

Eastman School and NPR Receive ARSC Preservation Grants

The ARSC grants committee has selected two recipients for the inaugural Preservation of Classical Music Historical Recordings Grants Program (PCM Grants). The grants help institutions preserve collections of classical orchestral music and are funded by a donation by ARSC member Al Schlachtmeyer.

The committee selected two recipients from the pool of applicants—National Public Radio (NPR) and the Eastman School of Music, both for projects to preserve digital recordings.

The University of Rochester's Eastman School of Music received a grant of \$9,593 to assist in funding a project to transfer 1246 reels of recordings made at the school between 1990 and 1998 in the obsolete Mitsubishi ProDigi X-86 digital reel-to-reel format to viable digital storage before the school's equipment fails. The recordings, part of the Eastman Audio Archive, include performances of the widest appeal and research applicability, of ESM student ensembles, important guests, premieres of 34 works, and special events such

(Continued on page 13)

ARSC Announces Lifetime Achievement and Distinguished Service Awards

2007 Lifetime Achievement Award presented to Alan Kelly

The Lifetime Achievement Award is presented annually to an individual in recognition of his or her life's work in published recorded sound research. Alan



Alan Kelly

Kelly is recognized as one of the world's foremost discographers. He has dedicated the best part of fifty years to creating detailed discographies of the recordings produced by The Gramophone Company (whose main labels were *His Master's Voice* and *Zonophone*), from its foundation in the United Kingdom in 1898 to its merger with the Columbia Graphophone Company to form Electric and Musical Industries (EMI) in 1931. Kelly worked for many years within the EMI Archives, copying out and then arranging material from the company ledgers to form discographies based on the language or geographical area and on the technical origin of each record. To

date he has completed the Russian, French, Italian, and Dutch catalogues of The Gramophone Company, together with ten volumes of the HMV Matrix series. The sheer scale both of the Company's activities and therefore of Kelly's task only becomes clear when one surveys the vast amount of information in this colossal discography, preserved and disseminated by Kelly on CD-ROM.

(Continued on page 3)

Events

March 26–29, 2008. 42nd Annual ARSC Conference, Palo Alto, California.

<http://www.arsc-audio.org/>

August 18–19, 2007. CAPS Show and Sale,

Buena Park, CA. http://www.ca-phono.org/show_and_sale.html

August 27–September 3, 2007. Society of

American Archivists (SAA), Annual Meeting,

Chicago, IL. <http://www.archivists.org/conference/>

September 15–20, 2007. IASA-BAAC Confer-

ence, Riga, Latvia. <http://www.iasa-web.org/>

September 26–29, 2007. Association of Mov-

ing Image Archivists (AMIA), Conference,

Rochester, NY. <http://www.amiaconference.com/>

October 5–8, 2007. 123rd Audio Engineering

Society (AES) Convention, New York City.

<http://www.aes.org/events/123/>

October 21, 2007. Mechanical Music Ex-

travaganza, Wayne, NJ. <http://www.antique-sound.com/MME/show.html>

October 26–27, 2007. Unlocking Audio:

Sharing Experience of Mass Digitisation,

London, UK. <http://www.bl.uk/collections/sound-archive/unlockingaudio.html>

Please send notices of events to the editor.

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President's Message

"Fantastic" is the word that comes to my mind when I think of this year's annual conference. Both senses of the word. The program in Milwaukee was extraordinarily rich in excellent presentations on an enormous range of recordings and recorded sound topics. Native Milwaukee musicians shared the loudspeakers with reggae, Irish American music, jazz, symphonic music, and much more, including even porno(phono)graphy. Fantastical is but one word that could be applied to the Jasper Sanfilippo Victorian Palace, where we were privileged to spend our Saturday sessions. I doubt whether there is anywhere else in the world one could find the quality (and quantity) of phonographs, gramophones, and orchestrions and other automata restored, exhibited, and demonstrated at Mr. Sanfilippo's estate. Everyone was in awe of Mr. Sanfilippo's massive accomplishment. His dedication to early sound parallels that of most ARSC members and demonstrates a commitment to quality of work, a high standard of scholarship, a lack of stuffiness or pretense, and sheer love of his sphere of interest.

Mr. Sanfilippo's generosity was more than matched by the many people who put the conference together. On behalf of the Association, thanks to everyone who worked to make the conference so successful and memorable. Patrick Feaster designed an outstanding program. Conference manager Kurt Nauck nabbed the invitation to the Victorian Palace and handled the complex logistics of the week. The Technical Committee, under co-chairs Adrian Cosentini and Mike Casey, and the Education and Training Committee, under Karen Fishman and Barbara Need, produced another valuable pre-conference workshop. Ed Ward and Barry Stapleton of the Ward Irish Music Archives set a new standard for hosting an ARSC conference. Thanks to all of you and the many more I haven't room to single out, for making the conference such a joy.

Our conference was not without some controversy. As those of you who have attended an ARSC conference in the past four or five years know, we now conduct parallel sessions. Program chairs have received so many presentation proposals of high quality that we conduct our conferences like most professional and academic associations, with multiple sessions. This makes for some difficult decisions on which talks to attend, but, as seen elsewhere in this *Newsletter*, we're offering recordings of nearly every conference presentation at a bargain price. You don't have to miss any. Some longtime and valued ARSC members have expressed opposition to the simultaneous sessions and what they feel is general abandonment of private collectors' interests by ARSC. Some believe that ARSC has moved irrevocably away from its roots. I have to respectfully disagree. Our multiple sessions enable us to address more members' interests. Our Board is now made up of as many non-institutional representatives as ever. On one hand, as a longtime member myself, I can't help recalling the famous lines by comic "Moms" Mabley: "People talk about the good old days. I was there; where was they?" On the other hand, I am always sorry to hear about dissatisfaction among members and hope that those who care about ARSC will continue to involve themselves in its operations. Our successes are a product of the diversity of interests of our membership and the Association's many volunteers.

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ARSC Newsletter

Issue 114 Summer 2007

The ARSC Newsletter is published three times a year, in June, October, and January. Submissions should be addressed to the editor. Submissions by email are encouraged.

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President's Message *(Continued from page 2)*

Following the spring elections, new ARSC officers were installed at the end of the Milwaukee conference. Newly elected officers are David Seubert, 1st Vice President/President-elect; David Giovannoni, 2nd Vice President/Program Chair; and Sarah Cunningham, Secretary. Jerry McBride and Steve Weiss were elected to serve as Members-at-large. Steve Ramm was also re-elected to his eighth term as Treasurer. Awards committee members remain Bill Schurk, David Hamilton, Dan Morgenstern, Dick Spottswood, and Kip Lornell.

ARSC is greatly indebted to the 2005–2007 board members. Brenda Nelson-Strauss, our past president, set exacting standards for all of us to follow and continues to contribute her valuable time to many ARSC activities. Secretary David Seubert's energy and creativity have resulted in this outstanding Newsletter. Programmer Patrick Feaster guaranteed that our conference programs were balanced and stimulating. Members-at-large Louise Spear and Richard Green have been invaluable to the Association. Most recently, Louise coordinated our new first-time conference attendee grants. Richard has been IASA president while serving on the ARSC Board and has helped to guide us in our work with the Coordinating Council of Audiovisual Archive Associations and other international activities. Steve Ramm remains crucial to us in his role as financial wizard, conscience, publicist, and indispensable nudge. Thanks for working to make this such a productive and interesting organization.

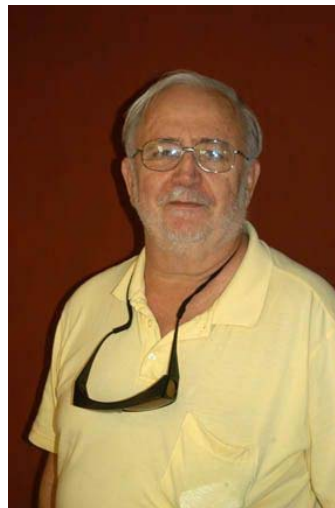
*Samuel Brylawski, ARSC President
(goodlistening@gmail.com)*

Awards *(Continued from page 1)*

2007 Award for Distinguished Service to Historical Recordings presented to Gerald Gibson

The Award for Distinguished Service to Historical Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historical recordings in forms other than published works or discographic research. Gerald D. Gibson is recognized for his many curatorial, preservation, and research-related contributions to recorded sound. In successive positions at the Library of Congress as sound recording cataloger, Assistant Head of the Music Division Recorded Sound Section, Head of the Curatorial Section

of the Motion Picture, Broadcasting and Recorded Sound Division, and Preservation Specialist, Gibson made lasting contributions to recorded sound scholarship and preservation.



Gerald D. Gibson

He compiled bibliographies that remain essential reference works, devised housings and shelving for sound recordings that still serve as models for the field, developed the sound recording and moving image collections of the Library of Congress to a quality appropriate to a national library, and worked to lay the foundations for digital preservation of sound recordings. Curatorial practices introduced under his tenures have become recognized as best practices in recorded sound conservation.

Gibson served as editor of the *ARSC Journal*, president of ARSC, and president of the International Association of Sound and Audiovisual Archives (IASA), and was a founding member of the ARSC Associated Audio Archives Committee, which created the *Rigler and Deutsch Record Index*, *Rules for Cataloging of Sound Recordings*, and *Audio Preservation: A Planning Study*.

Congratulations to both Alan Kelly and Gerald Gibson for their well-deserved awards.

ARSC Participates in JTS 2007

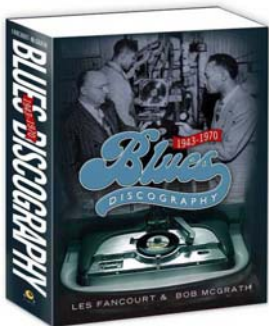
As a new member of the Coordinating Council of Audiovisual Archives Associations (CCAAA), ARSC was an official participant in the Joint Technical Symposium (JTS) held in Toronto, Ontario. ARSC Technical Committee co-chair Adrian Cosentini served as ARSC's representative on the program committee. Many ARSC members attended, and two members gave presentations at the conference. Cylinder Subcommittee chair Bill Klinger gave an updated presentation on the Archival Cylinder Box (ACB) that he debuted at the Milwaukee ARSC conference. Technical Committee co-chair Mike Casey also presented on two of the projects under way at Indiana University, the FACET (Field Audio Collection Evaluation Tool) system for evaluating preservation priorities and the Sound Directions project, a collaboration with Harvard to develop best practices and tools for audio preservation in the digital domain.

David Seubert (seubert@library.ucsb.edu)

2007 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the winners of the 2007 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound.

In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards are presented annually in each category—one for best history and one for best discography. Certificates of merit are presented to runners-up of exceptionally high quality. The 2007 Awards for Excellence honor works published in 2006.



Best Research in Recorded Blues, Rhythm & Blues, or Soul Music

Best Discography: *Blues Discography, 1943–1970*, comp. by Les Fancourt; prod. by Bob McGrath (Eyeball Productions)

Best History:

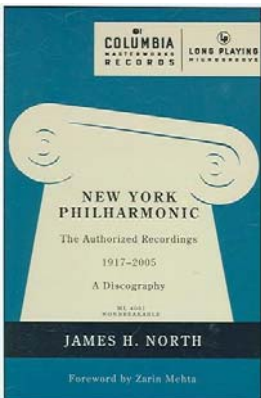
Encyclopedia of the Blues, ed. by Edward Komara (Routledge)

Certificate of Merit: *Presence and Pleasure: The Funk Grooves of James Brown and Parliament*, by Anne Danielsen (Wesleyan University Press)

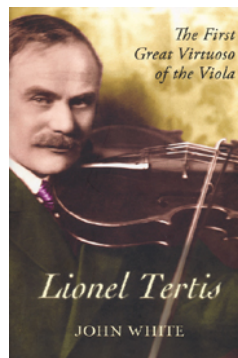


Best Research in Recorded Classical Music

Best Discography: *New York Philharmonic: The Authorized Recordings, 1917–2005, A Discography*, by James H. North (Scarecrow Press)



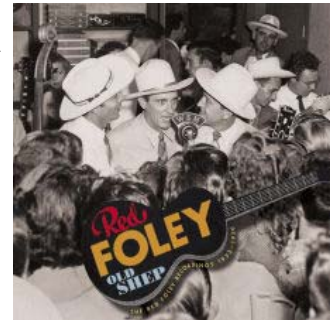
Best History: *Lionel Tertis: The First Great Virtuoso of the Viola*, by John White (Boydell Press)



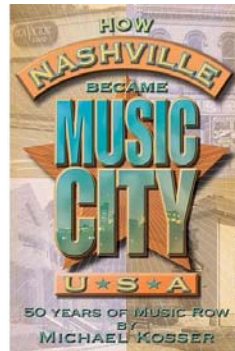
Certificate of Merit: *Women Composers and Music Technology in the United States: Crossing the Line*, by Elizabeth Hinkle-Turner (Ashgate)

Best Research in Recorded Country Music

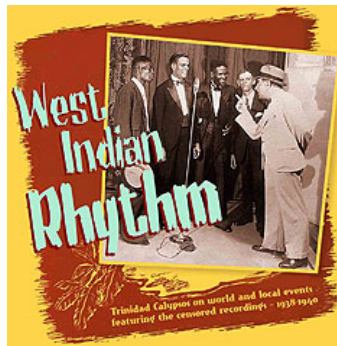
Best Discography: *Old Shep: The Red Foley Recordings, 1933–1950*, liner notes by Cary Ginell (Bear Family)



Best History: *How Nashville Became Music City USA: 50 Years of Music Row*, by Michael Kossler (Hal Leonard)



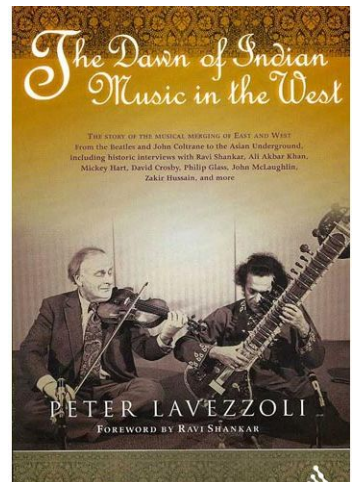
Certificate of Merit: *No One To Cry To: A Long, Hard Ride Into the Sunset with Foy Willing of the Riders of the Purple Sage*, by Sharon Lee Willing (Wheatmark)



Best Research in Folk, Ethnic, or World Music

Best Discography: *West Indian Rhythm*, discography by John Cowley, Donald R. Hill, and Dick Spottswood (Bear Family)

Best History: *The Dawn of Indian Music in the West*, by Peter Lavezzoli (Continuum)

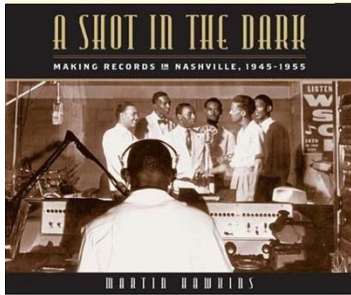


Certificates of Merit: *Arsenio Rodriguez and the Transnational Flows of Latin Popular Music*, by David F. Garcia (Temple University Press)

Texas Zydeco, by Roger Wood; photography by James Fraher (University of Texas Press)

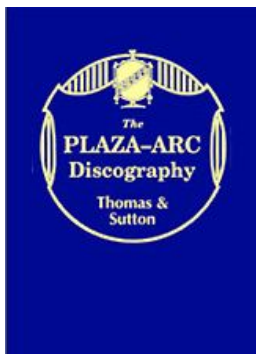
America's Polka King: The Real Story of Frankie Yankovic and His Music, by Bob Dolgan (Gray & Co.)

Best Research in General History of Recorded Sound



A Shot in the Dark: Making Records in Nashville, 1945-1955, by Martin Hawkins (Vanderbilt University Press/Country Music Foundation)

Certificate of Merit: *Making Easy Listening: Material Culture and Post-War American Recording*, by Tim J. Anderson (University of Minnesota Press)



Best Research in Record Labels

Best Discography: *The Plaza-ARC Discography, vol. 1 (1922-1931)*, by Billie W. Thomas and Allan Sutton (Mainspring Press)

Best History: *The House That Trane Built: The Story of Impulse Records*, by Ashley Kah (W.W. Norton)

Certificate of Merit: *Rough Trade*, by Rob Young (Black Dog)

Best Research in Recorded Jazz Music

Best Discography: *Bags' Grooves: A Discography of Milt Jackson*, by Chris Sheridan (Names & Numbers)

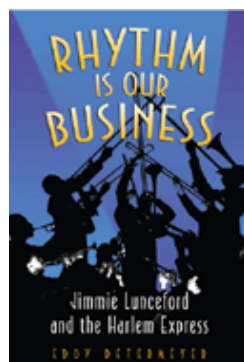


Best History: *Rhythm Is Our Business: Jimmie Lunceford and the Harlem Express*, by Eddy Determeyer (University of Michigan Press)

Certificates of Merit: *Fats Waller on the Air: The Radio*

Broadcasts and Discography, by Stephen Taylor (Scarecrow Press)

All of Me: The Complete Discography of Louis Armstrong, by Jos Willems (Scarecrow Press)

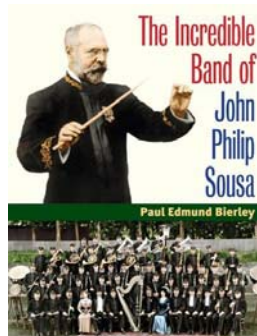


Someone To Watch Over Me: The Life and Music of Ben Webster, by Frank Büchmann-Møller (University of Michigan Press)

City of Gabriels: The History of Jazz in St. Louis, 1895-1973, by Dennis Owsley (Reedy Press)

The Dark Tree: Jazz and the Community Arts in Los Angeles, by Steven Louis Isoardi (University of California Press)

Best Research in Recorded Popular Music



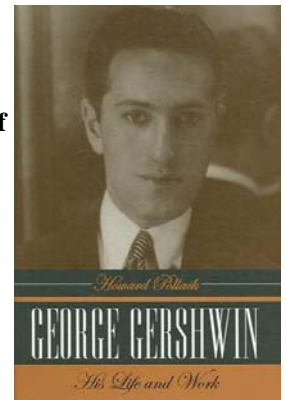
Best Discography: *The Incredible Band of John Philip Sousa*, by Paul Bierley (University of Illinois Press)

Best History: *George Gershwin: His Life and Work*, by Howard Pollack (University of California Press)

Certificates of Merit:

Unlocking the Groove: Rhythm, Meter and Musical Design in Electronic Dance Music, by Mark J. Butler (Indiana University Press)

Fire in the Water, Earth in the Air: Legends of West Texas Music, by Christopher J. Oglesby (University of Texas Press)



Best Research in Recorded Rock Music

Best Discography: *The Unreleased Beatles: Music & Film*, by Richie Unterberger (Backbeat Books)



Best History: *Endless Enigma: A Musical Biography of Emerson, Lake and Palmer*, by Edward Macan (Open Court)



Certificates of Merit: *The Words and Music of Frank Zappa*, by Kelly Fisher Lowe (Praeger)

Blue Monday: Fats Domino and the Lost Dawn of Rock'n' Roll, by Rick Coleman (Da Capo Press)



ARSC Grants Programs

Research Grants Program

The ARSC Research Grants Program is designed to encourage and support scholarship and publication by individuals in the 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, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level. Both ARSC members and non-members are eligible for grants in amounts up to \$1,000. The deadline for receipt of applications is February 28, 2008. A complete description of the program and application process is available at: <http://www.arsc-audio.org/researchgrants.html>.

Preservation of Classical Music Historical Recordings Grants Program

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded in 2004 by Al Schlachtmeyer and the Board of Directors of ARSC to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. Past recipients include the Boston Symphony, NPR, Eastman School of Music, and Ward Marston. Projects involving preservation, in any valid and reasonable fashion, of commercial as well as private, instantaneous recordings—such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, or copying recordings on endangered or unstable media—as well as projects promoting public access to recordings will be considered. Collections may be based anywhere in the world (non-U.S. applicants are encouraged to apply). Both ARSC members and non-members are eligible for grants in amounts ranging from \$2,000 to \$10,000. The deadline for receipt of applications is December 15, 2007. A complete description of the program and application process is available at: <http://www.arsc-audio.org/preservationgrants.html>.

For further information, or to submit applications, contact:

Grants Committee Chairman
Richard Warren
Historical Sound Recordings
Yale University Library
P.O. Box 208240
New Haven, CT 06520-8240

Richard Warren, Chair, Grants Committee
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Call for Presentations

ARSC Annual Conference

Palo Alto, California
March 26–29, 2008

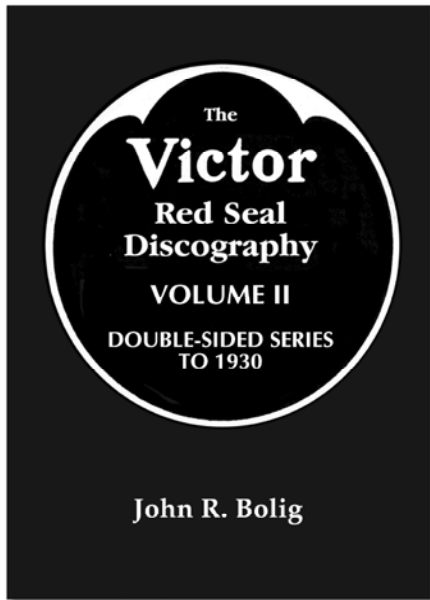
ARSC invites proposals for presentations at its 42nd annual conference, to be held March 26–29, 2008 on the campus of Stanford University in Palo Alto, California.

ARSC is dedicated to preserving and studying sound recordings in all genres of music, speech, and sound—in all formats and from all periods. ARSC welcomes presentations on all aspects of recorded sound of interest to our community of collectors, historians, musicians, preservationists, and archivists. In general, we seek demonstrations, papers, and panels that are informative and well organized, display a passion about their subjects, and include compelling audio and/or visual content. In 2008, we especially welcome presentations that showcase Stanford University and the greater Bay Area.

Presentation proposals are due September 10, 2007. Please use the submission form on the ARSC website (<http://www.arsc-audio.org/conference2008.html>). Presenters will be notified of acceptance by November 30, 2007.

David Giovannoni, ARSC Program Chair
(dgio-arsc@comcast.net)

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NEW RELEASE

THE VICTOR RED SEAL DISCOGRAPHY

Volume II: Double-Sided Series to 1930

JOHN R. BOLIG

The Victor Red Seal Discography—Volume II covers all pre-1930 double-sided issues, including couplings of older material and pressings from imported masters. Details include matrix, take, and dubbing numbers; recording and relay locations; release dates and duration in catalogs; conductors and accompanists; and all corresponding U.S. and foreign 78 issues (including the anonymous Pict-ur-Music discs). With detailed breakdowns of all pre-1930 Orthophonic album sets, and title, artist, and coupling indexes. (624 pages / Hardcover)

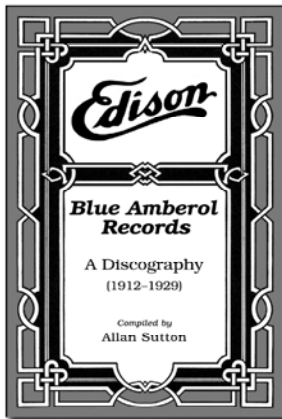
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VICTOR GREEN, BLUE AND PURPLE LABELS (1909–27) \$55 / \$69

VICTOR BLACK LABELS (16000–22000 Series) — Multiple volumes, to release during 2007–08



EDISON BLUE AMBEROL RECORDS

(U.S. Issues, 1912–29)

2006 ARSC Award for Excellence

Allan Sutton

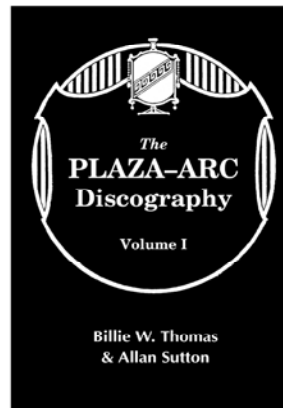
The first detailed guide to American Blue and Royal Purple Amberol cylinders, with recording and release dates; corresponding wax Amberol and Diamond Discs; conductors and accompanists; composer credits, medley contents, and more.

Includes historical introduction, and title, artist, accompanist/conductor, and master-source indexes.

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\$55 (Elsewhere)

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THE PLAZA-ARC DISCOGRAPHY

Volume I: U.S. Issues

(Mxs. 5001–11082, 1922–31)

Billie W. Thomas & Allan Sutton

At last, a properly documented guide to the tangled web that was Banner, Domino, Regal, and their many associated labels. Based on five decades' research, *The Plaza-ARC Discography* details more than 21,000 U.S. issues from Plaza-ARC masters, including control-number-only issues and renumberings of outside material.

Includes an illustrated history of the companies and labels; and artist, title, conductor/accompanist, and control-number and false-matrix indexes.

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GRAMMY Foundation Awards Archiving and Preservation Grants

The GRAMMY Foundation grants program awarded its annual grants in March for archiving and preservation to twelve organizations to help them preserve culturally significant audio collections. The grants are funded by the



THE GRAMMY
FOUNDATION®

Recording Academy, which distributes money annually to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas for future generations, as well as research projects related to the impact of music on the human condition. Recipients are determined

on the basis of criteria such as merit, uniqueness of the project, and the ability to accomplish intended goals. The following recipients received grants in 2007.

Applications for the 2008 cycle are available at <http://www.grammyfoundation/grants>. The deadline each year for submitting grant applications is October 1.

Boston Symphony Orchestra—Boston, Mass.

To preserve and make accessible a collection of 10-inch reel-to-reel tapes containing BSO and Boston Pops concerts recorded in a private home during radio broadcasts of BSO concerts recorded from 1951–1959. This will supplement the BSO's "official" radio broadcast archive. (\$39,000)

Fund for Folk Culture—Austin, Texas

To support an archival assessment/planning initiative undertaken by Preserving America's Culture Traditions (PACT), a national consortium of nonprofit folklore organizations, which will enable PACT members to assess archival needs, work with a professional archivist, take steps to organize and align archival classification systems with each other and potential federal repositories, and develop a comprehensive plan for the digitization and long-term maintenance of and access to their respective collections. The proposed project is the first phase of a multi-year archival consortium digitization project. (\$40,000)

Donald R. Hill—Oneonta, N.Y.

To convert to digital media 63 hours of 1/4" analog tape recordings of more than 30 American blues, old time country, jazz, and folk musicians recorded by Donald R. Hill and David Mangurian between 1958

and 1961 in Chicago, St. Louis, Los Angeles, and the South for donation to the American Folklife Center, Library of Congress. The project includes cataloging the collection, documenting its content, and obtaining rights agreements for public noncommercial use of the material. (\$39,999)

New York University—New York

To preserve and make accessible approximately 170 hours of field recordings and interviews of Irish American musicians. Taped from 1961 to 1980 by ethnomusicologist Mick Moloney, they document a musical subculture that did not record commercially, but which from the 1920s forward helped shape the style and repertoire of the Irish folk tradition. Badly deteriorated, the tapes contain invaluable records of the development of Irish social and cultural identity in America. (\$40,000)

Other Minds—San Francisco, Calif.

To preserve the genesis of new music in America for the national cultural record. This project will digitally convert an aging, 4,000 hour, primarily analog archive of interviews, live in-studio performances, visual media, and concerts. Additionally, OM is making the product of this effort available for free, 24/7 public access via the Internet. This grant will cover 200 tapes to be digitized and uploaded. (\$40,000)

Pacifica Foundation/Pacifica Radio Archives—Berkeley, Calif.

To preserve, digitize, and make publicly accessible 300 Pacifica Radio station broadcasts of exceptional cultural, social, and artistic value. Reel-to-reel masters will be restored and digitized. Twenty hours will be freely available on the PRA Web site (stream and podcast). Content descriptions, catalog database, and copyright status will be researched. In-house transfer will be analyzed and improved. (\$35,554)

Philharmonic Symphony Society of New York—New York

To digitize, preserve, and make available for public access 720 historic recordings and broadcasts originally recorded between 1935 and 1985. Toscanini, Mitropoulos, Walter, Cantelli, Kostelanetz, Boulez, and Kubelik are just a few of the renowned conductors who can be heard in live performances, along with virtuoso greats from Horowitz to Gould, Traubel to Flagstad, and Pavarotti to Domingo. (\$40,000)

San Diego Folk Heritage—San Diego, Calif.

To preserve 400 of the most significant tapes of live performances of some of the best folk musicians

America has produced. These tapes were made during major folk festivals organized by Lou Curtiss in San Diego over the past 40 years. Partnering agencies UCLA and the Library of Congress will serve as digital repositories, ensuring accessibility and long-range survival of this music. (\$35,128)

Smithsonian Center for Folklife and Cultural Heritage—Washington, D.C.

To digitize, preserve, and make available 255 tapes of rare blues recordings from the Smithsonian Folklife Festival and audio from the Civil Rights Movement. The material to be preserved is in high demand from scholars and the National Museum of African American History and Culture. The project will create one of the richest and most diverse digital audio collections of the Civil Rights Movement and preserve valuable blues performances from artists that are commercially unavailable. (\$21,280)

UCLA Film & Television Archive—Los Angeles

To preserve up to 15 Soundies—short musical films. These culturally significant short films are time capsules of the musical and social climate in the 1940s. Starting with 16mm original materials, the Archive will enlarge the picture elements, create master preservation elements, and transfer the masters to 35mm print stock for on-campus screenings and loans to nonprofit exhibitors and to video for campus viewing by students and researchers. (\$40,000)

Vermont Folklife Center—Middlebury, Vt.

To process and catalog the content of four collections held by the Vermont Folklife Center (VFC) Archive that focus on regional traditional music, to digitize audio, video, still image, and manuscript materials for preservation and access, and to integrate the collections into our Web-based, remote access system. (\$39,954)

Western Folklife Center—Elko, Nev.

To preserve 207 quarter-inch analog open reel tapes, made between 1967 and 1976, of American oldtime fiddle music recorded at the National Oldtime Fiddlers' Contest at Weiser, Idaho. The Western Folklife Center will systematically migrate the tape contents to fresh digital media. Original tapes and digital copies will be returned to the Idaho Commission on the Arts; a set of digital copies will be housed at the Western Folklife Center. (\$25,265)

2007 ARSC Conference Recordings

If you weren't able to join us in Milwaukee, or if you find yourself wondering what was going on in that "other room" during parallel sessions, don't miss this opportunity to listen in!

Orders are now being accepted for the 2007 ARSC Conference Recording Package. In previous years, you've had to pick and choose among individual presentations furnished on audio CDs, but this year we're pleased to offer all available recordings in mp3 format as a single package on CD-R for \$35, shipping included. Along with the audio, the package also features select supplementary material (e.g., PowerPoint presentations, video).

Please note that not all sessions are included, as some presenters do not want their presentations to be distributed (pending publication, copyright restrictions, etc). A full table of contents is available on ARSC's website (www.arsc.audio.org). You may email compiler Patrick Feaster (pfeaster@indiana.edu) if you would like to verify whether a given presentation is included.

Please accept my order for the 2007 ARSC Conference Recordings

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2006 National Recording Registry

Librarian of Congress James H. Billington announced the 2006 additions to the National Recording Registry in March 2006. Twenty-five recordings, issued between 1904 and 1986, were included on the 2006 registry. In past years fifty recordings were added to the registry. There are now 225 recordings on the registry.



Cal Stewart as Uncle Josh Weathersby

Family. (1928)

6. "Pony Blues." Charley Patton. (1929)

7. "You're the Top." Cole Porter. (1934)

8. "The Osage Bank Robbery" episode of *The Lone Ranger* (December 17, 1937).

9. Address to Congress, December 8, 1941, Franklin D. Roosevelt. (1941)

10. *Native Brazilian Music*, recorded under the supervision of Leopold Stokowski. (1942)

11. "Peace in the Valley." Red Foley and the Sunshine Boys. (1951)

12. Chopin Polonaise, op. 40, no. 1 ("Polonaise militaire"), Artur Rubinstein. (1952)

13. "Blue Suede Shoes." Carl Perkins. (1955)

1. "Uncle Josh and the Insurance Agent." Cal Stewart. (1904)

2. "Il Mio Tesoro." John McCormack; orchestra conducted by Walter Rogers. (1916)

3. National Defense Test, September 12, 1924. (1924)

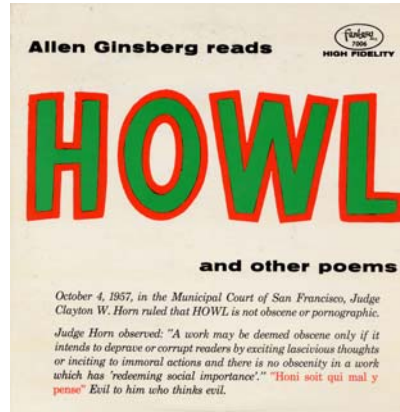
4. "Black Bottom Stomp." Jelly Roll Morton's Red Hot Peppers. (1926)

5. "Wildwood Flower." The Carter



The Lone Ranger, ca. 1943.

14. Interviews with William 'Billy' Bell, recorded by Edward D. Ives (1956), representing the Edward D. Ives Collection held at the Maine Folklife Center, University of Maine, Orono, Maine, and the Archives of Traditional Music at Indiana University, Bloomington, Indiana.



Allen Ginsberg Reads Howl and Other Poems (Fantasy Records 7006)

15. *Howl*. Allen Ginsberg. (1959)

16. *The Button-Down Mind of Bob Newhart*. Bob Newhart. (1960)

17. "Be My Baby." The Ronettes. (1963)

18. "We Shall Overcome." Pete Seeger. (1963)

19. "(I Can't Get No) Satisfaction."

Rolling Stones. (1965)

20. "A Change is Gonna Come." Sam Cooke. (1965)

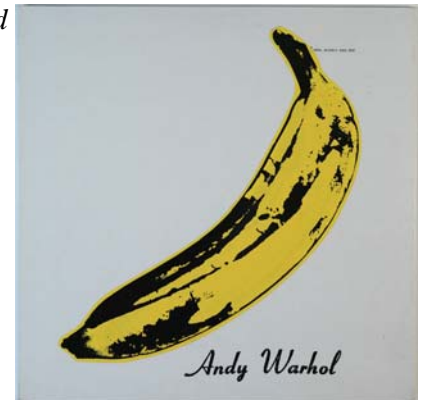
21. *Velvet Underground and Nico*. Velvet Underground. (1967)

22. *The Eighty-Six Years of Eubie Blake*. Eubie Blake. (1969)

23. *Burnin'*. The Wailers. (1973)

24. *Live in Japan*. Sarah Vaughan. (1973)

25. *Graceland*. Paul Simon. (1986)



The Velvet Underground and Nico (Verve Records V6-5008)

Anyone may nominate recordings for the registry, and a group of advisors, including ARSC's representatives Bill Klinger and David Hamilton, meet in Washington to make recommendations to the Librarian of Congress on which recordings to add to the registry. Nominations for future registries can be submitted at: <http://www.loc.gov/rr/record/nrpb/nrpb-nrr.html>.

Eugene DeAnna, Head, Recorded Sound Section, Library of Congress (edeaa@loc.gov)

2007 ARSC Research Grants Awards

The ARSC Research Grants Committee has awarded the following research awards:

\$1,000 to Joel Bresler to help support his trip to Israel to study the important holdings of the Kol Yisrael (Voice of Israel) broadcast service for his project to assemble and publish a comprehensive database of Sephardic recordings, in conjunction with the Jewish Music Research Centre at Hebrew University.

\$1,000 to Robert E. Hunter, a graduate student in History at the University of Illinois at Chicago to help support travel and documentary costs for research on recorded programs at the National Archives, College Park, MD, for his doctoral dissertation: "Fingers on the Button: American atomic policy in mainstream film, radio, and television, 1945–1960."

\$500 to Kevin Mungons, Director of the American Gospel Music Archive, to support travel and lodging expenses from Iowa to North Carolina to perform research for a discography of the gospel singer George Beverly Shea while Mr. Shea is still alive and active enough to assist.

\$500 to Dr. Risto Pekka Pannanen, a research associate at the School of Oriental and African Studies, University of London, to help with travel and lodging (Novi Sad and Belgrade) for his research project: "Recording activity, musicians, and marketing before the First World War in Bosnia, Vojvodina, and Serbia."

*Richard Warren, Chair, Grants Committee
(richard.warren@yale.edu)*

UNESCO/Jikji Prize Awarded to Phonogrammarchiv

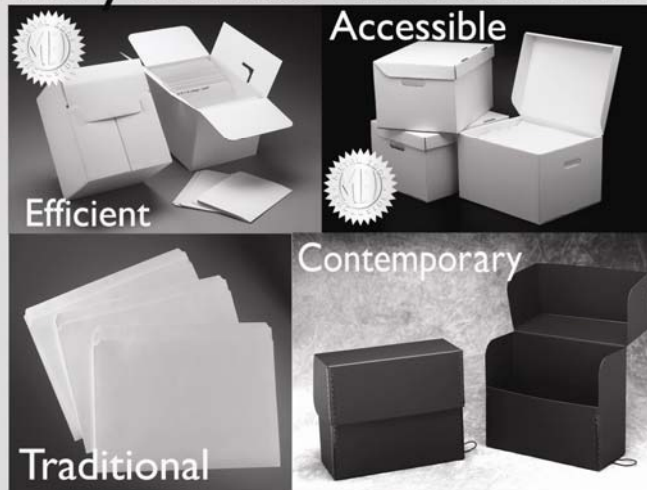
The UNESCO/Jikji Prize, consisting of an award of \$30,000, is given every two years to promote the objectives of UNESCO's Memory of the World Programme. It is named after the oldest known book of movable metal print in the world, made in Korea. The prize is funded by the Republic of Korea.

The 2007 prizewinner, Phonogrammarchiv, is recognized for its substantial contribution to the advancement of audio and video preservation. Founded in 1899, it is the oldest sound archive in the world, and its collection now includes more than 50,000 recordings.

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ARSC Conference Travel Grants

ARSC Conference Travel Grants were awarded for the first time in 2007. Aaron M. Bittel from Syracuse University and Craig Breden from the University of Georgia received grants to attend the annual conference in Milwaukee. Aaron is a graduate assistant at the Belfer Audio Laboratory and Archive and is a graduate student in library and information science specializing in audiovisual archives and digital libraries. Upon graduation, he hopes to work with sound recordings and other audiovisual formats in an academic or government institution. Craig is a graduate of the University of North Carolina's library science program and has just completed his first year as Media Assets Archivist in the Richard B. Russell Library for Political Research and Studies at the University of Georgia in Athens.

The grants are designed to encourage ARSC members to attend their first ARSC conference, reach out to students and professionals in the early stages of their careers, promote mentoring and professional development opportunities, advance scholarly research and publication, and support ARSC members who desire to participate more actively in the association. Additional grants will be awarded to first-time attendees to the 2008 annual conference in Palo Alto. Watch the *Newsletter* for details.

*Louise Spear, ARSC Grants Committee
(LouiseS@grammy.com)*

World Day for Audiovisual Heritage October 27, 2007

The UNESCO General Conference recently resolved to mark October 27th of each year as the World Day for Audiovisual Heritage. The audiovisual heritage comprises all forms of moving images and recorded sounds, separately or together, and associated information including documents, objects, artifacts and technology, and graphical material. The annual World Day for Audiovisual Heritage seeks to celebrate and raise awareness of the moving image and recorded sound heritage in all countries, and in particular to:

- Increase recognition of its cultural and historical value
- Communicate its fragility and vulnerability, and the realities of preservation
- Draw public attention to heritage at risk
- Advance unhindered public access to the heritage

- Encourage legislative, financial, industrial, and organizational measures to safeguard it
- Stimulate professional education in audiovisual archiving
- Promote practical knowledge for managing private collections

The Coordinating Council of Audiovisual Archives, of which ARSC is a member, has been charged with promoting the World Day for Audiovisual Heritage. We encourage all ARSC members to consider organizing an event on or around October 27, 2007 that will bring recognition to the audiovisual cultural heritage and stimulate the preservation of this heritage for future generations. ARSC will assist in publicizing these events through the ARSC website; please contact Brenda Nelson-Strauss if you have scheduled an event, or if you have suggestions on ways in which ARSC can participate as an organization.

*Brenda Nelson-Strauss ARSC Representative, CCAA
(bnelsons@indiana.edu)*

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Preservation Grants *(Continued from page 1)*

as contemporary music and music of women composers.

NPR has received \$10,000 for NPR's Studio 4A Performance Preservation Project, which will digitize and preserve 250 master session DAT tapes determined to have important cultural and historical content: Studio 4A classical recordings of interviews and performances by both emerging and established artists, primarily from the program *Performance Today*. These tapes are the master recordings and the only copies in existence. The transfers will be stored in NPR's new content management system.

Richard Warren, Chair, Grants Committee
(richard.warren@yale.edu)

IASA Conference

The annual IASA Conference for 2007 will be held in Riga, the lovely capital city of Latvia, September 15-20.

Per Holst, IASA Vice-President and Programme Committee chair, reported that the reaction to the Call for Papers for the 2007 conference has been very positive. The conference theme, "Building an Archive for the Future," has attracted more than 50 proposals.

Committee members assisting with the conference program are Piret Noorhani (Estonian Literary Museum), Andris Kesteris (Library and Archives Canada), and Per Holst (IASA Vice-President). They have reviewed the abstracts and compiled the preliminary program. The conference program will consist of twelve sessions of paper presentations, a workshop, and a tutorial on training and education. To accommodate as many speakers as possible, four of the paper sessions will run parallel.

Information about the program and about registration and accommodation is available online at <http://www.baacouncil.org/conference/index.php?m=36>.

Richard Green, President, IASA
(richard.green@lac-bac.gc.ca)

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New ARSC Members

Names and Addresses of new ARSC members are not available in the online version of the newsletter.

ARSC Newsletter Submission Deadlines

No. 115, Fall 2007—October 10, 2007 (advertising, October 1, 2007)
No. 116, Winter 2008—February 10, 2008 (advertising, February 1, 2008)
No. 117, Summer 2008—June 10, 2008 (advertising, June 1, 2008)

In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the Executive Director, at 410-757-0488 or execdir@arsc-audio.org, and he will gladly provide you with the most up-to-date information on file.

ARSC))))))

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Henry Ushijima Playing Records at the Manzanar Relocation Camp



Henry Ushijima, formerly a sound engineer in Hollywood, plays dance records at a dance given by the Girls' Recreation Committee at the Japanese-American relocation camp, Manzanar, California, May 29, 1942. (Photograph by Francis Stewart, Courtesy Bancroft Library, University of California, Berkeley. 1967.014 v.24 CD-609--PIC)