

TULSA TIME! ARSC CHOOSES OKLAHOMA FOR ITS 59TH ANNUAL CONFERENCE

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ARSC will be “Livin’ on Tulsa Time,” as Don Williams sang in his 1978 #1 hit, when the association hosts its 59th Annual Conference and Workshop in Tulsa, Oklahoma, May 14-17, 2025, at the Hyatt Regency Tulsa Downtown.

This will be ARSC’s first visit to the Sooner State, the birthplace of Woody Guthrie, Jimmy Rushing, Reba McEntire, and many other artists, and the mighty Cherokee Nation’s adopted home.

As we prepare to issue a call for presentations, panels, and posters this fall, we invite you to reflect on the cultural history of the region as reflected in recorded sound.

ARSC secured a favorable rate at the conference hotel, \$149 for single or double rooms, and there are many attractions nearby. Tulsa is home to The Woody Guthrie Center, The Bob Dylan Center, The Gilcrease Museum's Native American Collection, The Philbrook Museum of Art, and a vibrant local music scene. The conference will include outings to these attractions, a robust dual-track presentation program with evening events and possibly off-site presentations, plus a full-day workshop.

ARSC Conference Manager Curtis Peoples will visit Tulsa this fall and report back in the fall newsletter. Do you have local connections? Do you want to help plan the event? Please let Curtis know! For anyone interested in a service opportunity with professional development potential, ARSC seeks an Assistant Conference Manager to help lead planning and production.

We look forward to seeing you in Tulsa in May 2025!



The Bob Dylan Center features exhibits covering seven decades of the artist's career, as well as other exhibits, public programs, and performances. Photo by G. Edward Johnson, www.creativecommons.org/licenses/by/4.0

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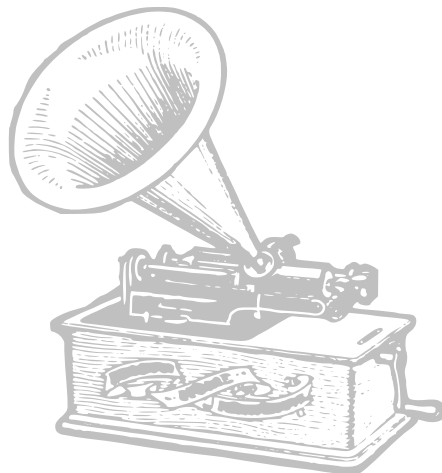
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ARSC Newsletter Submission Deadlines

No. 166, Fall/Winter 2024: November 1, 2024
 No. 167, Spring 2025: February 15, 2025
 No. 168, Summer 2025: July 15, 2025

ARSC NEWSLETTER

Issue 165

Summer 2024

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

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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.

PRESIDENT'S MESSAGE



ARSC President Yuri Shimoda (center), with Patricia Ledesma, Dave Walker, Rosie Rowe, and Miyuki Meyer (left to right) at ARSC's 58th Annual Conference in St. Paul, Minnesota.

Yuri Shimoda
ARSC President
yurishimoda@gmail.com

Hello from your new ARSC President! It was wonderful to catch up with many of you in St. Paul, including 40 first-time attendees, whom I hope we see again at the 59th Annual Conference in Tulsa, Oklahoma. Special thanks to Conference Manager Curtis Peoples, Registrar Nathan Georgitis, and Program Chair Patrick Feaster. Thank you also to everyone from Minnesota Public Radio for welcoming us into your studios and to all of the presenters and session chairs for such a vibrant and engaging program. Please stay tuned for an announcement of the availability of the conference recordings on ARSC's Aviary site (<https://arsc.aviaryplatform.com/>).

I am grateful to have had the opportunity to introduce a new Education and Training initiative with my committee co-chair Dan Hockstein at the conference. Sound Foundations: ARSC's Preservation Residency Program will ensure that valuable technical expertise continues to be passed on from those who possess format and equipment knowledge to those who are newer to the field—whether they have a formal degree or equivalent experience managing private collections or from touring/studio engineering work. The program will enable residents to obtain two full years of paid, hands-on experience in established archives, libraries, and preservation studios. In addition, Sound Foundations provides virtual professional development opportunities and mentoring for the residents, as well as support for the host site by providing a large percentage of the residents' salaries. We have partnered with the National Recording Preservation Foundation to pursue grants and other funding opportunities for the program, and much of my time over the next two years will be dedicated to this effort.

The other main goal for my term is to begin work on a strategic plan for the association. The Board continues to consider how ARSC can best serve its members and support our mission of promoting the preservation and study of sound recordings—in all formats and from all periods and genres—by providing opportunities and resources that connect private collectors, researchers, and audio professionals. The first step will be collecting and analyzing data from members and those who have decided not to renew their memberships in the recent past. Current Members-at-Large, Derek Long and Miyuki Meyer—in conjunction with the Membership Committee—will help strategize how best to solicit membership feedback, promote ARSC and our members' work, and how to create a more sustainable association.

**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

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives from 1999 - 2009 are kept on the Conservation OnLine (CoOL) site at cool.conservation-us.org/byform/ mailing-lists/arsclist/. Once archived, messages will not be removed from the archives.

ARSC RESEARCH GRANT REPORT

Research on Case Research Laboratory at Cayuga Museum of History and Art

*By Greg Wilsbacher
Curator, Newsfilm and Military Collections
University of South Carolina Libraries*

Histories of sound in motion picture films continue to underrepresent, and even neglect, the vital role played by Theodore Case and the Case Research Lab in Auburn, New York. In general, the Case Research Lab is credited for inventing the aeo light, a thermionic device that made possible the original Movietone brand of single-system optical sound recording (i.e., recording sound and picture onto the same negative). Historians, though, typically move quickly past Case at this point to discuss the more widely adopted double system optical sound technologies of Western Electric and RCA Photophone. In reality, Theodore Case and the Case Research Lab (CRL) played a far more important role than that of a regionally isolated 'inventor.' The full weight of this history has yet to be told.

The archives for the CRL contain the laboratory notebooks and other records of the lab's activities from 1917 through 1934. This rich resource is little known -- indeed only two authors appear to have consulted them directly for historical work. The first, Earl I. Sponable, Case's lab associate from 1916 through the 1920s, consulted Case's logs for his history of the Movietone optical sound system published in 1947 by the Society of Motion Picture Engineers ("Historical Development of Sound Films"). Sponable's chronicle-style account of the development of Movietone accentuates what were to his mind the key moments in this history. Given the large scope of documentation, over twenty notebooks and reams of correspondence, Sponable could only select a series of high notes inflected by the teleology of optical sound to that date. Details were by necessity left out. Writing more than fifty years after Sponable, Cayuga Museum of History and Art curator Stephanie Przybylek used the lab's records to correct a glaring and oft-repeated historical error. Namely, that Case and the Case Research Lab merely manufactured components for the Phonofilm sound system otherwise wholly invented by Lee de Forest.

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Case Research Laboratory

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Here too, the scale of the notebooks far exceeded what the author could account for in her writing. In fact, she says as much in her introduction:

“The complete history of this site is a very technical one, beyond the scope of this publication. Earl Sponable played an important role in sound film development after his years at Case Research Lab and is deserving of further research in his own right. The patent wars and corporate wrangling between de Forest, Fox-Case, William Fox and other film industry interests after 1926 are also subjects worthy of closer examination. Such facets of Case Research Lab history and its specific technical components are ripe for scholarly treatment.” (Breaking the Silence on Film. Auburn: Cayuga Museum of Art, 1999)

Thanks to a generous grant from ARSC, I spent three days in Auburn studying the surviving archival records of Case Research Laboratory. These records are poised to revise our understanding of optical sound development in the pivotal years 1925-28.

The museum’s technology archive comprises two distinct collections: Case Research Lab official records donated to the museum upon its founding and material from Earl Sponable donated by the family in the early 1990s. The former are processed and rehoused, the latter are not. The official laboratory records (~20 linear ft.) include the 16 formal laboratory notebooks (1918-34); 5 technical notebooks (1927-29); a notebook documenting test film productions at the lab; correspondence files specific to de Forest Phonofilm; a general correspondence file for the years 1924-25; general legal records and records for patent filings; legal records for de Forest Phonofilm; 35mm film copies of Case lab test films; and miscellaneous Theodore W. Case family records.

Equipment on display includes an early Movietone camera; the lab’s first sound “camera” (really a modified projector); the only Phonofilm projector with amplifier known to have survived; aeo-lights and photoelectric cells invented and produced at the lab; and miscellaneous lab equipment. Not on display are an early Western Electric amplifier with loudspeakers and the original Sponable-modified sound projector.

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Volunteer for ARSC

ARSC is a non-profit association managed nearly entirely by member volunteers.

Please consider taking on a volunteer role to help our association thrive!

ARSC seeks volunteers to fill several key positions, and welcomes all to participate in ARSC committees!

There are great opportunities for members to shape the organization and advance its mission while gaining experience in a supportive and collaborative team-based environment.

Please see ARSC's Volunteer Opportunities for all open positions.

If you are interested in a position, please contact ARSC Executive Director Nathan Georgitis (execdir@arsc-audio.org) with a statement of your interest.



ARSC MEMBERSHIP COMMITTEE NEWS AND EVENTS

ARSC Online Socials

The ARSC Membership Committee invites you to attend an Online Social! Please save the date for this casual networking event hosted via Zoom on Monday, September 15 at 2 pm EST. Free and open to anyone interested in record collecting and audio preservation, this event is meant to bring together current and prospective members to share our excitement for recorded sound. Please register for the event at <https://arsc.wildapricot.org/event-5796028>. We look forward to connecting soon!

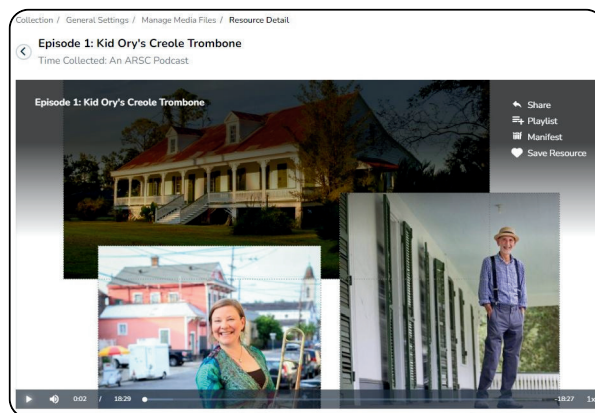
ARSC Membership Demographic Survey

The ARSC Membership Committee thanks all members who responded to the ARSC Membership Demographic Survey in Spring 2024! We appreciate the high engagement and response rate from our members. The gathered information is instrumental in understanding our community better and will help ARSC leadership as our association continues to grow. Please look for a report on survey results in the fall issue of the ARSC Newsletter.

ARSC RESOURCE SHOWCASE

ARSC Resource Showcase is a column that features a resource from ARSC's Archives that is available online, such as ARSC Journal articles, book reviews, or sound recording reviews; ARSC books and other print resources; and sound and video recordings of ARSC Conference presentations and ARSC Webinars.

Time Collected: An ARSC Podcast



"Time Collected: An ARSC Podcast" takes a closer look at historical sound recordings, highlighting the people, places, and events involved in their creation and curation. The podcasts are available on ARSC's Aviary Site, <https://arsc.aviaryplatform.com/collections/2806>

In Episode 1, Joe Stolarick and Charles Chamberlain celebrate "Kid Ory's Creole Trombone," recorded in 1922 by Kid Ory's Creole Orchestra. Published by Sunshine Records, this is the first recording by an African American jazz band from New Orleans. Listen to the distinct New Orleans sound at the dawn of the Jazz Age in a recording of Ory's three-part composition. Hear Kid Ory biographer and musician John McCusker reflect on Ory's life from the 1811 Kid Ory Historic House in La Place, Louisiana and trombonist Katja Toivola discuss Kid Ory's virtues as a band leader.

ARSC JOURNAL PREVIEW SPRING 2024

**Record Piracy : The Attempts of the
Sound Recording Industry to Protect
Itself against Unauthorized Copying,
1890-1978**

RAYMOND WILE,
REVISED BY MATTHEW BARTON

**Let's Go! (And Keep Going!) Pipeline
Instrumental Review Turns Thirty-
Five**

MATTHEW BARTON

**The Bettini Cylinders of Palatine
Bridge**

ROBERT FEINSTEIN

**The Career and Writings of Charles
K. Wolfe: Thirty-Five Years Exploring
Blues, Bluegrass, Country, Folk, and
Popular Music**

KIP LORNELL

Orlando Riverius Marsh

RON GEESIN

**Woody ben Khayyám: The Rubáiyát
of Woody Guthrie, A Study of a
Woody Guthrie-Cisco Houston
Collaboration**

JOHN M. RADOSTA

Color Section

Book Reviews

Sound Recording Reviews

Current Bibliography



Case Research Laboratory

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Karyn Radcliffe, Museum Curator, and I performed a high-level assessment of the unprocessed Sponable collection on the first day of my visit. In addition to drafts of Sponable's historical essay on film sound (which we discovered was begun at the request of Fox Film President, Harley Clark), it includes records from the first year of Movietone operations, and Cinemascope materials likely associated with the premiere of *The Robe* (1953). Of particular interest is a report prepared in 1933 by Chase National Bank for the Fox Film Corporation on the current state of patent litigation.

Three days was simply not enough time to distill the weight of new scholarly content. However, my research clarified the extent and nature of the contact between General Electric and Case Research Labs, a key piece of the optical sound puzzle in the years 1925 and 1926. The collection also includes a surviving frame of a tri-track optical sound film produced at GE on Charles Hoxie's Pallophotophone in 1923. Among other things, the CRL notebooks reveal that in 1925 GE had a strong interest in Case's photocell because it was more responsive than that produced by GE. This interest, however, was not related to optical sound but to "radio pictures," the wireless image transfer method that paved the way for fax technology.

GE's engagement with Case played an important role in awakening GE to the advanced state of optical sound film research, research that it had abandoned years earlier. Rather than being ready to compete with Movietone optical sound in 1927, GE was in fact rapidly trying to catch up to the advanced state of the Case labs variable density method. An article drawing upon this research has been published as "Alternate Tracks: Photophone and the Film Industry's Conversion to Sound" in *Film History*, Vol. 35, No. 1 (2023): 61-103.

ARSC RESEARCH GRANT REPORT**Researching the Music of West Indians in Panama in
the Myron Schaeffer Collection at the Library of Congress**

By Steven Burkholder, Independent Scholar

Many of the 50-plus songs in a key portion of field recordings of music made in Panama by mid-20th century ethnomusicologist Myron Schaeffer are plaintive and filled with quiet power. The hiss and pops among the echoing notes of a single voice, acapella, recorded more than 75 years ago in Panama, enhance the often melancholy messages in the words delivered by people of West Indian ancestry in the defunct canal-side town of La Boca, on the Pacific side of the Panama Canal.

The songs—which I was able to study more fully in 2022 with the aid of a generous ARSC research/travel grant—open windows into the hard lives and hard work of Afro-Antilleans at the Panama Canal. As migrant laborers, they either helped immeasurably in building the engineering marvel that is the canal or worked for the U.S. government at the big waterway. The songs also provide insight into the complex social relations there.

One soulful, sad, blue note-laden song, “When I Was Young,” wraps much into its brief verses. According to an invaluable article written by Schaeffer’s assistant in the World War II-era recording effort, the song was sung by 21-year-old Clayton Clarke, who worked for the U.S. government. He was born in the old U.S. Canal Zone of Afro-Antillean parents. His mother was Jamaican.

When I was young, I used to be prim-prim.
And in a dancing hall, I used to be there
And in a gambling shop, where I used to be gambling,
But now I’m going far, far away to my grave.

So beat your drums, beat your drums,
And play your sweet music, me son.
So beat your drums while I’m going along.
Only come down here to trample pretenders,
But now I am going far, far away to my grave.

Another, briefer song—untitled and with nothing left in the way of a written record—was more direct in its message about the poor quality of cooked food served to canal workers of West Indian ancestry. The locale of that lament is Gamboa, a mid-canal town that remains today the dredging center for the vital waterway and which had a sizeable Black population separated from whites in the segregated Canal Zone. A large prison was and remains in Gamboa, too. “I rather hold me belly and bawl, rather than to eat in Gamboa Mess Hall,” the singer, whom I was able to identify as Clarke. “I’d rather die in the electric chair” than eat the cafeteria food reserved for Blacks, runs the second verse of the short song.

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Researching the Music of West Indians in Panama, cont.

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These songs and many others are collected in a trove of digitized recordings made in 1943-44 that are housed at the Library of Congress's American Folklife Center. With the support of ARSC I was able to travel to Washington in April [2022] to conduct final, on-site research on the Schaeffer collection of recordings and associated correspondence. Additional work on that April trip, including brief interviews at the LC's Recorded Sound Research Center, helped me sew up several loose ends to clarify origins of particular information tapped at the Folklife Center. The trip made possible by my ARSC grant helped me tap into the deep and wide knowledge of very capable and helpful LC staff members at the Folklife Center and the Recorded Sound Research Center.

My research into the World War II-era recordings made in the "silver" town of La Boca is intended to drill down into music that bridges epochs in mid- to late 20th century Panamanian music. (U.S. employees who helped build the U.S. canal starting in 1904 were paid in gold from the "gold roll." The many thousands of migrant laborers who built the canal or worked later on the waterway – men mostly from such islands as Barbados, Jamaica and Trinidad – were paid by the U.S. government in silver, from the "silver [pay]roll." Hence, Canal Zone towns and villages settled by Afro-Antilleans, such as Red Tank, LaBoca and Silver City, near Colón, were called "silver towns.") The digging that I have done for several years will, I hope, result in a book-length monograph.

The main focus of my ongoing research is music made on the isthmus in the 1960s and '70s by bands known as los combos nacionales, as well as the music-makers themselves. My work on progenitors of los combos provides a foundation for learning how the popular Panamanian music made in the latter half of the 20th century had partial roots in the first half. Music made by West Indians living in La Boca became part of the musical fabric, along with boleros and native Panamanian tamboritos, that eventually was sewn into the sonic quilt that was the popular music of los combos nacionales.

The predominantly Afro-Antillean combos were bands, typically with five to 12 members, who made music influenced highly by rock, jazz and soul, as well as cumbia, calypso and tamborito. That mix reflected Panama's station as a global crossroads – and an area highly influenced by U.S. as well as Latin American and Caribbean culture. Los combos nacionales commanded dance halls, festivals and the radio waves across the isthmus, but especially in port cities such as Panama, Colón, and Bocas del Toro, a Caribbean outpost in the banana trade.

During the last 18 months or so I have worked in part to listen to and chronicle and analyze a portion of the voluminous digitized recordings of popular and folk music captured on acetate discs (often recorded at an off-speed 58 rpm rather than 78, because of power shortages in the field) by the Ohio-born, Oberlin-educated Schaeffer and his assistant, Californian Louise Cramer. Schaeffer also was a dean and chief of a folklore institute at the newly formed and short-lived Inter-American University in Panama, which published two "bulletins" or journal-like monographs on Panamanian music that were written by Schaeffer.

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Researching the Music of West Indians in Panama, cont.

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Schaeffer and Cramer carried out their work under the auspices of the Library of Congress and the U.S. State Department as well as the new Panamanian government-sponsored Inter-American University (Schaeffer perennially asked his sponsors in Washington for recording needles to be put into letter-bearing envelopes delivered as part of the U.S. embassy's diplomatic pouch.) They also had the moral support of one Charles Seeger, chief of the music division of the Pan-American Union, the forerunner of the Organization of American States, and someone commonly referred to as the father of American ethnomusicology. Seeger was the real-life father of famed folk musicians Pete, Mike and Peggy Seeger. The April 2022 research trip to the American Folklife Center allowed me to make a careful search for wartime correspondence, including that with Seeger, yielding some solid material.

The digging I conducted in April and on two shorter trips to the Library of Congress in late 2019 also have yielded compelling information on the life and work of musicologist and folklorist Myron Schaeffer himself. After his engagements in Panama ended, as the Inter-American University ceased to be a going concern because of lack of funding from various governments, Schaeffer's career took a different direction. He eventually landed a job on the music faculty of the University of Toronto, where he helped found a pioneering electronic music laboratory - the second in North America. Schaeffer later scored and helped perform the electronic music soundtracks of two films.

Finally, the defunct Panama Canal town of La Boca as a venue for the recorded music I'm studying has led me to another valuable resource, the Panama Canal Museum Collection at the Smathers Libraries of the University of Florida. The very able and very helpful archivists there have been actively enriching their information and exhibits on the lives and history of people of West Indian ancestry who made their homes in the old Canal Zone and in Panama. They have been aided in that effort by groups in Panama and the U.S. that focus on the history and legacy of Afro-Antilleans at the canal. Coincidentally, that work has included a very interesting and informative interactive exhibit on life in La Boca. That exhibit is almost ready for prime time, University of Florida archivists said at a well-attended conference held in September at the Smathers Libraries and via Zoom.

I am grateful for the travel/research grant provided to me by the Association for Recorded Sound Collections. It has helped me significantly in building an important historical and cultural foundation for my ongoing work on los combos nacionales of Panama. And it has led me to open new doors for exploration.

Author's note: The author also acknowledges gratefully the research and archival organizing of music writer and scholar John Cowley, as well as his kind assistance, including that on decoding the Schaeffer recordings and rendering them more accessible. I also thank the kind, patient archivists in the recorded music and folklife shops at the Library of Congress.

Guido van Rijn Receives ARSC Lifetime Achievement Award



*Guido van Rijn, recorded sound historian and discographer, and author of the recently published book *The Chicago Blues of Joe and Charlie McCoy* (Agram Books). Photo by Freddy Rikken, <https://creativecommons.org/licenses/by-sa/3.0/>*

Over the years, Guido van Rijn has compiled a prolific and distinguished record of publications, almost all of them related to historical recordings. These include many articles and chapters in books and blues and jazz magazines dealing with recording artists. Van Rijn also compiled books interpreting blues and gospel recordings dealing with U.S. presidents and their policies, beginning with Franklin D. Roosevelt in 1933, the last three on his own imprint, Agram Books.

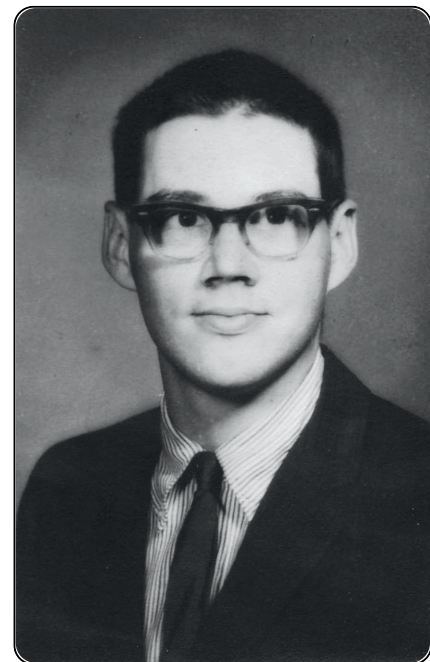
He has also co-authored five discographic books on the important Paramount label with Alex van der Tuuk, as well as bio-discographies of Smokey Hogg, Walter Davis, Leroy Carr, Washboard Sam, Jazz Gillum, and a forthcoming volume on Joe and Charlie McCoy. Besides these publications, he has produced many carefully annotated reissue LPs and CDs.

Charles Richardson Receives ARSC Distinguished Service to Historical Recordings Award

Charles Richardson's experience ranges from working with architects as an audio consultant, improving by modification the performance of recording equipment, remastering the autobiographical recordings of jazz guitarist Charlie Byrd for the Peabody Institute, to being the recording engineer for various titles on Crystal Records, Sony Records, American Heritage Records, Composers Recordings (CRI), Richardson Records, and others.

Through a lifetime of work he has contributed significantly to our knowledge and understanding of the magnetic recording tape malady commonly known as Sticky Shed Syndrome, which has plagued the recording and archiving industry since 1970.

Mr. Richardson personally funded research conducted by a nationally known independent forensic laboratory. His work revealed significant knowledge gaps and inaccuracies in the prevailing understanding of the condition and led to a conclusive explanation of how and why the syndrome occurs, how to prevent it, and how to achieve a safe and permanent restoration of an affected magnetic tape.



Charles A. Richardson, circa 1985, at the outset of his long adventure in chemistry and the conservation of the magnetic recording tape. Photograph courtesy of Charles A. Richardson.

ARSC Co-Founder Paul Jackson Accepts the Distinguished Service to ARSC Award

By Paul T. Jackson

It was a wonderful surprise when I received word I was to be awarded the Distinguished Service to ARSC Award for 2024. I am also humbled since there have been so many of you working excellently for ARSC.

When I was getting my Masters at the University of Michigan, I learned about a lot of record collectors and large institutional collections in the Midwest region, and wondered how to bring those together. Little did I know what we started would flourish and grow into such a significant national organization. As the late Kurtz Myers of the Detroit Library said in 1965, when he heard of all of those who would be showing up for our first meeting, "Good grief, Paul, what have we done?"

There are many to thank for their service over the years, some now gone, including my wife, Violette, who as Recording Secretary was often at the doors to check in members. I want to express my special thanks to Tim Brooks for his "Time Line History of ARSC" and for suggesting I tell how ARSC got started, which resulted in my article "The Serendipitous Road to ARSC."



Violette Jackson, ARSC Co-Founder and Recording Secretary from 1966 to 1969, pictured at the 1969 conference in New York.



Paul T. Jackson helped plan the exploratory meeting in Dearborn, Michigan in 1965 that led to the founding of ARSC in 1966 in Syracuse, New York.

I also want to say a special thanks to all of those who have helped with our publications which have become often referenced on the Internet.

Off and on through the years I have been a timpanist, playing in a number of orchestras, concert bands, and jazz groups as drummer. Our jazz cornetist was going on about how good another drummer was, and I asked him about myself. He said, "Paul, you are not a drummer, you are a percussionist." Well, we all have roles to play.

I began my professional library work at the Rodgers and Hammerstein Archive at Lincoln Center. Early on, in this new space, we were presented with some emergencies. One was, one of the NYPL branches was being torn down, and a large collection with many European recordings would be lost. We were able to get some people down there and select some discs before they were pushed out by local workers. I brought a carload back to Rodgers and Hammerstein Archive.

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ARSC NEW AND RETURNING MEMBERS SUMMER 2024

New and returning member names have been redacted from the electronic version of this newsletter.

ARSC NEW AND RETURNING MEMBERS SUMMER 2024

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New and returning member names have been redacted from the electronic version of this newsletter.

Distinguished Service to ARSC Award

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In 1972, I was working as Head Librarian for the Performing Arts Library at the Oakland University (Michigan). I had been in meetings with Esther Edwards (Berry Gordy's sister) of Motown Records regarding their planned archive.

One day I got a frantic call from Esther, wanting me to come down "Right away!" to their offices. When I got there, I learned that they were moving that day to Los Angeles. When Esther and I began to tour some of the offices and make notes to movers about what to save we discovered the movers had already begun. In Berry's office we found all of his desk letters and notes from drawers strewn on the floor, and there were still gold records adorning the walls. We gathered what we thought were most important from Berry's office as well as other offices, and took two car-loads of things to Esther's home, in Palmer Park in Detroit. She had a 'safe' room where she locked these things away.

I'm now pondering about the enormous information, and expertise, we have on our email list, and how that could be brought together by topics, (possibly using AI) into a book or books, or a Wiki-like database. I continue to try and help people find things, but I don't generally get feedback on whether they did or not.

You, as ARSC members, are valuable to past, present, and the future of generations to come. I applaud you all, for your different important roles in the performance of collecting, storing, researching, and publishing works about recordings. I will cherish this Distinguished Service award...and again...thank you so very much.

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COLLECTIONS



**ARSC 59th Annual Conference
Tulsa, Oklahoma
May 14-17, 2025**



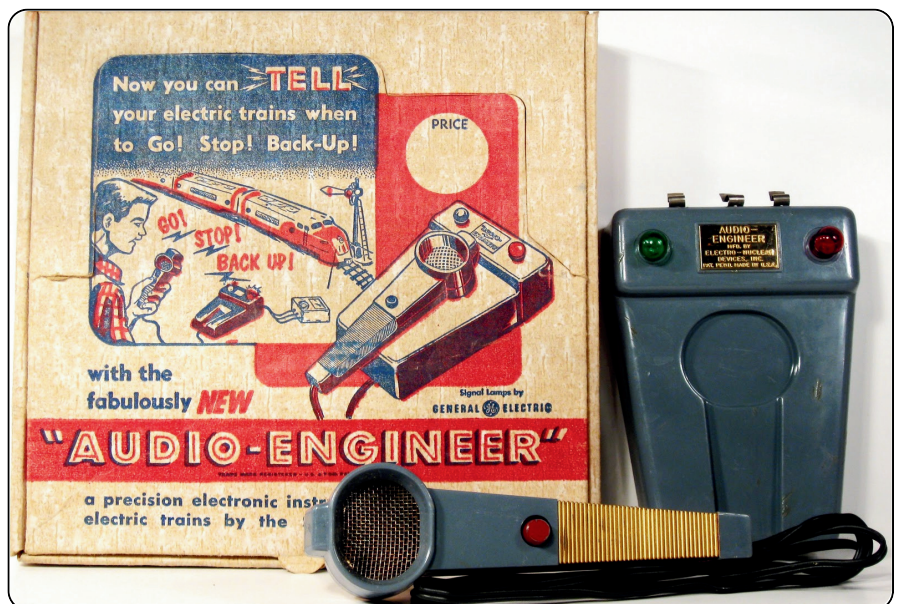
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