

ARSC Newsletter

Association For Recorded Sound Collections

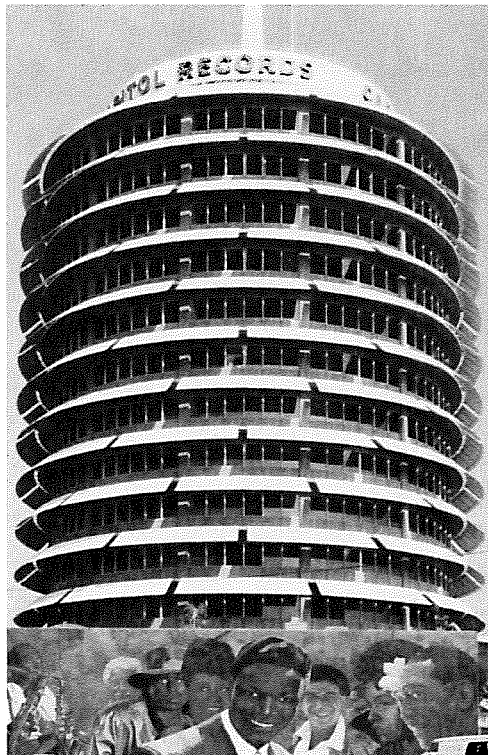
Number 124 • Fall 2010

ARSC in the Entertainment Capital of the World

The 45th annual ARSC conference will be held May 11–14, 2011, in Los Angeles, California, one of the world's great entertainment capitals and one with a long and rich recording history. We plan to take full advantage of the West Coast archival and collecting communities, tapping into such subjects as early recording ventures of the 1920s, the booming jazz and black music scene of the 1940s and 1950s, classical music, recording and the movie and radio industries, and the major labels of later years, along with the groundbreaking initiatives of West Coast universities to preserve our recorded heritage and make it available today.

Hosted by the UCLA Ethnomusicology Department, the conference will be one of the seminal events held throughout the 2010–11 academic year as part of the anniversary celebration “Worlds of Music at UCLA: Celebrating 50 years of Ethnomusicology.” Established in 1960, UCLA's Ethnomusicology Department currently offers undergraduate concentrations in jazz studies and world music, with graduate concentrations in ethnomusicology and systematic musicology. The Department also houses the Ethnomusicology Archive, with over 100,000 audiovisual recordings; a large collection of unique instruments from different parts of the world; a research laboratory with audiovisual, computing, and electronic equipment that enables faculty and students to conduct psycho-acoustical research as well as edit and create audiovisual recordings; and a publications program that publishes an occasional journal and audiovisual materials on topics of importance in the field of music. We look forward to collaborating with our colleagues at UCLA on special sessions and events.

Los Angeles offers an enormous range of entertainment and sight-seeing possibilities. The Wilshire Grand hotel will serve as the official conference site, and a block of rooms has been reserved at the special rate of \$139 single/double. Located at 930 Wilshire Boulevard in downtown L.A., the hotel is surrounded by a wide range of restaurants and shops that represent



Capitol Records Building, Los Angeles, with parking lot mural by Richard Wyatt titled *Hollywood Jazz*. Photograph © Andrew Dunn, 1991.

Events

- December 6, 2010. SF Music Tech Summit. San Francisco, CA.
- January 9, 2011. Canadian Antique Phonograph Project meeting. Toronto, Ontario.
- January 20, 2011. ARSC-NY meeting. New York, NY.
- February 2–4, 2011. 41st AES Conference: Audio for Games. London, UK.
- Feb 24–27, 2011. Cash Rules Everything Around Me: Music and Money: 2011 EMP Pop Conference. UCLA, Los Angeles, CA.
- April 2011. Berkman Center for Internet & Society “Rethink Music: Creativity, Commerce, and Policy in the 21st Century” Conference. Boston, MA.
- May 11–14, 2011. 45th Annual ARSC Conference. Los Angeles, CA.
<http://arsc-audio.org/>
- July 22–24, 2011. 42nd AES Conference: Semantic Audio. Ilmenau, Germany.
- July 24–29, 2011. IAML Annual Conference. Dublin, Ireland. <http://iaml.info>

Please send notices of events to the editor.

Contents

2010 ARSC Conference	pages 1, 4
President's Message	pages 2–3
Letters	page 3
Pre-Conference Workshop	page 4
Copyright Committee	page 5
New York Chapter	page 6
Publications	page 7
ARSC Travel Grants	page 7
Awards Committee	pages 8–9
Cylinder Subcommittee	pages 10–11
News from Institutions	pages 12–13
Grants Awards	pages 14–15
New ARSC Members	pages 16–17

(Continued on p. 4)

President's Message

I thought I'd use my second President's Message to inform you that the Association for Recorded Sound Collections Board of Directors Meeting took place on October 16, 2010, at the Wilshire Grand Hotel, which is the site of ARSC's upcoming 45th annual meeting. The hotel is beautiful and is situated in the heart of downtown Los Angeles. Surrounded by great restaurants and nightclubs that reflect the new upscale "trendy and artsy" atmosphere of downtown Los Angeles, the Wilshire Grand is in walking distance to the Los Angeles Convention Center, Staples Center, and the new "LA Live!" corridor. I think you will all really enjoy the hotel and the location (especially the restaurants) and I hope to see many of you in May.

The marathon board meeting allowed us to conduct the organization's business and to discuss the future of ARSC. Such issues as increasing membership, improving outreach, deciding where we would like the organization to be in the next five years, and other topics were discussed. A task force headed by Member-at-Large David Giovannoni and Second Vice President/Program Chair Tim Brooks will further explore these matters and I should have more to report in the future. Certainly one of my concerns is filling vacant committee chairs; as of today we still need chairs for the Discography Committee and the AAA (Associated Audio Archivists) Committee. Anyone interested should contact me at pelote@andromeda.rutgers.edu or call me at 973-353-5595. We are also at the time when we will be electing new board members and members of the Blue Ribbon Judges of the ARSC Awards Committee. Members of the Nominating Committee (Matthew Barton, Barry Stapleton, and Sara Velez) will be contacting some of you to ask you to run and I urge you to please consider doing so. ARSC depends on volunteers to get things done and we especially welcome new faces.

My predecessor, David Seubert, often used his President's Message columns to address important issues facing the organization and profession, and I'd like to do the same. I've learned from the publication titled *The State of Recorded Sound Preservation in the United States* (see page 7) that there are no degree programs for professional audio archivists in audio preservation and archives management. Certainly, continuing education in this area is needed. The report states: "Audio archivists and curators need a blend of theoretical, managerial, and technical skills. Directors of archives will require training in organizational theory and behavior, contracting and project management, facilities planning, cost analysis, and budgeting." It has been brought to my attention that the University of British Columbia offers a Master of Archival Studies (MAS) degree, but the lack of degree programs for training audio archivists in the U.S. is a glaring oversight that a major college or university should address.

I spoke to the co-chair of ARSC's Education and Training Committee, Karen Fishman, and she had this to say: "I think it is true that there are no actual degree programs for audio archivists, but there are plenty of U.S. degree programs for archivists that include courses on non-print media like photographs, film, and audio/visual materials. Most U.S.

ARSC Newsletter

Issue 124

Fall 2010

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

Editor

Franz Kunst

Archive of Recorded Sound

Stanford University

541 Lasuen Mall

Stanford, California 94305-3076

Board of Directors

Vincent Pelote, President

David Seubert, Past President

Tim Brooks, Second Vice President/Program Chair

Marsha Maguire, Secretary/Editor, ARSC Bulletin

Steven I. Ramm, Treasurer

Peter Shambarger, Executive Director

Sarah Cunningham, Member-at-Large

David Giovannoni, Member-at-Large

Claims or other notifications of issues not received must be sent to:

Executive Director

PO Box 543

Annapolis, MD 21404-0543

execdir@arsc-audio.org

Special thanks to Jill Breedon for copy editing the ARSC Newsletter.

colleges and universities don't offer a Master of Archival Studies degree like the one at UBC, but many offer similar degrees, such as Master of Library Science, Master of Library and Information Science, Master of Archives and Records Administration, or M.A. in History with a specialization in Archival Management."

All these programs will train and educate students on archival issues, and some might focus more on audio preservation and archives than others. Our E&T page (<http://www.arscaudio.org/etresources.html>) lists some of the institutions that offer audio archival training and education. It's one of the issues our committee is going to work on this year.

It has also been brought to my attention by Aaron Bittel (co-chair of ARSC's Education and Training Committee) that the pre-conference workshops organized by E&T every year offer an excellent opportunity for aspiring audio archivists and established professionals alike to meet for audio-specific training.

Perhaps this topic could be a thread on the ARSCList. I'd love to read what the membership has to say.

Vincent Pelote, ARSC President

Letters to the Editor

Cylinder Information Needed

Allan Sutton and I have been working on a cylinography to be published later this year. There are a few numbers that we need to fill or verify. If you have data on any of the following issues, we would be delighted to hear about it! All assistance will be gratefully acknowledged in the book.

Indestructible cylinders (cardboard core with metal rings inside either end)

We need data on the following popular series numbers:

2M: 661, 662

4M: 3333, 3356, 3502, 3517, 3521

4M English: 7014, 7031, 7032, 7033, 7036, 7041, 7044, 7065, 7070, 7082, 7084, 7085, 7091

We have data on the following operatic and ethnic series numbers, so we need anything NOT included here:

10002–10004

12006 or 120006

US Everlasting cylinders (smooth waxy core overlaid with celluloid; information pressed into edge and usually

very difficult to read)

We need data on the following numbers:

2M: 431, 423, 471, 478, 503, 518

4M: 1220, 1229, 1353, 1373, 1408, 1436, 1440, 1452, 1494, 1513, 1546, 1559, 1588, 1641, 1643, 1647

4M Medicophone (all with an X- prefix): 200–203, 207, 208, 210–215, 219–224, 226, 231–233, 252, 255, 256, 261, 263–265.

We have data on the following operatic and ethnic series numbers, so we need anything NOT included here:

2M: 5302–5323, 5330–5348 (may have "O" prefix), 5455–5463, 5680–5683, 5780–5786, 5910–5911, 5960–5962, 5975–5976, 6000–6009, 7001, 7500, 8001, 8501

4M: 21093–21105 (need info on 21094), 21120–21143 (may have "O" prefix), 21245–21258, 21370–21374 (may have "O" prefix), 21470–21473

*Kurt Nauck, c/o Nauck's Vintage Records
22004 Sherrod Ln.
Spring, TX 77389*

Early Recordings of Black Europe Sought

Help is needed for a gigantic project: the documentation and reissue of all sound and film documents of people of African descent IN EUROPE prior to the 1920s (to be exact, during the acoustic recording era, pre-microphone). Of the circa 2000 potential sound documents, we have already located and digitized most—but our wants and search list is still long.

Among our wants are recordings in Amharic by Tessema Eshete (Echeute) on the Beka and Odeon labels; "coon songs" by the African-American minstrels Pete Hampton and Laura Bowman; songs and recitations in Xhosa by Dr. W. B. Rubusana, MPC, and Palmer Mowetyana on the Homophon label; a couple of Spirituals by Evelyn Dove (on Aco) and Roland Hayes (on Vocalion); and discs used to synchronize early films featuring black entertainers, actors, and others.

The complete list is here: http://www.lotz-verlag.de/Black_Europe_Wants.htm. Thank you very much for your support.

*Dr. Rainer E. Lotz
Rotdornweg 81
53177 Bonn, Germany*

(Continued from p. 1)

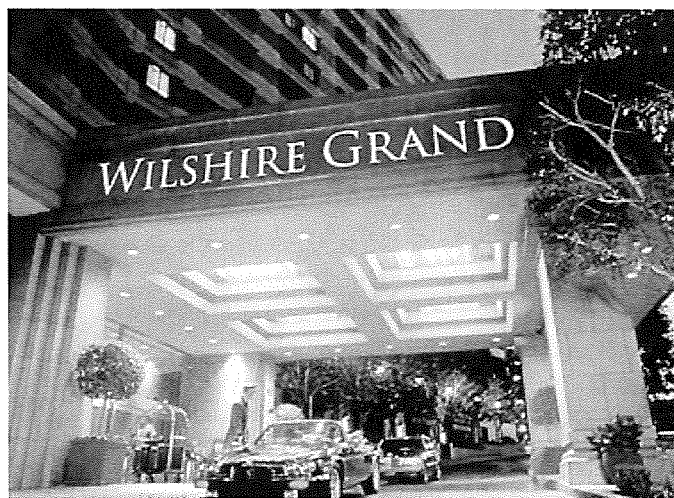
the diversity of culture that makes the city unique. Within walking distance of the hotel is the theatre district to the north, which includes the Walt Disney Concert Hall, the Mark Taper Theatre, and the Dorothy Chandler Pavilion; just south of the hotel is the L.A. Live complex, which includes the GRAMMY Museum, NOKIA Theatre, and Staples Center. Other areas within walking distance include the Garment and Jewelry Districts, Chinatown, Little Tokyo, Union Station, and USC. From the Metro station directly across the street from the hotel, rail service will take you to Hollywood in less than 15 minutes. You can also take Metro right to the gates of Universal Studios Theme Park and City Walk. For those who plan to rent cars, within 20 minutes of the hotel you can visit the La Brea Tar Pits and the Santa Monica Pier and Promenade. Since our group rates at the hotel will be honored three days before and after the conference (subject to availability), you'll want to plan ahead in order to take full advantage of the many attractions L.A. has to offer.

The deadline for presentation proposals is January 3, 2011. The full program will be announced in February, and registration via mail or the ARSC website (www.arsc-audio.org/conference) will be opened at that time. Make sure you reserve May 11–14 on your calendar to join your colleagues and friends at this exciting conference.

*Brenda Nelson-Strauss, Conference Manager, and
Tim Brooks, Program Chair*

Don't Miss the Pre-Conference Workshop

Sometimes you need to go back to the basics, and this year's pre-conference workshop will do just that. The ARSC Education and Training committee invites you to Archiving 101: Playback, Restoration, and Preservation on Wednesday, May 11th. This day-long workshop is aimed primarily at students, those new to audio archiving, and seasoned professional archivists, librarians, and administrators who find themselves dealing with the challenges of legacy audio formats for the first time. Activities will focus on media identification, appraisal, care and maintenance, and reformatting of the most common types of sound recordings.



UCLA Says Come Over & Play

As we celebrate fifty years as one of the principal ethnographic sound (and now, audiovisual) archives in North America, the UCLA Ethnomusicology Archive invites you to our home town of Los Angeles for the 45th annual ARSC conference. We're excited and honored to host you, and are working on special presentations and events focused on the rich and multi-faceted legacy of sound recording in L.A., not only in the music industry, but in film, television, and radio, education and advocacy, ethnography and history. Make your plans to join us for some West Coast sounds in sunny Southern California!



Mantle Hood (founder, UCLA Institute of Ethnomusicology) and Charles Seeger examine the output of the Melograph. Courtesy of the UCLA Ethnomusicology Archive.

Copyright Reform Needs Your Input

We are at a significant moment in ARSC's long fight to reform U.S. copyright law, and your input is sought. As a direct result of ARSC-sponsored legislation, the U.S. Copyright Office has undertaken a study of the "desirability and means" of bringing recordings made before 1972 under federal (rather than state) copyright law. Among other things, this would establish for the first time a public domain for older recordings in the U.S.

There is a short window during which the public may submit comments on this issue. All comments will be posted on the internet and will be considered in the Copyright Office's report to Congress. This is a rare opportunity for all those concerned with preservation and access to be heard. The deadline for public comment is **December 20, 2010**. Following that there will be a thirty-day period during which "reply comments" (comments on the comments) may be submitted (until January 19, 2011).

You can be assured that interest groups in Washington will avail themselves of this opportunity to submit detailed advocacy for their positions. ARSC and various library organizations will also be commenting. However, it is vital that the Copyright Office hear from as many citizens as possible—archivists and collectors, professionals and non-professionals alike—not only to hear the reasons why people care about preserving and making accessible historical recordings, but also so they can gauge the breadth of support for change.

The Copyright Office has posted an official Notice of Inquiry on its website at www.copyright.gov/docs/sound. It is lengthy and somewhat legalistic, including 30 specific questions in which the CO is interested. It is important to remember, however, that comments may take any form you wish and may be from *anyone*—they simply need to relate to the "desirability and means" of bringing pre-1972 recordings under federal law to promote preservation and access. You can get an idea of the types of comments typically submitted by viewing those submitted in the "Orphan Works" inquiry a few years ago, at www.copyright.gov/orphan/comments/index.html. (More than 700 were submitted in that inquiry.) Examples of the harm done by current law are particularly valuable.

More information on the subject, and ARSC's position, can be found at www.recordingcopyright.org. Basically we believe that this change will benefit both users and rights holders. It is only the first step in ARSC's program of five recommended changes, but it is a critical one because none of the others are feasible until older recordings are brought under unified federal law.

The Copyright Committee urges you to take advantage of this unusual, and limited, opportunity for public comment by going to www.copyright.gov/docs/sound and registering your comments, no matter how detailed or brief they may be. The more people the government hears from on this, the better.

Tim Brooks, Chair, ARSC Copyright and Fair Use Committee

Call for Presentations, 45th ARSC Annual Conference, Los Angeles, California, May 11–14, 2011

The 2011 ARSC conference in Los Angeles promises to be one of the biggest and most exciting in recent years. Presentations related to recording and music-making on the West Coast are of course welcome, but the program committee is open to proposals dealing with any aspect of the history and preservation of sound recordings—all types of music and speech, in all formats, and from all periods. Is there an artist, label, or other aspect of the recording industry you've been working on? Preservation project, archives management, or research technique that might be of interest to others? We seek papers and panels that are informative, display passion for their subjects, and include compelling audio and visual content. (Come on, PowerPoint's not so hard!) Scholars and archivists at all stages of their careers, from newcomers to "old hands," are invited to submit. Share your special interests with our engaged community of collectors, historians, musicians, preservationists, and archivists.

Presentation proposals are due January 3, 2011, to the email below. Presenters will be notified of acceptance approximately one month thereafter. A submission form is available at <http://www.arsc-audio.org/conference>. All proposals must include the following:

- Name and institution of presenter(s).
- Full address including email and phone number.
- Title of presentation.
- A short synopsis (up to 250 words)
- Time requested (generally either 20 or 35 minutes).
- Audio/video equipment needs.

*Tim Brooks, ARSC Program Chair
(tim@timbrooks.net)*

ARSC New York Chapter News

November 2010 Meeting

Thursday, 11/18/10, 7PM to 9PM

at the CUNY Sonic Arts Center

West 140th Street & Convent Avenue, New York

Speaker: Dr. Michael Biel, Morehead State University (emeritus), Morehead, Kentucky

ILLUSTRATED RECORD ALBUM COVERS BEFORE STEINWEISS (Revised and Extended!)

Long a subject of interest among collectors, the history of record album covers has engendered many books about them since the 1970s, most of which focus on the LP era but occasionally attempt to include album covers on earlier formats. Their facts have often been wrong, and such errors have been escalating in this decade because of the mistaken claim that Alex Steinweiss was "THE inventor of the record album cover." A talented and inventive illustrator, Steinweiss was responsible for some of the most memorable illustrated record album covers. But in recent years several books, many articles, and internet blogs have asserted that he invented the very concept of illustrated covers and thereby changed how records were displayed in stores, claiming that before Steinweiss, records were packaged in plain brown kraft sleeves and plain albums.

Record collectors and archivists know that is untrue, but the writers who are elevating Steinweiss to mythical proportions either are non-collectors or else are limited to CDs and LPs. As it has been impossible to convince them otherwise, I now set out to demonstrate with actual photographic proof that there were perhaps hundreds of distinctive illustrated album covers issued by many companies long before Steinweiss's first cover, Columbia C-11, "Musical Comedy Hits" by Rodgers and Hart, issued in 1940. Steinweiss and Columbia were reacting to the activities of other companies, especially Decca, rather than the incorrect recent claims that *they* were reacting to *him*. This presentation will be more complete and leisurely than was possible at the national ARSC conference last May and will be illustrated with several hundred photos.

OUR NEXT PROGRAM WILL BE ON JANUARY 20, 2011

Speaker: Andy Lanset on "The New York Public Radio Archives: It's a Whole Lot More than La Guardia Reading the Funnies." Jerome L. Greene Performance Space, 44 Charlton Street (corner of Charlton and Varick), New York, New York 10014.

All ARSC NY Chapter meetings are free and open to the public.

Music a Little Child Should Hear

Title	Composer	Artist	Catalog #	Price
Song of a Sparrow (Canary and Thrush Duet)			48058	10 \$1.00
Musette (Mozart)	(Hahn)	Maud Powell	64073	10 1.00
Minuet in G (No. 2) (Beethoven)	(Hahn)	Mitscha Elman	64121	10 1.00
Gavotte (Gretry) (2) Tambourin (Gossac)	(Hahn)	Mitscha Elman	64195	10 1.00
Evening Chimes (Heine)	(Hahn)	Neapolitan Trio	17823	10 .75
Woodland Echoes (Wymen)	(Hahn)	Neapolitan Trio		
Stille Nacht, heilige Nacht	(Schumann)	Ernestine Schumann-Hoink	86138	12 \$3.00
Traumerei	(Schumann)	Josef Hoffman	74044	12 1.50
Humoresque	(Dvorak)	Fritz Kreisler	74180	12 1.50
Wind Amongst the Trees	(Briccialdi)	John Lemmons	70026	12 1.25
Liebestraum (A Dream of Love)	(Liszt)	Herbert's Orchestra	70046	12 1.25

The history of a child, musically, is an epitome of the race. Just as our primitive ancestors first made for themselves rude drums and rattles of seeds to accompany their chanting and dancing, and later invented and made crude pipes and horns and then stringed instruments—both plucked and played with a bow—so a child takes himself through the drum stage in the early months of life, pounding with his rattle and every stick, or implement, everything in his reach. A little later he drives his elders to distraction with his tin horns and whistles, which are beautiful to him at that period of development. If we are wise enough to follow this analogy, we shall let our little children hear the beautiful, simple, direct melodies of the old masters on violin, cello, flute and harp, the descendants of the early pipes, rebecs and lutes.

Victor Talking Machine Company
Camden, N. J., U. S. A.

ARSC CONFERENCE 2010: RECORDINGS AVAILABLE FREE ONLINE

Audio recordings of presentations made during the 2010 ARSC Conference in New Orleans, Louisiana are freely available online in MP3 format at <http://www.arsc-audio.org/conference/audio2010/index.html>

In some cases, PowerPoint slides are also included.

For those who joined us in New Orleans, we hope you'll enjoy this chance to relive the memories and to catch up on the sessions you missed.

For anyone who has yet to attend an ARSC conference, here's a good opportunity to find out some of what you're missing.

The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age

The Library of Congress (LC) National Recording Preservation Board and CLIR have just published a major study of sound recording preservation in the United States. Titled *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age*, the report is the first comprehensive, national-level study of the challenges to the survival and availability of U.S. recorded sound produced since the nineteenth century. The volume includes a foreword by Librarian of Congress James H. Billington.

Authors Rob Bamberger and Sam Brylawski assess the current state of sound recording archiving, preservation, and restoration activities. They provide an overview of the technical landscape, address the impact of copyright law on access and preservation, and propose the development of degree programs for recorded sound preservation and management.

The State of Recorded Sound Preservation in the United States, commissioned for and sponsored by LC's National Recording Preservation Board, lays the groundwork for the National Recording Preservation Plan that was mandated under the National Recording Preservation Act of 2000 and will be subsequently published by the Library of Congress. The National Recording Preservation Plan will make recommendations for addressing the problems revealed by the study.

A summary of findings is provided in the introduction to the study, available at <http://www.clir.org/pubs/abstract/pub-148abst.html>.

Are you on Facebook?



Why don't you "Like" the Association for Recorded Sound Collections?

<http://www.facebook.com/pages/Association-for-Recorded-Sound-Collections-ARSC/165687321898>

ARSC Conference Travel Grants Are Available

Applications for ARSC Conference Travel Grants, designed to encourage ARSC members to attend their first conference, are due on December 10. Applicants must also be one of the following: a college or university student aspiring to work with sound recordings; a recent graduate seeking a professional position involving sound recordings; a professional within the first five years of his or her career, who has demonstrated a dedication to sound recordings; or a researcher or discographer showing compelling prospects for the publication or dissemination of his or her scholarly work.

Grant recipients are awarded complimentary registration for the conference and pre-conference workshop and reimbursement to help defray the expenses of transportation and lodging. For more information, see the ARSC website or contact Louise Spear, ARSC Conference Travel Grants Committee Chair, at Lspear@amda.edu.

ARSC Bulletin No. 44 (For Fall, 2009 and Spring, 2010)

The ARSC Bulletin No. 44, covering Fall, 2009–Spring, 2010, is now available to all ARSC members from the Executive Director. The Bulletin contains all reports and related information presented by members of the ARSC Board of Directors and committee chairs at the Fall, 2009 and Spring, 2010 Board of Directors and Executive Committee meetings as well as the 44th Annual Business Meeting in New Orleans, Louisiana. If you 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 production costs, a copy of the Bulletin is sent as a pdf attachment via e-mail only. If you need a hard copy, or have not received your copy by e-mail, please contact Peter Shambarger, the Executive Director, at: ARSC Executive Director, P.O. Box 543, Annapolis, MD 21404-0543, USA, or by e-mail at execdir@arsc-audio.org. If I have your updated, correct e-mail, you may have already received it.

Peter Shambarger, Executive Director

2010 ARSC Awards for Excellence

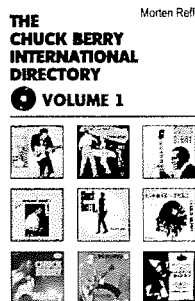
The ARSC Awards Committee is pleased to announce the winners of the 2010 Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, we recognize outstanding contributions, encourage high standards, and promote awareness of superior works. A maximum of two awards are presented annually in each category—one for best history and one for best discography—though this year, for the first time, we have a tie in one category! Certificates of Merit are presented to runners-up of exceptionally high quality; this year, there were many contributions that met this standard, particularly in the areas of jazz and rock music. The 2010 Awards for Excellence honor works published in 2009.

All of the honorees have now been notified, and certificates and one-year memberships to ARSC are being produced and distributed. The winners will also be acknowledged at the awards ceremony at the ARSC national conference in Los Angeles in May 2011.

Roberta Freund Schwartz, Awards Committee Chair

BEST RESEARCH in RECORDED BLUES, GOSPEL, RHYTHM & BLUES, or SOUL MUSIC

The Chuck Berry International Directory, by Morten Reff



Certificates of Merit:

Give My Poor Heart Ease: Voices of the Mississippi Blues, by William Ferris (University of North Carolina Press)

Hand Me My Walkin' Shoes: In Search of Blind Willie McTell, by Michael Gray (Chicago Review Press)

BEST RESEARCH in RECORDED CLASSICAL MUSIC

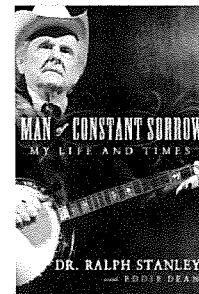
Kirill Kondrashin: His Life and Music, by Gregor Tassie (Scarecrow)

Certificate of Merit:

Othmar Schoeck: Life and Works, by Chris Walton (Rochester University Press)

BEST RESEARCH in RECORDED COUNTRY MUSIC

Man of Constant Sorrow: My Life and Times, by Ralph Stanley and Eddie Dean (Gotham)



Certificate of Merit:

The Songs of Jimmie Rodgers: A Legacy in Country Music, by Jocelyn R. Neal (Indiana University Press)

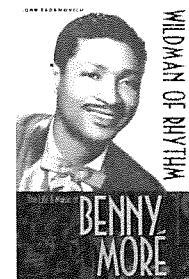
BEST RESEARCH in RECORDED FOLK, ETHNIC, or WORLD MUSIC

Best Discography:

La Musique Antillaise en France, Discographie 1929–1959 / French-Caribbean Music in France, a Discography 1929–1959, by Alain Boulanger, John Cowley, and Marc Monneraye (AFAS)

Best History:

The Wild Man of Rhythm: The Life and Music of Benny Moré, by John Radanovich (Florida University Press)

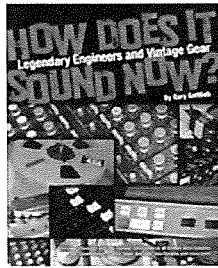


Certificate of Merit:

Ramblin' Jack Elliot: The Never-Ending Highway, by Hank Reineke (Scarecrow)

BEST RESEARCH in GENERAL HISTORY of RECORDED SOUND

How Does It Sound Now? Legendary Engineers and Vintage Gear, by Gary Gottlieb (Course Technology PTR)



Certificate of Merit:

Selling Sounds: The Commercial Revolution in American Music, by David Suisman (Harvard University Press)

BEST RESEARCH in RECORD LABELS

Three Score and Ten: Topic Records at 70, by David Suff

Certificate of Merit:

King of the Queen City: The Story of King Records, by John Hartley Fox (University of Illinois Press)

BEST RESEARCH in RECORDED ROCK and POPULAR MUSIC

Best Discography:

American Dance Bands on Record and Film, 1915–1942, by Richard J. Johnson and Bernhard H. Shirley (Rustbooks)

Best History:

Perry Como: A Bibliography and Complete Career Record, by Malcolm Macfarlane and Ken Crossland (McFarland)

Certificate of Merit:

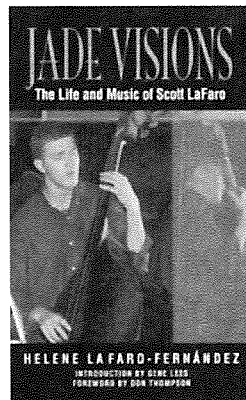
Sonic Boom: The history of Northwest Rock, from “Louie, Louie” to “Smells Like Teen Spirit,” by Peter Blecha (Backbeat)

Record Makers and Breakers: Voices of Independent Rock 'n' Roll Pioneers, by John Broven (University of Illinois Press)

BEST RESEARCH in RECORDED JAZZ MUSIC

Best History (tie):

Jade Visions: The Life and Music of Scott LaFaro, by Helene LaFaro-Fernández (University of North Texas Press)



The Ghosts of Harlem: Sessions with Jazz Legends, by Hank O'Neal (Vanderbilt University Press)

Certificate of Merit:

From Harlem to Hollywood: My Life in Music, by Van Alexander and Stephen Fratallone (Bear Manor)

2010 ARSC AWARDS COMMITTEE

Winners are chosen by the ARSC Awards Committee, which consists of five elected judges representing specific fields of study, the ARSC President, and the Book Review Editor of the ARSC Journal. The members of the Awards Committee are:

- Dennis Rooney (Classical Music Judge)
- Cary Ginell (Judge-at-Large)
- Dan Morgenstern (Jazz Music Judge)
- William L. Schurk (Popular Music Judge)
- Dick Spottswood (Judge-at-Large)
- Jim Farrington (Book Review Editor, ARSC Journal)
- Brenda Nelson-Strauss (Ex-officio)
- Vincent Pelote (ARSC President)
- Roberta Freund Schwartz (Awards Committee Chair)

Archival Cylinder Box Program

Timeline: 2002–2010

The objective of the program is to define, design, and produce an optimized, low-cost, archival-quality container for use in safely storing a single “standard-size” cylinder phonograph record.

2002: Proposed a novel unitary ACB consisting of two main parts—a body and a lid—each molded as a single piece, from a stable, inert, plastic-resin material.

2003: Reviewed historical cylinder boxes and modern archival boxes, identifying their positive and negative features.

2004: Worked in consultation with the conservation division of the Preservation Directorate and the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress. Captured general archival and technical requirements; outlined the preferred ACB configuration; researched applicable materials and manufacturing technologies.

2005: Estimated the costs of engineering and manufacturing the proposed ACB.

2006: Documented the ACB technical requirements. Completed the Concept and Technology Assessment Phase. Entered the Engineering Design and Development Phase:

- Identified thirty candidate suppliers for part design, rapid prototyping, mold design, mold building, resin sourcing, and production molding.

- Obtained price quotations for part design and modeling, rapid-prototype patterns, mold design and building, and production molding.

- Created initial 2-D engineering drawings for the ACB “part designs.”

- Produced 3-D Computer-Aided Design (CAD) images and renderings illustrating the proposed ACB.

- Disseminated the ACB Proposed Specification document and CAD images to 34 interested contacts and advisors, for their review and comment.

2007: Continued engineering design and development:

- Produced “rapid prototypes” of the body and lid (“ACB1”), via stereolithography.

- Fabricated the top cushion and bottom cushion, via CAM-automated waterjet cutting of silicone foam material.

- Gave presentations at the 2007 ARSC Conference

and the 2007 Joint Technical Symposium, reporting on ACB progress.

- Gathered feedback regarding Prototype ACB1.

2008: Prototype Proveout Phase:

- Studied ACB1 feedback.

- Conducted a cylinder dimension survey, making some 4700 measurements in order to establish 530 dimensional values for 106 cylinder record examples—selected to represent all common, mainstream types as well as a number of rare and extreme variants.

- Analyzed the cylinder dimension survey data, identifying the minimum, maximum, and nominal dimensions anticipated across the range of standard-size cylinders, including the effects of material aging and deformation.

- Performed worst-case calculations and refined the ACB design accordingly.

- Updated the ACB engineering drawings and CAD models.

- Produced Prototype ACB2.

- Gathered and studied feedback regarding ACB2.

2009: Prepared for transition to the Manufacturing Stage:

- Wrote a five-page plan, Archival Cylinder Box: Steps for LC Production .

- Obtained price quotations for ACB design refinements, mold design, mold building, and per-piece production costs of molded ACB parts.

- Implemented ACB design refinements.

- Submitted deliverables signifying successful completion of the Research, Design, and Development Stages of the ARSC-LC ACB program.

- Released the ACB body and lid designs, as inputs to the Mold Design Phase.

2010: Began the Manufacturing Stage:

- Created ACB injection-mold designs, covering separate tooling for body and lid.

- Updated the ARSC logo graphics, forming scalable, vector-based files needed for ACB CAD integration.

- Conducted a Critical Design Review, assessing readiness for transition from the Mold Design Phase to the Mold Build Phase.

- Led a resin property review, for program risk

mitigation.

- Manufactured the ACB mold tooling.
- Produced initial molded-plastic ACB part samples.
- Conducted ACB sample parts review meetings.

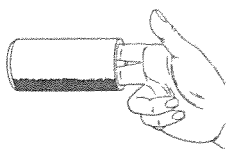
Compiled Archival Cylinder Box: Sample part flaws, mold adjustments and other corrective actions.

- Monitored progress on iterative “tuning” of the tooling.

- LC issued a purchase order for the production of molded ACB parts: 15,000 pieces each, body and lid.

Beyond the immediate objective of producing 15,000 ACBs for LC, we seek to make the ACB widely available, at affordable prices, as soon as the logistics can be worked out.

Bill Klinger, ARSC Cylinder Subcommittee



Nominations For The 2011 ARSC Awards for Excellence

You are invited to propose candidates for the 2011 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is January 31, 2011.

Eligible publications include any original work—book, monograph, article, liner notes, etc.—first published during 2010. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology.

The ARSC Awards typically recognize histories, discographies, or biographies representing the “Best Research” in these recording genres: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include: General Research in Recorded Sound; Record Labels or Manufacturers; Phonographs; and Preservation or Reproduction of Recorded Sound.

The Awards Committee especially welcomes information concerning eligible journal articles as well as foreign and small-press publications that might otherwise be overlooked.

Nominations for the ARSC Lifetime Achievement and Distinguished Service Awards

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life’s work in research and publication.

The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.

Nominations for either of these awards must be received by January 31, 2011.

Nominations for the ARSC Awards for Excellence must include the name of each nominee, together with the names of co-authors, the publication title, and the publisher’s name and address. Please submit nominations to:

Roberta Freund Schwartz
University of Kansas
Archive of Recorded Sound
434 Murphy Hall
1530 Naismith Dr.
Lawrence, KS 66049
rfschwar@ku.edu

ARSC Newsletter Submission Deadlines

No. 125, Winter 2011 – February 10, 2011
(advertising, February 1, 2011)

No. 126, Summer 2011 – June 10, 2011
(advertising, June 1, 2011)

No. 127, Fall 2011 – November 10, 2011
(advertising, November 1, 2011)

The Federal Agencies Digitization Guidelines Initiative Announces the Release of BWF MetaEdit

BWF MetaEdit is a free, open-source tool that supports embedding, validating, and exporting of metadata in Broadcast WAVE Format (BWF) files. BWF MetaEdit is available for download at SourceForge: <http://sourceforge.net/projects/bwfmetaedit/>. BWF MetaEdit was developed by the Federal Agencies Digitization Guidelines Initiative to support its guideline for embedded metadata in the bext and INFO chunks (http://www.digitizationguidelines.gov/audio-visual/documents/wave_metadata.html). The application was developed by AudioVisual Preservation Solutions (<http://www.avpreserve.com/>).

Users of BWF MetaEdit can:

- Import, edit, embed, and export specified metadata elements in WAVE audio files
- Export technical metadata from Format Chunks and minimal metadata from bext and INFO chunks as comma-separated values and/or XML, across a set of files or from individual files
- Evaluate, verify, and embed MD5 checksums, as applied to the WAVE file's data chunk (audio bitstream only)
- Enforce the guideline (above) developed by the Federal Agencies Audio-Visual Working Group, as well as specifications from the European Broadcasting Union (EBU), Microsoft, and IBM
- Generate reports that show errors in the construction of WAVE files
- Choose from command line and GUI, for Windows/PC, Macintosh OS, Linux. See the list of options at SourceForge: <http://sourceforge.net/projects/bwfmetaedit/files/>

New AVPS Paper on the Migration of Digital Information from Analog Surfaces

How is a barcode like DV? And what happens when you scratch or fold a digital bit? Lewis Carroll never posed such confounding riddles, but the answers bring fresh insight into how digital video acts and how to more effectively manage the migration of tape-based born-digital collections into the file-based domain. Find

out more about this topic and how it impacts digital preservation in our new research paper authored by David Rice and Stefan Elnabli, titled "Barcode Scanners, MiniDV Decks, and the Migration of Digital Information from Analog Surfaces." For an in-depth view with video examples, read the research paper online at http://www.avpreserve.com/dvanalyzer/barcodes_and_dv/.

A PDF version is available for download via <http://www.avpreserve.com/wp-content/uploads/2010/11/Migration-of-Digital-Information-from-Analog-Surfaces.pdf>.

The University of Illinois Library Launches Audiovisual Self-Assessment Program

The University Library released the Audiovisual Self-Assessment Program (AvSAP) in August, 2010. AvSAP is now a fully realized project that began in May 2007. This assessment tool is funded by the Institute of Museum and Library Sciences and is designed to address the needs of cultural heritage institutions by helping to preserve and maintain the functionality of their audiovisual materials.

AvSAP is free and accessible to the public, providing a series of questions designed to collect data about collections and assess the condition of audiovisual items. Users may download AvSAP and host it on their own SQL server, or access it on the web. The goal of this assessment tool is to help collections managers develop a prioritized preservation plan for their audiovisual materials.

The outcome of using AvSAP includes a refined knowledge about developing an audiovisual preservation plan. This tool ranks audiovisual items in order of treatment need, providing users with a sense of what items need the most immediate care. AvSAP ultimately allows faculty and staff members to make more effective preservation decisions with regard to their audiovisual materials.

About the developers of AvSAP: The University of Illinois Library partnered with WILL AM-FM-TV, the Spurlock Museum, University departments such as the Department of Dance, the Krannert Center for the Performing Arts, and the Illinois Heritage Association. This amalgamation of groups served as test-beds and advisors for the AvSAP project. In conjunction, the Institute of Museum and Library Sciences (IMLS) supports this project with a generous National Leadership Grant.

For more information on the Audio-Visual Self Assessment Program visit the AvSAP website at: <http://www.library.illinois.edu/prescons/avsap/>.

Milken Archive Offers American Jewish Music

The Milken Archive of American Jewish Music has launched their website with access through a Virtual Archive of music, video clips, interviews, biographical sketches, and articles about Jewish music and musicians. It is certainly one of the largest such collections in the world, and the materials are accessible to anyone. Those interested in American Jewish music will certainly want to mark this page or link to it for future explorations. <http://www.milkenarchive.org>.

Journal of Music Research Online Call for Papers

Published by the Music Council of Australia, *The Journal of Music Research Online* (JMRO) is a freely accessible, peer-reviewed journal for the publication of scholarly research in music. It has a distinguished international editorial board and a broad scope and only publishes research that is of the highest international standard. Its web site is at www.jmro.org.au. JMRO is now calling for English language articles of the highest scholarly standards in the areas of Composition, Early Music, Ethnomusicology, Gender Studies in Music, Interdisciplinary Studies in Music, Music Education, Music Technologies, Musicology, Performance Practice, and Popular Music. Articles in other areas considered appropriate by the editor will also be considered for publication. Online journals are attractive to many authors because the time between submission and publication can be reduced significantly by comparison with print journals. Journal articles are immediately posted when they become ready. JMRO does not have page limits. More importantly, JMRO offers authors the possibility of including images, scores, sound samples, and video clips in their articles where that will enhance the presentation of their research. <http://www.jmro.org.au>.

Hearing Faulkner

You can listen in on William Faulkner's sessions with audiences at the University of Virginia in 1957 and 1958, during his two terms as UVA's first Writer-in-Residence, at <http://faulkner.lib.virginia.edu/>. Under CONTEXTS you'll find an introduction to this archive as well as essays, news articles, photographs, and other materials to provide backgrounds to the writer, the times and the place. BROWSE allows you to read and play transcripts of those sessions, one tape recording or one question-and-answer at a time. Use SEARCH if you want to hear something in particular, such as Faulkner's comments on one of his works or on writing or on the Civil Rights movement of that time. <http://faulkner.lib.virginia.edu/>.

ARSClist

The Online Discussion Group of ARSC

"Ask a question and you'll get answers from some of the best in the business."—Tim Brooks

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

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

IASA Eyewitness Account

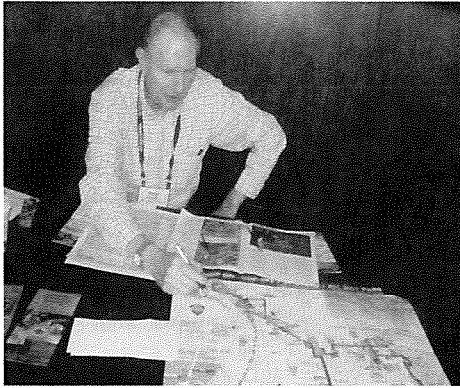
The International Association of Sound and Audiovisual Archives (IASA) and the Association of Moving Image Archivists (AMIA) held a joint conference in Philadelphia, November 3 through November 6.

At the opening session of the conference, ARSC member Anthony Seeger was awarded IASA's highest honor, the 2010 IASA Award of Recognition. Coincidentally, Tony was also the conference's keynote speaker. His address, "Before Convergence There Was

Divergence: Putting Humpty Dumpty Together Again" was significant in its provocative exploration of the challenges archives face, ranging from now-familiar risks of hardware and software obsolescence to the inadequacy of audio-visual media to fully document cultures. (Where are the aromas?) Tony's keynote address was memorable, too, for being punctuated by sing-alongs. At the conclusion of each section of his talk, the audience sang the words to a summary Tony composed.

The conference program offered rich and informative evidence of the convergence of the interests of audio and moving image archivists. Five optional workshops were conducted prior to the conference. Among the dozens of regular sessions were presentations addressing metadata, digital file wrappers, funding, preservation management, access, copyright, and cataloging. Many ARSC members contributed to these presentations. The memberships of both IASA and AMIA are primarily professional librarians and archivists. As a result, most of the sessions addressed issues directly related to managerial and technical issues. With registered attendees at the conference numbering more than 700, as many as four concurrent sessions were often presented at the conference. The choices and high quality of the speakers made for tough decisions by attendees. Would that these associations followed ARSC's lead and offered recordings of their conference sessions on the internet.

Sam Brylawski



ARSC treasurer and conference volunteer Steve Ramm provided expert, brotherly advice to IASA/AMIA attendees. Photo by Mike Biel.

ARSC Preservation Grants Awards 2010

The ARSC Preservation Grants Committee is pleased to announce the recipients of the Grants for Preservation of Classical Music Historical Recordings. The program for these grants was founded in 2004 by Al Schlachtmeyer and the ARSC Board of Directors, to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

Columbia University Libraries

A grant of \$5000 was awarded to Columbia University Libraries, to assist in preserving and making accessible unique recordings selected from the Composers Forum Collection. The collection includes over 600 hours on reel-to-reel tape, recorded at concerts between 1952 and 1968 at Columbia University's McMillan Theater (now Miller Theater) and the New York Public Library's Donnell Library. These concerts were designed particularly to support young and adventurous composers and showcase works by William Bolcolm, George Edwards, John Harbison, Lejaren Hiller, and Otto Luening. On the recordings, Virgil Thomson, Milton Babbitt, Otto Luening, and others moderate question-and-answer periods.

H. W. Marston and Company

To assist with the first stage of The Bell Telephone Laboratories Project, H. W. Marston and Company was awarded a grant of \$5000. The project will preserve, as "flat transfers" in digital format, the earliest hi-fi and stereo recordings of Bell Telephone Laboratories, made in 1931 and 1932. The materials to be transferred include discs of the first "live" recordings of the Philadelphia Orchestra, conducted by Leopold Stokowski at the Academy of Music in Philadelphia, as well as recordings made at the Riverside Church (organ and carillon), Princeton University (organ), and the Roxy Theater in New York. The preservation copies will later be edited in a format suitable for distribution to appropriate sound archives and for publication of the best and most important examples on CD.

For more information about the Grants for Preservation of Classical Music Historical Recordings, visit

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

The deadline for receipt of applications for the next grant cycle is December 15, 2010.

ARSC Research Grants Program

Deadline for receipt of applications: February 28, 2011

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project categories eligible for consideration include discography, bibliography, historical studies of the sound recording industry and its products, and other subjects 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.

ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job. Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Journal.

Research grant applications must include:

— a summary of the project (one page maximum), with samples of the work, if possible; -- a budget covering the entire project, highlighting the expenses the ARSC Grant will cover (one page maximum);

— a curriculum vitae; and

— an indication of the prospects for publication or other public dissemination of the project results.

Applications should be sent in the form of four paper copies to:

Grants Committee Chairman

Richard Warren, Historical Sound Recordings

Yale University Library

P. O. Box 208240

New Haven, CT 06520-8240 U.S.A.

Applications for the next grant cycle must be received by February 28, 2011.

For more information, visit:

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

Questions about the Research Grants Program should be directed to Mr. Warren at richard.warren@yale.edu.

Edison Fellowship at the British Library

The Edison Fellowships are designed to encourage scholarship devoted to the history of recordings of classical music and music in performance through creating the conditions for concentrated use of the Library's collections of recordings. The British Library is offering on a competitive basis an Edison Visiting Fellowship between September 2011 and August 2012. This may be held as a full- or part-time appointment. Proposals will be considered which treat any aspect of the history of recording and the performance of western art music.

The proposed research may be in pursuance of requirements for a higher degree. Applications will be considered from scholars of any age. The Library reserves the right to make no award in the event that no suitable applications are received. The period of the Fellowship will be agreed at the time that the Fellowship is offered, but the tenure will not exceed four months' continuous residence nor the award exceed £5000.

Closing date for applications is Monday 31st January 2011. Applicants will be notified of the result by the end of March 2011.

Applications, five copies, should be sent to:

Jonathan Summers

Classical Music Curator

The British Library Sound Archive

96 Euston Road

London

NW1 2DB

United Kingdom

Tel: +44 (0)20 7412 7432

Fax: +44 (0)20 7412 7441

E-mail: classicalmusic@bl.uk

New (and Returning) ARSC Members

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 Membership Directory Update

In response to a survey of our members and in an effort to cut some expenditures, the next ARSC Membership Directory will be sent as a pdf attachment to all members who have provided us with their email addresses, through our mass email service. (We hope eventually to have it available online through a password-protected part of the ARSC website.) If desired, print copies can be downloaded from this attachment. Those who have not provided us with an email address or would like to purchase a printed copy for \$5 per copy may do so as well. This can be done via check or PayPal. If you plan to purchase copies with a check, it can be mailed to:

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

If you use PayPal, use payments@arsc-audio.com as the payee. If you pre-paid for a copy when you paid your yearly dues, you will be mailed a Directory when they are ready.

ARSCO

Association for Recorded Sound Collections
PO Box 543
Annapolis, MD 21404-0543

Forwarding and Return Postage Guaranteed
Address Service Requested



Amiga Express
1963 LP cover detail,
courtesy of Music
Library and Sound
Recordings Archives,
Bowling Green State
University