

ARSC Newsletter

Association For Recorded Sound Collections

Number 141 • Summer 2016

Basic Training in Bloomington: Media Preservation Boot Camp at ARSC 2016

Indiana University's new Media Digitization and Preservation Initiative (MDPI) facility is normally a quiet place where audio and video archivists are hard at work digitizing Indiana University's vast audio-visual collections. But for two days in mid-May, MDPI administrators and staff put that work aside to transform the facility into an educational hotspot for 55 students, audio archivists, digital media librarians, catalogers, and collectors who attended the Media Preservation Boot Camp at the 50th Annual ARSC Conference on May 10-11.

The pre-conference workshop was a joint presentation of the ARSC Education and Training Committee and the ARSC Technical Committee. It was co-organized by Mark Hood, Mike Casey, Konrad Strauss, Karen Fishman, and Aaron Bittel. Presentations and hands-on training sessions were led by experts from MDPI and Memnon Archiving Services, as well as the Library of Congress, the University of Colorado Boulder, and UCLA. Participants were able to select from among eighteen different mini-workshops on offer over the course of two days. Just a few of the topics included: Planning, equipping, and maintaining preservation studios; Basics of tape, disc and video digitization, including setup, alignment, & operation of playback machines; Metadata for media preservation; Identification of legacy formats, degradation, and modes of failure; and Managing media digitization workflows.

The curriculum was based on topics covered in the ARSC Guide to Audio Preservation, created by ARSC members in collaboration with the Council on Library and Information Resources (CLIR) and published in May 2015. The Guide is still available for download as a free PDF, or for purchase in printed form, from CLIR: <http://www.clir.org/pubs/reports/pub164>.

The organizers would like to thank the twenty-two presenters who gave their time and effort, most of whom taught at least two sessions over the two days:



Events

August 13, 2016. Antique Phonograph Society Annual Show and Sale. Buena Park, California

August 18-20, 2016. The Reel Thing XXXVIII, Los Angeles, California

September 25-29, 2016. 47th Annual IASA Conference, Library of Congress, Washington, D.C.

September 30, 2016. Play/back: A National Endowment for the Humanities Symposium on Preserving Audiovisual Heritage Washington, D.C.

October 5, 2016. Giving Voice: Interpreting & Preserving Oral Histories. Conservation Center for Art & Historic Artifacts. Denver, Colorado

May 10-13, 2017. ARSC 51st Annual Conference. San Antonio, Texas

Contents

President's Message	pages 2-3
2016 Conference Workshop	pages 1, 3
Grant News & Deadlines	pages 4, 6-8
ARSC News	pages 4,5
Other News	pages 8-12
New ARSC Members	pages 13-14

continued on page 3

President's Message

Greetings from your new president! For the last year, I've tried to watch and learn from the very able Patrick Feaster, whom I cannot thank enough for his guidance and leadership, and for maintaining and enhancing ARSC's strength and continued vitality during his term as it entered its sixth decade. It has been a pleasure to serve on the board with Patrick and the other board members.

A record 256 paid attendees helped make ARSC's Fiftieth Anniversary Conference in Bloomington, Indiana, site of ARSC's first annual conference in March of 1967, a ringing success. Founding ARSC member Paul Jackson was a special guest, and Michael and Leah Biel assembled an audiovisual retrospective of past conferences that looked back with pride, nostalgia and no small amount of humor. Before sessions began on Thursday, May 11th, the Educational and Training Committee and Technical Committee of ARSC held a special two-day "media preservation boot camp" with the participation of experts from Indiana University's Media Digitization and Preservation Initiative (MDPI), and their digitization partners, Memnon Archiving Services. The workshop drew a full-house of 55 registrants plus a waiting list, including many budding engineers and archivists whom we hope will carry on the work that ARSC was founded to promote. There have been calls to repeat this workshop next year as well as to recreate in other locations.

This workshop was the last of many organized by Karen Fishman and Aaron Bittel, to whom great thanks are due for their many years of service on the Education and Training Committee.

Next year, the conference will take place in beautiful, historic San Antonio, Texas at the Menger Hotel. This will be our first Texas conference since Austin in 2005—does anyone else remember the hot rod festival that was in town that same week?—and our first ever in San Antonio. Our fifty-first conference promises to be another landmark meeting in a setting rich with musical and recording history. The many strands of American music have intertwined in San Antonio for generations, resulting in a uniquely varied legacy of blues, jazz, western swing, tex-mex, classical, rock and roll and many other genres. A half mile from the conference site, blues great Robert Johnson cut more than half of his recorded legacy for Don Law and the American Recording Company. The Alamo is literally next door, and San Antonio's famous Riverwalk is only a block away. Numerous restaurants, museums and other attractions are within easy walking distance, and San Antonio's VIA Streetcars enable further travel in the downtown area.

In June, I participated in the "Archiving Tomorrow" conference held at the Royal Irish Academy in Dublin, Eire. Sponsored by Co-Ordinating Council of Audiovisual Archives, of which ARSC is a member, Fédération Internationale des Archives Film/Fédération Internationale des Archives de Télévision (FIAF/IFTA), the Association Pour La Promotion Et L'Expertise du Patrimoine Audivisuel (ARKHADIS) and the Association of Senior INA (Institut National de l'Audiovisuel) Archivists. This conference drew participants from the United States, France, Belgium, Holland, Denmark, Germany, Austria, Ireland, England, Scotland, Colombia, Malawi and other nations. There was great interest in different funding models, and I discussed ARSC's grant program and collaborative projects. Audiovisual

ARSC Newsletter

Issue 141

Summer 2016

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

Editor

Franz Kunst

2442 24th St.

San Francisco, CA 94110

fkunst@gmail.com

Michael Gray, copy editor

Board of Directors

President: Matthew Barton

Second Vice-President/Program Chair:

Will Chase

Immediate Past-President: Patrick Feaster

Secretary: Danielle Cordovez

Treasurer: Steven I. Ramm

Members-at-large:

Jenny Doctor

Martin Fisher

**Executive Director: Nathan Georgitis
(University of Oregon)**

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

Nathan Georgitis

Knight Library

1299 University of Oregon

Eugene, OR 97403-1299

execdir@arsc-audio.org

The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

archives around the world were found to face similar challenges in the areas of awareness and funding, but a growing appreciation of their role in fostering scholarship, culture and patrimony was reported by many attendees.

Finally, shortly before going to press, we learned that historian, discographer and longtime ARSC member Raymond R. Wile passed away on July 18th, at the age of 93. We offer our condolences to all of Ray's family, friends and associates. Ray was a stalwart of ARSC from its very early days until his death, a frequent contributor to the ARSC journal and ARSC conferences and the author or co-author of several vital books on Edison cylinders and discs, and the early days of the recording industry. A more comprehensive obituary for Ray will appear in our next issue.

Matthew Barton

ARSC President

*Matthew Barton is the Curator of Recorded Sound at the Library of Congress's Packard Campus for Audiovisual Conservation. From 1996 to 2003 he was the production coordinator for the Alan Lomax Collection series on Rounder Records. He has written on recorded music and sound since 1981, and is a contributor to the book *The Ballad Collectors of North America: How Gathering Folksong Transformed Academic Thought and American Identity*, published in 2012 by Scarecrow Press. In May, he began his two-year term as ARSC president*



Sara Velez, the winner of the 2016 Award for Distinguished Service to ARSC, congratulated by president Matthew Barton. Photograph by Michael Devecka

continued from page 1

Jake Belser	Glenn Hicks
Aaron Bittel	Mark Hood
Mike Casey	Susan Hooyenga
Andrew Dapuzzo	Brad McCoy
Jon Dunn	Rob Mobley
Patrick Feaster	Jonathan Richardson
Dan Figurelli	Tony Tadey
Karen Fishman	Jamie Tagg
David Giovannoni	Brian Wheeler
Eric Harbeson	Melissa Widzinski
Julie Hardesty	John Wright

The workshop opened with a short plenary session, led by Mark Hood, who welcomed everyone. ARSC President Patrick Feaster gave the keynote address, followed by tours of the MDPI Facilities led by staff. Over coffee and bagels each morning and box lunches, attendees shared their experiences, talking about their collections and the challenges of preserving audio-visual materials. A panel discussion and lively question-and-answer session closed the workshop at the end of the second day.

The workshop co-organizers would like to express their deep appreciation to Indiana University, MDPI and Memnon Archiving Services for their generosity in making the entire facility and staff available for the workshop.

Outgoing Education and Training Committee co-chairs Karen Fishman and Aaron Bittel would like to thank our fellow committee members, the ARSC Board, and everyone else who has helped support our efforts over the past several years, including putting on a wide variety of successful workshops, and the publication of the ARSC Guide. We look forward to supporting the continued activities of the Committee in the future.

Karen Fishman and Aaron Bittel

Education and Training Committee

ARSC Preservation Grants Program

**Deadline for receipt of applications:
December 15, 2016**

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded 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 (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation).

The ARSC Program for the Preservation of Classical Music Historical Recordings will consider funding:

- Projects involving preservation, in any valid and reasonable fashion, 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, copying recordings from endangered or unstable media, etc.
- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

The program is administered by an ARSC Grants Committee, including the chair, a member of the ARSC Technical Committee, and an expert on classical music.

Grant amounts generally range from \$2,000 to \$10,000. Grant projects should be completed within 24 months. Written notification of decisions on projects will be made approximately three months after the submission deadline.

Applications may be sent as an e-mail attachment to arscgrants@aol.com. Applications should be Word documents in Normal formatting, 12-point font, with accompanying letters and other materials scanned into PDF files.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/committees/preservationgrants.html>

Grant applications must be received by December 15, 2016. Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at arscgrants@aol.com

Latest ARSC Blog: The Phonogram Magazine Is Online

Mason Vander Lugt writes a fascinating guest post on the ARSC Blog (<http://arsc-audio.org/blog>) about "The Phonogram" - a magazine published by the North American Phonograph Company and edited by Virginia H. McRae from 1891 to 1893. Accompanied by rare photos and illustrations, Mason's article examines the Phonogram in the context of the "wild west" early days of recorded sound. Thanks to the Library of Congress and The National Recording Preservation Board, who have begun scanning historical audio serials for inclusion into the Media History Digital Library and Archive.org, you may browse scanned issues via https://archive.org/details/@national_recording_preservation_board. An index will soon be available at the Media History Digital Library (<http://mediahistoryproject.org>).



Travel grants recipients. Standing from left to right- Susie Cummings, Audra Adomenas, Carolyn Friedrich, and (seated) Mary Kidd. Photograph by Michael Devecka



Diane Napert, Sara Velez, and Wendy Sistrunk at 2016 conference banquet. Photograph by Bill Doggett

ARSC 2016 a Rousing Success

ARSC would like to thank all participants, speakers, sponsors, exhibitors, volunteers, and hosts who made ARSC's 50th Annual Conference in Bloomington, Indiana. such a success.

We are pleased to report ARSC's silent auction raised \$1,438 in support of ARSC. Thank you to all auction donors and bidders!

Members were sent an email with a final attendance list with contact information for all attendees. We hope this will prove useful to you as you follow up on connections you made during the conference.

A reminder that sound recordings and slides of conference presentations will be made available to ARSC members only in AMP!, ARSC's Media & Publications Database, later this year

http://www.arsc-audio.org/members_only/index.html

>> To contribute your presentation slides to this resource, please contact Patrick Feaster (pfeaster@gmail.com), ARSC Conference Audio Manager.

Also, please take a moment to complete this brief survey on ARSC's 50th Annual Conference.

<https://www.surveymonkey.com/r/BT3KMP7>

You can start your planning for next year's conference too. ARSC's 51st annual conference will take place in San Antonio, Texas from May 10-13th, 2017.

ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist [your name]" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

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 at <http://cool.conservation-us.org/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.

Research Grant Report: Edison's National Phonograph Company and the Metropolitan Opera

Thanks to the support of the ARSC Research Grant program, I have been able to continue my research on The National Phonograph Company's first Grand Opera Series of cylinder recordings. I first became interested in these early, poorly documented 2-minute cylinder recordings made by the Edison Company from 1905-1907 while I was an archivist at the Metropolitan Opera. I discovered that the Metropolitan listed recording dates and locations in its pay book entries for artists who recorded for the Edison Company. Payments were listed, too, and many of the artists received their performance fee for their participation in a recording session (as if making recordings in 1905 were equivalent to singing a performance on the Met stage).

In 2010, my wife accepted a new position in San Francisco and we made the move west. Before leaving the Met, I copied as much as I could about the National sessions but realized that more extensive research and study would only be possible as a visiting researcher.

In 2014, I was notified that my application for assistance through the ARSC Research Grant program had been approved. As an independent scholar, this vote of confidence in my project was very encouraging and it was also inspiring to find that the ARSC community had an interest in the project. I immediately planned a visit to New York to continue researching in the Met Archives and also scheduled a visit the Archives of the Thomas Edison National Historical Site in New Jersey.

Further probing in the Met Archives yielded significant findings. Due to my familiarity with the collection, I was able to access pertinent resources such as artist contracts, pay records, and press books, but with extended research time I was also able to devote my efforts to rarely accessed resources such as the seasonal Profit/Loss ledgers, vendor contracts, and cash books. Unfortunately little correspondence from the Heinrich Conried administration at the Met (1903-1908) remains, but financial records and other details from various sources provided some much needed context for the recordings and the arrangement between the opera company and National. At this stage in the history of commercial recordings there was no sure-fire method for engaging artists, recording them, and getting the records to market. National's decision to record Met artists through the mediation of Conried and the Metropolitan proved to be a costly one.



During the course of my research on this project, I paid two visits to The Edison Archive in New Jersey, both of which were revelatory in uncovering crucial elements of the story and inspiring ideas for future research projects. Not only was I able to piece together the details of National's brave venture into the competitive market of operatic celebrity recordings, but I was also able to learn more about their agreement with the Met. Questions that arose from my research in the Met Archives, were duly answered by findings in the New Jersey holdings. For example, why was baritone Antonio Scotti, arguably the most important Met artist to record for National before 1910, the only singer to receive no money from the Met for his recording efforts? The answer is a fascinating example of backroom wheeling and dealing where Scotti obviated his director's reach to strike his own deal with National that would enable greater artistic control and, in the long run, future deals. I am writing an article about the story behind these early opera recordings, including a discography, which I intend to submit it for consideration in the ARSC journal.

My work on this project would simply not have been possible without the support of the ARSC Research Grant project. Thank you to the members of the Research Grant Committee. I would also like to thank Archivist Leonard DeGraaf of the Thomas Edison National Historical Site for his help retrieving files and his expertise on all things Edison. Lastly, I would like to honor my mentor and dear friend Robert Tuggle, Director of Archives at the Metropolitan Opera, who passed on January 19, 2016. His death was a serious loss to the worldwide opera community. I am deeply sorry that he did not live to see the full flowering of this project. His support and insight steered the direction of my research down many fruitful paths.

Jeffery S. McMillan

Preservation Grants Awarded

The ARSC Preservation grants are grants of up to \$10,000 for preservation of historic recordings of music in the Western classical tradition. In 2016 the committee, Al Schlachtmeyer, Adrian Cosentini and Grants Committee chair Suzanne Flandreau, awarded two grants:

A grant of \$9000 to Interlochen Public Radio to hire an archival intern to assist with a project to digitize open-reel recordings of performances at the Interlochen Academy of the Arts. The tapes, recorded between 1954 and 1991, include performances by Van Cliburn, Claudette Sorel, William Doppmann and Janos Starker, and performances conducted by Frederick Fennell and Howard Hanson. They include at least two American premieres of note: Bartok's "The Wooden Prince" and Sibelius's "The Captive Queen, Opus 48." The digital recordings made from the tapes will be available for broadcast over Interlochen Public Radio, and will be available to the public via streaming as copyright permits.

A grant of \$2300 to Professor Jordi Roquer Gonzalez of the Universitat Autònoma de Barcelona, Spain, to support playback and recording of piano rolls recorded by Catalan composers Federico Mompou and Manuel Blancafort between 1914 and 1929. We often forget that piano rolls are an early and popular form of recording technology. Professor Roquer will use the award money to hire a pianist and a recording engineer to produce copy recordings, which will eventually be available on the Internet.

Research Grants Awarded

The ARSC Research Grants are awarded annually to encourage individual research and publication on sound recordings. The committee, David Breckbill, Suzanne Stover, and Grants Committee chair Suzanne Flandreau awarded three grants. This year's projects include three studies of the recording industry, each with a slightly different focus:

A grant of \$1000 to Ian Eagleson, ethnomusicologist and independent scholar, for travel to study the recording industry in Kenya:

With the ARSC research grant I will travel to Kenya to carry out historical research on Kenyan popular music and the recording industry during the middle to late twentieth century. During this period the efforts of local musicians and entrepreneurs and the investments of multinational labels created a burgeoning musical environment in the



Ed Berger accepts the 2015 Award for Best Historical Research in Recorded Jazz for his book *Softly, With Feeling- Joe Wilder and the Breaking of Barriers in American Music* (Temple University Press). Photograph by Michael Devecka

capital city Nairobi that attracted musicians from around the East African region, releasing thousands of recordings annually. Oral history interviews and discographic research will be carried out with musicians/producers who came to the forefront of this activity during the 1960s, including Gabriel Omolo, David Amunga, and John Nzenze. This project will supplement preparation of a book manuscript entitled *Ok Oyot System: Benga and the Kenyan Recording Industry from 1950-2015*, documenting guitar-based benga music and the history of Kenyan recording practices. In addition, a visit will be made to the British Library Sound Archive to examine the work of Alice Werner, who recorded Kenyan songs and language in 1912 on wax cylinders.

A grant of \$1000 to Filip Sir, librarian and sound specialist at the Moravian Library in Prague, Czech Republic, for travel to US repositories to collect information on recordings made for Czech immigrants to the United States:

The main purpose of this research project is to examine and describe the production of sound recordings for Czech speaking immigrants in the USA during the first half of the 20th century. The financial support is intended to cover transportation and accommodation in the USA. On this

trip I will carry out a survey of one of the most interesting parts of the Czech recording history - recordings of Czech speaking immigrants in their "new country" (USA). The main memory institutions I plan to visit are: University of Chicago, University of Wisconsin, and the National Czech & Slovak Museum & Library in Cedar Rapids. It is important to note that during the first 30 years of the 20th century, more phonograph records were published for Czech immigrants in the USA than at home in Czechoslovakia. Still, some records for this minority were published in Czechoslovakia, and it is very interesting to compare both countries based on their differing social and economic conditions, and their responses to these phonograph records. The results of this research will help me to create a publication that includes a discography of Czech records for immigrants in the USA, along with stories of the Czech countrymen in the USA who made them and pictures of record labels. A short article focusing on this research will be published in the ARSC journal.

A grant of \$1000 to Matt Swiatlowski, doctoral student at the University of North Carolina, Chapel Hill:

The generous support of an ARSC grant will go towards my archival study on New World Records' Recorded Anthology of American Music (RAAM) conducted in the archives of New World Records in New York. Founded in 1975 as a non-profit record label through a grant from the Rockefeller Foundation, New World Records produced the 100-disc RAAM to commemorate the 1976 Bicentennial Celebration. An exhaustive survey of vernacular, popular, and serious music recordings made in the United States, RAAM includes several titles dedicated to ethnic vernacular forms. My research on RAAM is part of a larger dissertation project on the circulation of commercially-produced, prewar ethnic vernacular recording in the postwar reissue economy to be completed as part of my doctoral degree in American Studies at the University of North Carolina at Chapel Hill.

Thanks are extended to the committee members for their dedicated work reading and evaluating proposals this year. Special thanks to Nicole Rodriguez, who has resigned from the Research Grants Committee after many years of faithful service.

Any ARSC member interested in joining one of the committees should contact Suzanne Flandreau at arscgrants@aol.com.

Radio Preservation Task Force - Metadata Entry and Collection Search Initiatives

Dear Colleagues - I write with two invitations to participate with the Library of Congress's Radio Preservation Task Force project <<https://www.loc.gov/programs/national-recording-preservation-plan/about-this-program/radio-preservation-task-force/>>

The RPTF is developing a national database with ARSC to identify, map, and make searchable information regarding historical radio broadcasts. We are interested in learning more about recordings held by private collectors and any organization holding such materials. ARSC member (and RPTF Co-Metadata Director) William Vanden Dries at Indiana University has created an online form to gather this information. Participation is simple and easy.

If you have more than one collection with radio recordings or radio-related materials, please fill out the form separately for each collection. We will keep your name private if requested, and at no point will we ask for your materials. Our goal is to comprehensively canvas the extant recordings of radio history. The form can be found at:

<http://goo.gl/forms/JVSXvFOpQQhunEH93>

Second, we invite all ARSC members to participate in this project to locate and preserve our radio heritage. If you have any questions about participating with our canvas work, they can be directed to RPTF Network Co-Director Neil Verma at neil.verma@northwestern.edu. There are many ways to contribute and your participation can be scaled to your convenience.

For general questions about the RPTF please feel welcome to contact me directly. I also post regular updates about the project's progress at the RPTF page at Facebook <<https://www.facebook.com/groups/radiopreservation/>>. Thank you very much for your questions in Bloomington. This project <<https://www.loc.gov/programs/national-recording-preservation-plan/about-this-program/radio-preservation-task-force/>> cannot succeed without the participation and close consultation of the ARSC community.

Josh Shepperd

Director - Radio Preservation Task Force

*National Recording Preservation Board, Library of
Congress*

LOC's Latest Recommended Formats Statement

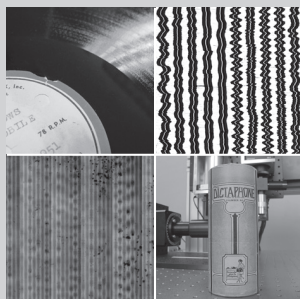
The Library of Congress is pleased to announce the release of the 2016-2017 Recommended Formats Statement (<http://www.loc.gov/preservation/resources/rfs/>). The proliferation of ways in which works can be created and distributed is a challenge and an opportunity for the Library (and for all institutions and organizations which seek to build collections of creative works) and the Recommended Formats Statement is one way in which the Library seeks to meet the challenge and take full advantage of the opportunity. By providing guidance in the form of technical characteristics and metadata which best support the preservation and long-term access of digital works (and analog works as well), the Library hopes to encourage creators, vendors, archivists and librarians to use the recommended formats in order to further the creation, acquisition and preservation of creative works which will be available for the use of future generations at the Library of Congress and other cultural memory organizations.

ARSC members may be especially interested in reading Section III. of the report, which concerns audio recording formats (<http://www.loc.gov/preservation/resources/rfs/audio.html>) Formats are divided between "Acceptable" and "Preferred," and include specifications for born-digital material as well as accompanying text and image files.

ARSLIB: The ARSC Library and Archives Electronic Discussion List

ARSLIB has been created to be a forum for discussing issues of concern to individuals who are responsible for caring for recorded sound collections within institutions.

The discussions are expected to have a narrower professional focus than the main ARSLIST, discussing issues such as collection policies, deaccessioning, cleaning, digitization, metadata, etc. To subscribe to ARSLIB and/or ARSLIST, go to www.arsc-audio.org/listservs.html.



NOW AVAILABLE! Audio Preservation with IRENE

IRENE uses digital imaging to safely retrieve sound from rare recordings on grooved media without the risks of stylus contact.

Candidates for this service include:

- Unique or rare wax cylinder or disc recordings
- Media too delicate to play with a stylus
- Broken or damaged media

The IRENE technology was developed by the Lawrence Berkeley National Laboratory in collaboration with the Library of Congress.



IRENE's 2D camera images the grooves on a lacquer disc.



NORTHEAST DOCUMENT CONSERVATION CENTER

For complete information, visit
www.nedcc.org/audio-preservation

Or contact: Jane Pipik
Manager of Audio Preservation Services
jpipik@nedcc.org • (978) 470-1010

Mainstream Press Hosts Free Download of Brian Rust's Jazz Records Discography

The Personal Use Edition of Brian Rust's Jazz Records Discography (1917–1934) is now available for free download at <<https://78records.wordpress.com/download-brian-rusts-jazz-records-discography-free-personal-use-edition-1917-1934>>.

For many years Mainspring Press has had requests from the collecting and research communities to make Brian's jazz-record data freely available for much-needed revisions, additions, and corrections. Brian's Jazz & Ragtime Records 1897–1942 (the sixth and final edition) is now a seventeen-year-old publication in dire need of updating. With Brian's death several years ago, it's time to pass the torch to others, as he certainly would have wanted.

Although several groups and individuals have expressed interest in carrying on Brian's work, all wanted an exclusive "lock" on the data (although they were not willing to actually pay for it). In the end, it was decided that a new model is needed in which the material is made freely available to all, to share and revise as needed.

It is our hope that collectors and researchers will come together to coordinate their additions and corrections—with appropriate documentation standards and quality-control measures in place—in a way that eventually results in a free online jazz discography containing the most authoritative data available.

Mainspring Press (the sole copyright holder in this material, per a 2001 contractual assignment by Brian Rust) is placing all material contained in the Free Personal-Use Edition—that is, all entries from 1917 through 1934—into the public domain. This means that you may freely use, alter, and distribute the data in any way, with one important exception: The Free Personal-Use Edition may not be sold, commercially published, or incorporated into a for-profit work—i.e., you may not sell print-outs for profit, charge customers to download the file from your blog or website, etc.

Mainspring retains all commercial publication rights to this material (which is a separate issue from copyright) and is licensing it solely for personal, non-commercial use, non-profit use. The data it contains may be used as the underlying basis for a substantially new work, provided that work is distributed free of charge. In addition, Mainspring Press will continue to hold exclusive commercial publication rights to the full edition of Jazz & Ragtime Records 1897-

1942 (JR-6). The full edition of JR-6 will still be available, but no seventh edition of Jazz Records will be published.

The pre-1917 and post-1934 Rust entries are not free to use. For now, Mainspring Press is retaining copyright and exclusive publication rights in that material, as contractually assigned by Brian Rust, and it remains subject to the same rights and restrictions as our other publications. It could be released for free access in time, provided that significant headway is seen being made in use of the 1917–1934 data.



Greg Johnson, winner of 2015 Award for Best Historical Research in Blues, Hip-Hop, and R&B for the volume he co-wrote with Ed Komara, *100 Books Every Blues Fan Should Own* (Rowman & Littlefield). Photograph by Michael Devecka

IASA 2016 Annual Conference

IASA welcomes you to participate in the 47th Annual IASA Conference hosted by and held at the Library of Congress, Washington, D.C., USA from 25-29 September 2016.

IASA invites everyone engaged in or simply curious about the discovery, care, preservation, and dissemination of our sound and audiovisual heritage, to join us in the US capital and explore the digital landscape as it impacts and benefits us all.

This year's conference theme, A World of Opportunity: Audiovisual Archives and the Digital Landscape, will touch upon and delve deeply into the following sub-themes:

- Born digital audiovisual content
- Continuing issues surrounding digitization (dematerialization)
- International access to intellectual property
- Planning for and supporting large files and large data storage
- Content integrity and authenticity
- Metadata management for internal and external uses
- Managing obsolescence in formats, software, and hardware

The programme includes papers, keynotes, posters, tutorials and practical workshops. Read more on the conference website: <http://2016.iasa-web.org/>.

This year, IASA is publishing our conference schedule in a Google sheet for your convenience. Please find the (at this time) preliminary schedule at the following link:

<https://docs.google.com/spreadsheets/d/1YxEG0Cm-3WpQYm23zP7zDhZ1RE5ARpNiNTIgfmmGwOs/pubhtml>

Wait! There's more!

Extend your stay in Washington DC by one day and attend this exciting follow-on event: The National Endowment for the Humanities will host a one-day symposium on Friday, September 30 at The Constitution Center in Washington, D.C. tentatively titled Preserving Our Audiovisual Cultural Heritage. The symposium aims to foster collaboration among humanities scholars, preservationists, educators, students, curators, and filmmakers. Information about registration and the program agenda will follow. If you have questions about the event, please contact preservation@neh.gov.

The 2016 IASA conference registration page is now live. To register, please visit the registration page at:

<http://2016.iasa-web.org/registration>

This year, thanks to the hard work of our web manager, there are more options that we hope will make registration smoother for everyone. As always, if you have questions, please be in touch at: enquiries@iasa-conference.com



Chris Smith on behalf of the winners of 2015 Best Historical Research in Recorded Country, Folk, or World Music, Discography - Alan Boulanger, John Cowley and Marc Monneraye, *Creole music of the West Indies: a Discography, 1900-1959* (Bear Family Records). Photograph by Michael Devecka

IASA Conference Discography Committee Call for PDF Posters

Dear ARSC Colleagues, Do you have a new or recent book that focuses on discographic data or chronicles the recording history of a label, genre or performer? If so, we'd like to give you an opportunity to present your publication at the 2016 IASA Conference.

Best of all, you don't actually have to be at the Library of Congress in September in order to participate! You can be with us through a PDF poster that describes your publication. All that's required is to prepare two pages in Word or PDF (we will convert any Word documents to PDF), and include the following information: Page 1) title and a photo of the cover Page 2) abstract and details about where we can find/read/order a copy.

During our Discography Committee meeting on Sunday, September 25th we will devote a 30-minute session to presentations about these new publications. Anyone in attendance will have a few minutes to speak about their book, and for those not present, we will create a slide presentation of all other PDFs. Your PDF poster will be an introduction to your work, and to your country.

Please send email attachments (.doc, .docx, .pdf) to the committee at filip.sir@mzk.cz

Deadline: September 1, 2016

Grants Will Preserve Rare Music Recordings in the Southern Folklife Collection

Two grants totaling \$45,000 will help to preserve rare musical recordings in the Southern Folklife Collection (SFC) at the University of North Carolina. Using awards from the GRAMMY Foundation for the McCabe's Guitar Shop Collection and the National Recording Preservation Foundation for the Mike Seeger Collection, the SFC will create archival copies of thousands of fragile recordings and place them online for the first time.

In 2015, the SFC acquired more than 2,000 audio recordings of live performances that took place at McCabe's Guitar Shop in Santa Monica between 1967 and 2008. McCabe's has long been an iconic and intimate venue for leading roots music artists, including Libba Cotten, Ramblin' Jack Elliott, John Fahey, John Hammond, Bill Monroe, Odetta, Jean Ritchie, Dave Van Ronk, Mike Seeger, Ralph Stanley, Merle Travis, Doc Watson, Kate Wolf, and Townes Van Zandt.

The SFC will also digitize and make available more than 600 hours of recordings from the Mike Seeger Collection. From the 1950s through the early 2000s, Mike Seeger collected interviews, made recordings of musicians, and documented live performances. The Seeger Collection provides invaluable documentation of the folk revival movement and captures historic performances by artists that include Elizabeth Cotton, Hazel Dickens, Tommy Jarrell, Bill Monroe, Roscoe Holcomb, and Almeda Riddle.

The materials will be accessible online through the Southern Folklife Collection website at <http://library.unc.edu/wilson/sfc/> beginning in October of this year. Users will need to be on the UNC campus in order to stream the recordings.

American Folklife Center Reissues Four Historic LPs

The American Folklife Center (AFC) is pleased to announce the availability online of four titles from our historic series of record albums, Folk Music of the United States, released to commemorate the 40th Anniversary of the American Folklife Center. The albums American Fiddle Tunes, Negro Blues and Hollers, Cowboy Songs, Ballads, and Cattle Calls from Texas, and Indian Songs of Today are being made available as streaming files and downloadable mp3s on the Library's website, and also as downloads on the Library's iTunes U channel.

The four titles with which AFC is launching our digitization and online reissue program represent African American, Anglo-American, and Native American traditions. They are presented complete with their liner notes, which can be downloaded as pdf documents or as page images.

AFC's ongoing reissue program will eventually make available online and free of charge as many as possible of the 67 titles in this historically important series. Find out more (and get the links!) at <https://blogs.loc.gov/folklife/2016/06/american-folklife-center-reissues-four-historic-lps/>

CLIR Grant to Catalog Foreign 78s at UCSB Concludes

The UC Santa Barbara Library is pleased to announce the conclusion of a 2+ year "Hidden Collections" grant from the Council on Library and Information Resources (CLIR) to catalog a portion of the commercially issued ethnic and foreign 78rpm discs in the library's collection. To date, over 18,000 78rpm discs were cataloged with funding from CLIR and added to WorldCat and our local library catalog. To browse what we've cataloged, you can use this link:

http://pegasus.library.ucsb.edu/F/?func=find-c&local_base=SBA01PUB&ccl_term=wnew%3Dnew+and+clir&adjacent=N

The discs were primarily from the Edouard Pe-court Collection, the Bruce Bastin/Interstate Music collection, the Roberto Eyzaguirre collection, as well as other recordings from Latin America, France, Spain, Africa, and elsewhere.

Since the grant, the library has also acquired the 78rpm collection of Don Hill, a portion of Rainer Lotz's collection focusing on ethnic and international discs, and the collection of Benno Haupl. Current cataloging staff are cataloging these collections as well.

Discs from these collections that fit the parameters for inclusion in the DAHR or the National Jukebox are being digitized for online access. Copies of any discs can be requested through our catalog (<http://pegasus.library.ucsb.edu/>) using your Special Collections Research Account (<http://researchspecial.library.ucsb.edu/>).

New and Returning Members

Association for Cultural Equity
Jorge Arevalo Mateus
425 E. 25th St. Ste. 1000
New York, NY 10010

Danielle Beverly
225 Eastern Parkway Apt. 4C
Brooklyn, NY 11236
dannabev@yahoo.com

Eric Blossom
10736 Jefferson Blvd. #787
Culver City, CA 90230
blossom@archive.org

Ross Brand
314 N. Gadsden St.
Tallahassee, FL 32301
drb03e@yahoo.com

Norman Bruderhofer
Ringstrasse 14
83319 Aitrach
Germany
nb@bruderhofer.com

Rick Chinn
21833 NE 8th St.
Sammamish, WA 98074-3723
ricke@tscnet.com

Emma Dederick
3220 N. Ramble Dr.
Bloomington, IN 47408
edederic@indiana.edu

Michael Edwards
20 Mayo St. Apt G5
Raleigh, NC 27603
edwards.michael@gmail.com

John Farris
13274 Fieldstone Way
Gainesville, VA 20155
josufarris@aol.com

Chris Fotopulos
919 Conference Dr. Ste. 4-101
Goodlettsville, TN 37072
cfotopulos@gmail.com

Jonathan Friedmann
22121 Spring Crest Rd.
Moreno Valley, CA 92557
mrfriedmann2000@yahoo.com

Michelle Hahn
2670 S. McCartney Ln.
Bloomington, IN 47401-4318
michellekhahn@gmail.com

Elizabeth Hansen
2835 Campbell St.
Kansas City, MO 64109
elizabeth@elizabeth-hansen.com

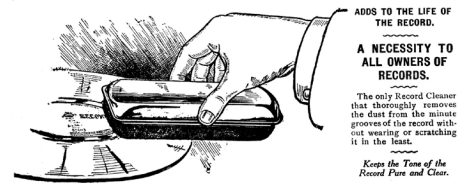
Laurel Hurst
702 Mae St.
Kent, OH 44240
silkroutehymns@gmail.com

Hannah Jellen
715 W. University
Champaign, IL 61820
hannahcjellen@gmail.com

Michael Jones
1003 Founders Ln.
Kingston, TN 37082
michael.jones@vanderbilt.edu

Benjamin Kammin
1724 N. Martin Luther King Dr.
Milwaukee, WI 53212
benkammin@me.com

"DUSTOFF" DE LUXE DISC RECORD CLEANER



A Handmade Finished Polished Metal Holder with the Finest Selected Wilton Fabric Cleaning Surface - 50c. each

Scott A. MacDonald
295 St. George Street Apt. 208
London, Ontario N6A 3A8 Canada
smac_clarinet@hotmail.com

Bryan Martin
Music Library, University of Toronto
80 Queen's Park W.
Toronto, Ontario M5S 2C5 Canada
bryan.martin@utoronto.ca

Megan Mitchell
2507 14TH AVE S #322
Seattle, WA 98144
megmit@uw.edu

Marcianne O'Day
158 Lough Ln.
Caryville, TN 37714
oday.marcianne@me.com

Dean Opperman
708 E. Normal Ave.
Fresno, CA 93704-6111
deanopp100@gmail.com

Sara Outhier
5657 Amesbury Dr. #200
Dallas, TX 75206
saraouthier@gmail.com

Charles Peters
541 W. Clover Ter.
Bloomington, IN 47404
chpeters@indiana.edu

Charles Reinsch
2002 Condon Way West
Seattle, WA 98199
creinsch@krab.fm

Janet Scott
811 W. Rosewood Dr.
Bloomington, IN 47404
jaescott@indiana.edu

Leonard Siegfried
4761 Broadway #3P
New York, NY 10034
siegfried@nyc.rr.com

David A. Wells
650 Lexington Ave.
Stockton, CA 95204-5230
david.wells@csus.edu

Jeffrey Willens
284B Franklin Ave.
Cliffside Park, NJ 07010
jeffrewillens@nypl.org

ARSC Newsletter Submission Deadlines

No. 142, Fall/Winter 2016 – November 10, 2016

No. 143, Spring 2017 – February 10, 2017

No. 144, Summer 2017 – June 10, 2017

Call for Updates: ARSC Membership Directory

ARSC is preparing to publish the next edition of the ARSC Membership Directory. The directory lists the contact information, collection profiles, research interests, and publications of individual and institutional ARSC Members. Members use the directory to identify and contact other members with similar research interests, collecting areas, or format expertise.

If you would like to update your entry in the directory, please complete the attached ARSC Membership Directory Questionnaire, which includes revised collecting categories and occupation headings, as well as an expanded publications and research section. The Fall 2015 ARSC Membership Directory is attached to this email so you may review your previous entry. To locate your entry, open the attached directory and use Ctrl+F to find your name. If you are a new ARSC member, ARSC will use the questionnaire you completed upon joining to compile your entry unless you would like to update your entry using the attached questionnaire.

Please return your completed questionnaire to me by email (nathang@uoregon.edu) or mail (1299 University of Oregon, Eugene, OR 97403) by August 15, 2016. Please complete the questionnaire in Adobe Reader or similar and save your changes before returning it. The next edition of the ARSC Membership Directory will be published in August 2016 as a PDF document and made available to ARSC members in the members-only section of the ARSC website.

If you would like to advertise in the directory, please contact ARSC Advertising Editor Dave Lewis (dlewis@gmail.com). ARSC members now receive a 10% discount on advertising in any ARSC publication. ARSC hopes to make future editions of the ARSC Membership Directory available to ARSC members as a searchable database in the members-only section of the ARSC website. Thank you for taking the time to update your entry and provide the information that will make the ARSC Membership Directory a useful resource for your fellow ARSC members.

Nathan Georgitis

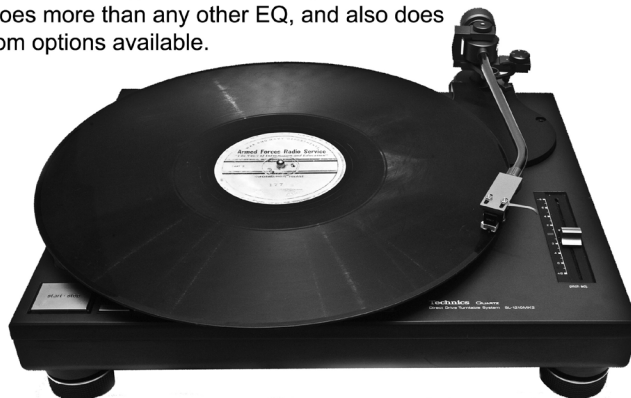
Executive Director

Timestep



T-01EQ replaces the OWL-1 & Multifilter with the same specification and feel but with a much lower noise floor, greater dynamic range and several more features. Other EQ's claim Owl functionality but we are the only company that fully implements all functions of both the OWL-1 and Multifilter in one box, right from the original copy of the hand drawn circuits from Owl. The T-01EQ features both preset and variable EQ, comprehensive lateral/vertical functions and much more. Properly designed, the gain does not vary between EQ settings, obvious perhaps, but not all EQ's do this. Independent tests have shown that this EQ does more than any other EQ, and also does everything that every other EQ does too. \$2,995 USD. Custom options available.

SL-1200 or SP-15 turntable ? The SP-15 is expensive, difficult to repair and is now 35 years old. The SL-1200 will now take 12" arms for 16" records shown here, and 14" arms for 20" records. Over 3 million units have been made and spares will never be a problem. A removable undersized spindle is available to centre old recordings. A reverse switch option allows playing of stampers. We can supply completely built systems with a 6 year warranty. **SL-1200 78rpm speed options** start at \$395.00 USD for an internal PCB that allows operation from 71-91rpm.



SL-1200 14-170rpm Yes, that is right ! Digitally controlled with repeatable accuracy in 0.01rpm steps this is a revelation to use. The speed can be controlled in three ways; by presets, with up/down buttons and an innovative rotary control. Both the speed and readout are accurate, digital and never drift. If you set 81.63rpm it will be the same a year later or on another unit 6,000 miles away. Buttons that light up and an intuitive feel make speed changes a pleasure.

Cartridges & Styli We can supply almost any cartridge/stylus combination from a low cost everyday 78 cartridge, the various Nagaoka, to the artisan Japanese Miyajima range. Check out our website or e-mail us ?

Four arm Turntable We are able to supply a 4 x 12" arm turntable to allow assessment of a records using 4 different size styli easily and quickly. Ask for more details ?

Essentials We can get almost anything you need, and if required we can consolidate everything into a single order for you. We always use tracked and insured Fed Ex for delivery.

Who are we ? Dave Cawley frequently lectures to N.A.S.A. scientists on the use of their Weather Satellites and recently received an award from The United States Department of Commerce. Dave has been in audio since the age of 11, google "Dave Cawley AES" for his profile ? Timestep now concentrate on audio archiving and restoration.

Timestep PO Box 2001 Dartmouth Devon TQ6 9QN United Kingdom
Telephone +44 1803 833366 from the USA 011 44 1803 833366
Web site www.78-rpm.com e-mail help@time-step.com

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

Knight Library

1299 University of Oregon

Eugene, OR 97403-1299

Forwarding and Return Postage Guaranteed

Address Service Requested

