Half Ain't Been Told: an Otis Spann Career Discography* (Micography) **D**  
Spizer, Bruce. *Beatles Story on Capitol Records, parts 1 & 2* (498 Productions) **H**  
Clemente, John. *Girl Groups: Fabulous Females that Rocked the World* (Krause Publications) **H**  
Atkins, John. *The Who on Record: A Critical History, 1963-1998* (McFarland) **H**  
Welch, Chris. *Cream: The Legendary Sixties Supergroup* (Miller Freeman/Balafon) **H**  
Murray, Charles Shaar. *Boogie Man: Adventures of John Lee Hooker* (St. Martin's Press) **H**  
Rosalsky, Mitch. *Encyclopedia of Rhythm & Blues and Doo-Wop Vocal Groups* (Scarecrow Press) **H**  
Bertrand, Michael T. *Race, Rock, and Elvis* (University of Illinois Press) **H**

#### Best Research in Record Labels or Manufacturers

Sutton, Allan, and Nauck, Kurt. *American Record Labels and Companies* (Mainspring Press; includes CD-ROM image encyclopedia) **D**  
McGrath, Bob. *The R and B Indies Discography* (Eyeball Productions) **D**  
Strommer, Rainer. *Suomalaisen musiikin levyjen luettelo, 1901-1945 [Catalogue of Finnish Records, 1901-1945]* (Helsinki: Suomen musiikintarkistustyöryhmä/YLE-radio-arkistointi) **D**  
Smith, Suzanne E. *Dancing in the Street: Motown and the Cultural Politics of Detroit* (Harvard University Press) **H**  
Cohodas, Nadine. *Spinning the Blues into Gold: The Chess Brothers* (St. Martin's Press) **H**

#### Best Research in Vintage Phonographs

Fabrizio, Timothy and Paul, George. *Discovering Antique Phonographs* (Schiffer Publishing) **H**

## **ARSC Bulletin No. 34 (1999-2000) is Now Available!**

The *ARSC Bulletin No. 34* covering 1999-2000 is now available to all ARSC members from the Executive Director. It contains all reports and related information presented by members of the ARSC Board of Directors and committee chairs at the fall and spring Board of Directors and Executive Committee meetings, plus minutes of the Annual Membership Meeting. If you missed the annual meeting or would like to stay informed about the various activities and committees of ARSC, you will find the *ARSC Bulletin* a useful publication. To keep down publication costs, a copy of the *Bulletin* is sent each year to those who request one. Some members already have received their copy, because they already are on the special mailing list. If you would like to receive a FREE copy of the *ARSC Bulletin*, simply contact Peter Shambarger, ARSC Executive Director, at the address (appearing on the mast head of this issue of the *ARSC Newsletter*) or via e-mail at [shambarger@sprynet.com](mailto:shambarger@sprynet.com). Your name will be added to the regular *Bulletin* mailing list.

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## **ARSC Awards**

*Continued from page 2*

Have a Dream" speech of Reverend Martin Luther King Jr. made at the Lincoln Memorial; and the very first recording of "We Shall Overcome."

The Radio Foundation, Inc., New York, NY  
To establish the Bob & Ray Permanent Archive of everything they created over their 45-year career in audio, visual and print media. These items include comedy albums such as Bob & Ray: The Lost Episodes, Volume One and Two; A Night of Two Stars, Recorded Live at Carnegie Hall; and Bob & Ray on a Platter. The Archive will eventually be placed in the National Archives at the Museum of Television and Radio.

WGBH Educational Foundation, Boston, MA  
To preserve, document and make accessible the unique recorded legacy of legendary broadcaster Robert J. Lurtsema. Recordings include interviews with Aaron Copland, Seiji Ozawa and Yo-Yo Ma. The Foundation also will develop a universally accessible and searchable database that will give users the opportunity to explore the collection in depth and arrange for use of its contents.

For more information contact: Barb Dehgan/Heather Miller, NARAS, Tele.: 310.392.3777

## **Letters to the Editor**

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To the Editor:

I am completely amazed that, as announced in the last newsletter, members of ARSC have already been chosen for the board of the newly designated National Recording Registry. Who chose them? By what process? Is ARSC so closed up that its leadership was afraid to make this an open process? What criteria were used? Who was chosen (and why was this not reported in the last newsletter)? Let's all come out of hiding and answer some of these basic questions. Allen Lowe.

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## **Depositing Materials**

*Continued from page 1*

- Make copies of transfer form with inventory, enclose original form and inventory in first carton of the shipment, and mail the carton(s)—(certified return receipt or UPS with tracking receipt) to:

Bonnie Jo Dopp, Curator  
Special Collections in Performing Arts  
Performing Arts Library  
University of Maryland  
2511 Clarice Smith Performing Arts Center  
College Park, MD 20742-4311  
Tele: (301) 405-9256  
Email: [bd55@umail.umd.edu](mailto:bd55@umail.umd.edu)  
Fax: (301) 314-7170

Send copies of the "Transfer of Documents" form and inventory with documentation of mailing costs (for reimbursement) to:

Les Waffin  
ARSchives Chairperson  
506 Saddle Ridge Lane  
Rockville, MD 20850  
Tele: (301) 519-7559 (H)  
Email: [leslie.waffin@nara.gov](mailto:leslie.waffin@nara.gov)  
Fax: (301) 519-7660 (H)  
*Continued on page 3*

### **What Not to Transfer:**

- Extra copies, duplicates, drafts, etc. of your official paper files (unless audiovisual materials, in which case transfer all originals plus copies that may exist).
- Copies of other ARSC documents you did not create but received as informational copies in the course of doing ARSC business.
- Computer tapes, floppies, diskettes, electronic E-mails (determine what is of permanent historical value, then print out hardcopy for filing and transfer).

Forwarding and Return Postage Guaranteed,  
Address Service Requested

P.O. Box 543, Annapolis, MD 21404-0543

**A/R** association for recorded sound collections  
**S/C** ARSC Newsletter

## ARSC Committees at Work

ARSC GRANTS COMMITTEE REPORT May 7, 2001

Since the report of October 12, 2000 the ARSC Grants Committee has received four requests for information about the program, and responded by sending sets of guidelines and answers to several specific questions about applying. Five applications were received and circulated to members for evaluation. After study of these applications the committee recommends that grants be awarded to the following persons:

- 1) John Anthony Maltese: \$1000 to fund preliminary research for completing "Violinair: a guide to recorded radio broadcasts of violinists (1924 - 1974)", a project begun by the late James Creighton;
- 2) Carl Rakhonen: \$500 to help fund travel expenses for his project to transfer to compact disc, to study, and to write an article about the Samuel P. Bayard Sound Collection at Pennsylvania State University: folk music primarily from Western Pennsylvania and northern West Virginia;
- 3) Ross Laird: \$500 to assist with expenses in preparing a complete discography of recordings made in the U. S. for release on the Okeh label and its subsidiaries between 1918 and 1934, contracted to be published by Greenwood Press.

Thanks go to committee members Suzanne Flandreau, Bob Kenselaar, and Suzanne Stover for their work this year. For information about the ARSC Grants Program contact Richard Warren Jr., Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A., email: richard.warren@yale.edu.

