

A Major Copyright Victory

This has been an extremely significant year in the long fight for copyright reform in the United States. On October 11, 2018, the President signed into law the Music Modernization Act (MMA), which includes significant benefits for archives and scholars of historical recordings. The ARSC Copyright & Fair Use Committee has been in the thick of the fight for these changes. Thanks are due to ARSC members who have supported our efforts.

After years of being stalled, major copyright legislation suddenly began rocketing through Congress in January. The bills initially proposed virtually ignored the needs of archives and scholars, but at the last minute, we were able to help turn that around. To put this in context, it is worth reviewing the evolution of ARSC’s involvement with copyright reform.

2002: ARSC signs on to an amicus brief in the Supreme Court’s *Eldred v. Ashcroft* case challenging the 1998 Copyright Term Extension Act. This was the first time ARSC had ever publicly intervened in copyright litigation or legislation. (Led by Brooks, Brylawski, Farrington).

2005: The National Recording Preservation Board commissions ARSC members Brooks and Smolian to carry out a *Survey of Reissues of U.S. Recordings*, which proved how little rights holders were doing to make available the historical recordings they controlled. This undercut one of the principal arguments rights holders had been using to justify long copyright terms and has been frequently cited in subsequent studies and reports.

2007: At the urging of the Copyright Committee, the ARSC Board publishes its first public position on copyright, consisting of five goals that would facilitate preservation of and access to historical recordings. The first goal is to bring recordings made before 1972 under federal law.

2008: ARSC hires a professional lobbyist (whom we could only afford for four months) to introduce ARSC and its proposals to key players in Washington and assess our chances of success. Committee Chair Brooks and presidents Brylawski and Seubert are point persons, holding many meetings and learning how to navigate the corridors of power.

2008: ARSC forms the Historical Recording Coalition for Access and Preservation (www.recordingcopyright.org) in order to gain academic allies. The Music Library Association, the Society for American Music, and the Popular Culture Association join. The Chair and Brylawski attend and give speeches at other association conferences, to drum up further support.

2009: In its first major victory, ARSC convinces a powerful congressman to insert a provision into an omnibus budget bill requiring the Copyright Office to conduct a study of the “desirability and means” of bringing pre-1972 recordings

See MMA on page 2

Events

November 28-December 1, 2018 Association of Moving Image Archivists (AMIA) Annual Conference in Portland, Oregon

February 13-17, 2019 Folk Alliance International Conference in Montréal, Québec, Canada

February 20-24, 2019 Music Library Association (MLA) Annual Meeting in St. Louis, Missouri

March 20-14, 2019 Society for American Music Conference in New Orleans, Louisiana

May 8-11, 2019 Association for Recorded Sound Collections (ARSC) Conference in Portland, Oregon

June 25-30, 2019 Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference in Noumea, New Caledonia

Contents

Copyright	1
Awards	3
President’s Message	5
Editor’s Message	7
Grant Reports	8
Member News	10
Chapter News	17
New Members	19

MMA

Continued from page 1

under federal law. The Record Industry Association (RIAA) violently opposes any such study, however on discovering who had inserted it (Rep. David Obey), they back off.

2011: As ordered, the Copyright Office holds public hearings and calls for written comments (both of which ARSC participated in), then issues its recommendations to Congress. It basically endorses ARSC's position that pre-72s should be brought under federal law and rejects the strong arguments of the RIAA that they should not. The Report (which agreed with legal advice commissioned by and submitted by ARSC) undermines another principal industry argument, that limiting copyright terms would constitute a "taking" under the Constitution.

2012-2017: The Chair and some committee members meet with key officials in Congress and at the Copyright Office, and with other Washington insiders, in order to keep them aware of our goals and urge action; Congress fails to act.

2013: Mark Volman and Howard Kaylan ("Flo and Eddie") launch state-by-state lawsuits to have the courts decree that royalties be paid for streaming their pre-1972 recordings, undercutting our attempts to broker compromise legislation in which artists would get royalties, but in return, libraries and archives would get relief from onerous copyright restrictions. ARSC, spearheaded by Committee member Eric Harbeson working with pro bono outside counsel, files amicus briefs in three jurisdictions, opposing the suits. Flo and Eddie's strategy ultimately fails.

Early 2018: Copyright suddenly catches fire in Congress, pushed hard by Rep. Bob Goodlatte, Chairman of the House Judiciary Committee. The committee proposes bills that are highly favorable to Big Copyright, but do nothing for archives and scholars. Twenty "stakeholders" endorse the bills, including the RIAA, songwriter groups, streaming services, and others.

ARSC attempts to line up allies and make our needs heard before the Goodlatte bills (dubbed the Music Modernization Act) become a *fait accompli*. The Chair attends a House Judiciary Committee field hearing in New York promoting Goodlatte's bills; in the 2.5 hour hearing there was no mention of the public, access, or preservation. The Chair, Harbeson, Seubert, and others pursue archives at major institutions for support – fruitlessly. Emails are sent to congressional staffers and appeals for member support are posted on the ARSC and Society for American Music listservs.

March 2018: The Chair contacts Public Knowledge, a public interest group, after reading that they support goals

similar to ours. They become a very valuable ally, listening to our specific concerns and including ARSC in their working group. The Internet Archive (Brewster Kahle), UCSB (Seubert), and Equal Citizens (Lawrence Lessig) also join the working group. ARSC signs advocacy letters distributed to Congress by Public Knowledge. ARSC sends messages to ARSC and Society for American Music members urging them to write their congressmen. The Chair writes three blog posts (in March, April, May) arguing ARSC's position, and these are further distributed.

April 2018: The House of Representatives passes the MMA, with minimal changes. It goes to the Senate.

May 2018: Senator Ron Wyden (OR) introduces the much more favorable ACCESS Act to replace the portion of the MMA dealing with pre-1972 recordings (called CLASSICS). There is fierce resistance from industry music groups, including Songwriters of North America which buys billboards in Wyden's home state attacking him ("Senator Wyden, Why do you hate music?"). ARSC sends an email blast to ARSC members urging them to contact their senators and support ACCESS. Sandra Graham, president of the Society for American Music, posts its endorsement on the SAM homepage.

July-August 2018: Wyden does not back down and works out a compromise with Senator Coons, the lead backer of the bill. ARSC is consulted during this process.

September 25: Senate passes a modified MMA that incorporates Wyden's changes, greatly benefiting archives, scholars, and the public; the House concurs. President Trump signs the bill into law on October 11.

Lessons learned:

- 1) To get anything done in Washington, you must be patient, and very, very persistent. Many along the way told us, "This is hopeless." Ignore them.
- 2) You must have allies, and they need to be allies with clout. Rep. Obey (whom we reached via musician Stephen Wade), the U.S. Copyright Office, Public Knowledge, and Senator Wyden were all absolutely critical in achieving ARSC's goals.
- 3) Institutional libraries and archives were of little help, ignoring us or declining to get involved – nor was the American Library Association of much help. Several people told us to "get letters of support from institutions," but institutions seemed very reluctant to do this. Only UCSB, due to the strong advocacy of Seubert, individually stepped forward. Archives need better representation in Washington. In Washington, the meek and the cautious are eaten alive.

Many other ARSC members helped in this effort, includ-

See MMA on page 4

The 2018 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the winners of the 2018 ARSC Awards for Excellence in Historical Recorded Sound Research. The awards are to be presented at a ceremony on May 11, 2019, during ARSC's annual conference in Portland, Oregon.

Begun in 1991, the ARSC Awards are given to authors of books, articles, or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work.

Winners are chosen by a committee consisting of three elected judges representing specific fields of study, two judges-at-large, the review editor of the *ARSC Journal* and the President or past President of ARSC. The 2018 ARSC Awards Committee consists of the following: Dan Morgenstern (Jazz Music Judge); Jon Samuels (Classical Music Judge); Matthew Barton (Popular Music Judge and ARSC Past-President); Cary Ginell (Judge-At-Large and ARSC President); Richard Spottswood (Judge-at-Large); James Farrington (Book Review Editor, *ARSC Journal*); Patrick Feaster (ARSC past President); David N. "Uncle Dave" Lewis (Awards Committee Co-Chair), and Roberta Freund Schwartz (Awards Committee Co-Chair).

The 2018 Awards for Excellence honor books published in 2017. The awardees are as follows:

BEST RESEARCH IN RECORDED ROCK MUSIC

Best History: Duane Tudahl, *Prince and the Purple Rain Era Studio Sessions: 1983 and 1984* (Rowman & Littlefield)

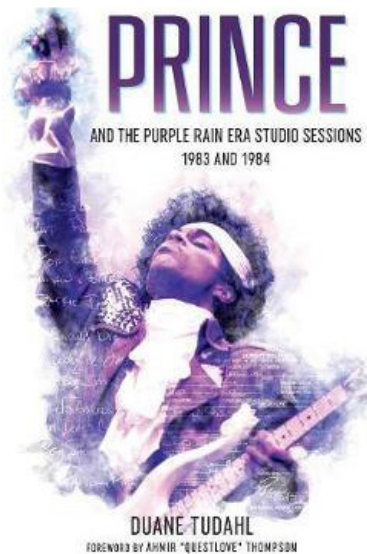
Certificates of Merit: Kent Hartman, *Goodnight, L.A.: The Rise and Fall of Classic Rock – the Untold Stories from Inside the Legendary Recording Studios* (Da Capo); Norbert Putnam, *Music Lessons: A Musical Memoir, Volume 1* (Thimbleton House Media)

BEST RESEARCH IN RECORDED POPULAR MUSIC

Best History: David Yaffe, *Reckless Daughter* (Sarah Crichton Books)

Best Discography: Carl Magnus Palm, *Abba: The Complete Recording Sessions: Revised and Expanded Edition* (Carl Magnus Palm)

Certificate of Merit: Michael A. Amundson, *Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918* (University of Oklahoma Press)



ARSC NEWSLETTER

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

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

See Awards on page 6

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 will not be removed from the archives.

MMA

Continued from page 2

ing (and I apologize if I've left anyone out) the members of the Copyright Committee, Presidents Farrington, Nelson-Strauss, Feaster, Barton, and Ginell, Nathan Georgitis, Steve Leggett, and David Giovannoni, as well as those members who did step up and donate and/or write to their congressperson. It should be noted that Public Knowledge (www.publicknowledge.org), which was such a great ally, is also a non-profit organization and appreciates donations of any amount. Here are key provisions of the final bill relating to recordings.

The Good:

- Establishes a true public domain (all uses) for recordings for the first time. Initially this will be for pre-1923 recordings, but later, it will include later years as well.
- Applies federal exceptions and limitations for preservation activities (Sec. 107, 108) to all pre-'72 recordings.
- Includes provisions to allow non-profit streaming of recordings which are verified to be out-of-print. This is a start on "orphan works."
- State law is preempted, ending the "patchwork quilt" of state laws that has so hindered archivists.

The Bad:

- Pre-'23s will enter the public domain only after a three-year "transition period," i.e. December 2021.
- Later recordings get even longer "transition periods" tacked onto their nominal 95-year term. 1923-1946 recordings will have an effective copyright term of 100 years (95+5), and 1947-1956 recordings a 110-year term (95+15). Recordings made between 1957-1972 will go into the public domain in 2067, as previously. Those periods are a long way off, however, and perhaps the battle for another day will be to soften these provisions at some point in the future.

The MMA is compromise legislation in the best sense of the word, where no one got everything they wanted, but all benefited. It was totally non-partisan. It contains many provisions benefiting industry stakeholders, which is why it ultimately passed unanimously. Among other things, it streamlines music licensing by setting up a publicly accessible database and a collective to identify owners of songs and pay them, distributes royalties for songs whose owners can't be identified to current publishers (an estimated \$1.5 billion per year windfall for songs they don't even own), gives recording rights owners their long-sought royalties for streaming of pre-'72 recordings, and for the first time, pays royalties to producers of recordings. This is not the end of the battle for better copyright law. There are still many things that need to be done, including updating exceptions for preservation work, allowing broad use of orphan works, and reining in overly long copyright terms. I hope that a new generation of ARSC members will take up the fight. This success against overwhelming odds shows that it can be done.

Tim Brooks

Chair, Copyright & Fair Use Committee

Committee members:

Bruce Epperson
Jane Gilvin
Michael Gray
Richard Green

Eric Harbeson
Jenni Matz
Scott A. MacDonald
Jerry McBride

Alex McGehee
David Patmore
Steve Smolian
Dick Spottswood

President's Message

Greetings, record mavens!

At this writing, plans for our conference next May 8-11 in Portland are shaping up nicely, and I am looking forward to everyone making the effort to join us for what promises to be an exciting few days in the Pacific Northwest. The historic Benson Hotel is one of the most resplendent locations we've ever had, situated downtown, within walking distance of many record stores and other cultural activities of interest. Stay tuned for details on the workshops and possible field trips during the conference.

Sound recordings from presentations delivered at the 2018 conference in Baltimore are now available on our website, but you must be a member in order to access them. This is considered to be one of the most valuable attributes of being a member, so if you have not yet renewed your membership or know someone who is "on the fence," please use this as an incentive. There were many fascinating topics covered, including Patrick Feaster's wonderful talk about leather-lunged auctioneer W. O. Beckenbaugh and his late 19th century Berliner discs, Don Wilson's amazing demonstration of his work in replicating rare 78s using silicone molds, and Maristella Feustle's talk on the digitization of recordings of the Crazy Crystals Radio Show. Although we welcome and encourage all members to attend our annual conference, you don't have to miss out on all the presentations. They're just a keystroke (or two) away for ARSC members!

October 27 was World Day for Audiovisual Heritage, recognized at UNESCO's Inter-Regional Conference on Preservation and Accessibility of Documentary Heritage, which was held in Panama City, Panama, with attendees representing 34 countries. The CCAAA (Coordinating Council of Audiovisual Archives Associations), of which ARSC is a member, was represented by its chair, Rachael Stoeltje, who mentioned ARSC as well as other organizations in her talk relating to disaster preparation for archives threatened by the increasingly regular hurricanes in the Caribbean and Central America. This will no doubt be a topic of interest at next March's CCAAA conference in Amsterdam, at which I will be representing ARSC. It is my hope that ARSC will have a stronger presence at these events and that our members can add their voices to those of other organizations throughout the world whose job it is to document and preserve valuable audio archives.

On November 26, I will be presenting a talk on "Hillbillies Out West," a survey of pre-WWII recordings made by hillbilly artists on the West Coast, at the Student Chapter of ARSC at UCLA. I encourage other universities with audio archives to coordinate with ARSC members in their respective localities to join forces to increase our "satellite" organizations. We shouldn't have to wait until the annual conference to get together, so seek out your local universities or colleges and get something started!

Cary Ginell
ARSC President

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

Research Grants for 2018 Awarded

The ARSC Research Grants are awarded annually to encourage individual research and publication on all aspects of sound recordings and the recording industry. The following grants were awarded for the 2018-2019 grant cycle:

A grant of \$900 to **Brian Oberlander** (Northwestern University) for travel within Morocco to compile a discography of Judeo-Moroccan recordings of al-ala music, in order to document the multi-layered ethnic contributions to Andalusian classical music.

A grant of \$900 to **Elodie Roy** (University of Glasgow, Scotland) for travel to archives in the UK. Roy is writing a monograph on the technical, social and cultural history of shellac in the recording industry.

A grant of \$600 to **Daniel Margolies** (Virginia Wesleyan University) for travel to archives in Texas to research the recorded and sonic legacies of bands that performed in immigrant dance halls and how they relate to the immigrant experience in Texas.

A grant of \$600 to **Alison Martin** (Indiana University) for travel to compile a discography of go-go music, a funk-derived genre of popular music specific to the African-American population in Washington DC. This project, which involves oral history and work with collectors, is part of her dissertation exploring the intersection of gentrification, race and music in Washington, DC.

Thanks to the Research Grants Committee: Tom Fine, Gerald Gibson, Lars Meyer, and Suzanne Stover for their continuing service on the committee.

Suzanne Flandreau
Chair, ARSC Grants Committee

Awards

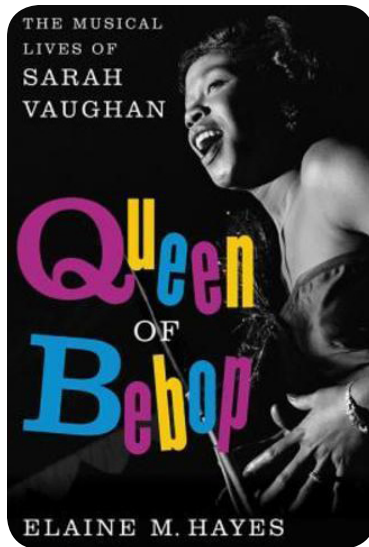
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BEST HISTORICAL RESEARCH IN RECORDED JAZZ

Best History: Elaine M. Hayes, *Queen of Bebop: The Musical Lives of Sarah Vaughan* (Ecco)

Best Discography: Cary Ginell, *The Herbie Mann Picto-Discography (1952-2003)* (lulu.com)

Certificates of Merit: Bob Dietsche, *Tatum's Town: The Story of Jazz in Toledo, Ohio (1915-1985)* (Bobson Press); Jack Sullivan, *New Orleans Remix* (University Press of Mississippi); Clark Tracey, *The Godfather of British Jazz: The Life and Music of Stan Tracey* (Equinox)

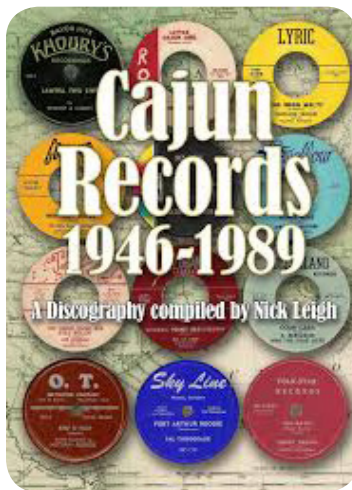


BEST HISTORICAL RESEARCH IN RECORDED COUNTRY, FOLK, ROOTS, AND WORLD MUSIC

Best History: Roger Stefens, *So Much Things to Say: The Oral History of Bob Marley* (W. W. Norton)

Best Discography: Nick Leigh, *Cajun Records 1946-1989* (self-published)

Certificates of Merit: Eothen Alapatt and Leonard Kolo-ko, *Welcome to Zamrock!: How Zambia's Liberation Led to a Rock Revolution* (NowAgain Records); Mohsen Mohammadi, *Modal Modernities: Formations of Persian Classical Music and the Recording of a National Tradition* (CreateSpace); Nancy Yunhwa Rao, *Chinatown Opera Theatre in North America* (University of Illinois Press)

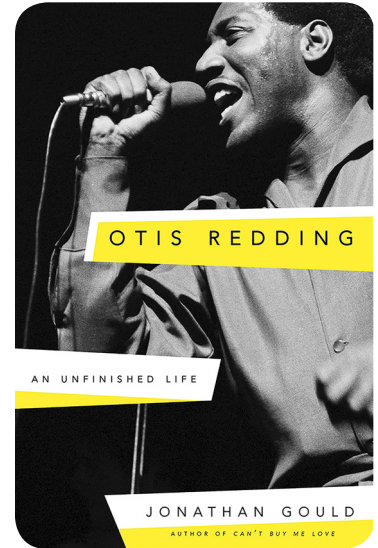


BEST HISTORICAL RESEARCH IN RECORDED BLUES, GOSPEL, SOUL, OR R&B

Best History: Jonathan Gould, *Otis Redding: An Unfin-*

ished Life (Crown Archetype)

Certificates of Merit: Lynn Abbott and Doug Seroff, *The Original Blues: The Emergence of the Blues in African American Vaudeville* (University Press of Mississippi); Andrea Swenanson, *Got to Be Something Here: The Rise of the Minneapolis Sound* (University of Minnesota Press); Alex van der Tuuk, *The New Paramount Book of Blues* (Agram)



BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC

Best History: Harvey Sachs, *Toscanini: Musician of Conscience* (Liveright)

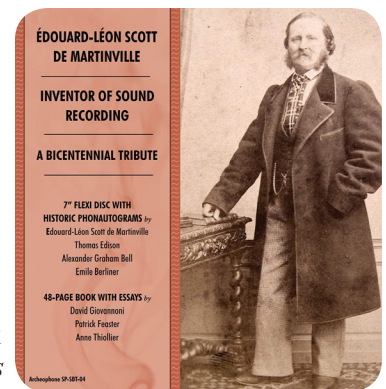
Best Discography: Jerome F. Weber, *"Cantigas de Santa Maria" Discography* (Plainsong and Medieval Music Society)

Certificate of Merit: Pierre Schaeffer, Christine North, and John Dack, *Treatise on Musical Objects: An Essay Across Disciplines* (University of California Press)

BEST HISTORICAL RESEARCH ON RECORD LABELS AND GENERAL RECORDING TOPICS

Best History: David Giovannoni, Patrick Feaster, and Anne Thio-llier, *Edouard-Léon Scott de Martinville, Inventor of Sound Recording: A Bicentennial Tribute* (Archeophone)

Certificates of Merit: Frank Andrews, *Vocalion Records* (City of London Phonograph and Gramophone Society); Alex Sayf Cummings, *Democracy of Sound: Music Piracy and the Remaking of American Copyright in the Twentieth Century* (Oxford University Press); Robert Strachan, *Sonic Technologies: Popular music, Digital culture and the Creative Process* (Bloomsbury Academic)



Originally posted on the ARSC Blog on Sept. 20, 2018.

Editor's Message

Sitting down to write a note to all of you about some of the changes that have been implemented in the Fall/Winter ARSC Newsletter afforded me a brief respite from my schoolwork and work commitments to reflect on the organization and my experiences thus far as a member. Last month marked the one-year anniversary of the Student Chapter of ARSC at UCLA. Over the past twelve months, we have organized events to expand our knowledge and enrich our professional development – visits to sound archives and preservation reformatting studios, a lecture on Scopitones by a long-time collector, and an LP cleaning and care workshop led by the archivists in UCLA Library's Audiovisual Preservation Studio, who also happen to be ARSC members. These are all indicative of what the most valuable aspect of membership has been for me, the relationships I have formed with other ARSC members.

The main goal for my tenure as newsletter editor is to foster a sense of community among members, near and far. This edition offers a couple new columns that I plan to continue in the future. In the first, ARSC member Maya Lerman highlights a specific sound recording that is of historical significance (page 13). The other puts the spotlight on Miles Levy, an individual who is new to the organization (page 14). While Maya and Miles both agreed to participate in the inaugural pieces at my encouragement, I would love to hear from anyone who might want to write a historical recordings column, to be featured in the new member column, or to contribute a column of their own design. Please don't hesitate to reach out to me.

Adjacent to my column on this page is a query that was sent in by ARSC member Cristobal Diaz Ayala. Consider the invitation to send questions or comments addressed to me or the membership as a whole my way an open one.

I see the *ARSC Newsletter* as a way to catch up on what's happening within the organization and with grant recipients but also as a means to connect and interact with one another. I hope you feel the same.

Yuri Shimoda
ARSC Newsletter Editor

Information Needed

Dear friends: I have been a member of ARSC since 1986. Collector, investigator, and writer, I have published about 12 books about music and records; I received the ARSC Lifetime Achievement Award in 2009. At present, I am investigating about Cuban topics: songs, names of instruments (conga), musical genres (mambo), singers and players, name of places of towns, and other topics pertaining to Cuba that appear in recordings made in the USA, from the first cylinders to the last 78s and 45s, and LPs up to 1960.

And of course, a lot of questions arose. For example, there is a waltz, named "Santiago," or "Santiago Waltz" in other cases, written by A.F. Corbin (no information about him), with eight recordings between 1898-1911 (DAHR). There are various cities and towns with the same name such as Santiago de Compostela (Spain), Santiago de Chile, Santiago de Cuba, or towns in Panama, USA, etc.

The logical candidate is Santiago de Cuba, since the Hispanic-American war, started in April 1898, and on July 13, the US Navy destroyed the Spanish one, at the entrance of Santiago de Cuba Bay, thus ending this brief war. Please, if any of you have any information regarding this "Santiago waltz," I will appreciate it and, of course, give the corresponding credit.

Thanks in advance,

Cristobal Diaz Ayala, fundmusicalia@gmail.com

WANTED

YOUR ATTENDANCE AT A MEETING OF
THE STUDENT CHAPTER OF ARSC AT UCLA
OPEN TO ALL AREA MEMBERS!
FOLLOWED BY:
HILLBILLIES OUT WEST
A PRESENTATION ON
EARLY COUNTRY MUSIC RECORDING IN CALIFORNIA, 1928-1941
BY ARSC PRESIDENT **CARY GINELL**

7:00 P.M.
MONDAY, NOVEMBER 26
UCLA MOORE HALL
READING ROOM (#3340)
FOOD WILL BE SERVED!
RSVP BY NOV. 23 TO
UCLA.ARSC@GMAIL.COM

ARSC student chapter at ucla

GSA UCLA GRADUATE STUDENTS ASSOCIATION

Call for Applications: ARSC Research Grants Program

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 any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

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 create recordings (including field 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 by ARSC, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Research Grant Applications shall 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 may be sent as an e-mail attachment to Grants Committee Chair Suzanne Flandreau: arsc-grants@aol.com.

Applications must be received by February 28, 2019.

The current Research Grant guidelines can be viewed at: <http://www.arsc-audio.org/committees/research-grants.html>.

Questions about the Research Grants Program should be directed to Suzanne Flandreau at: arscgrants@aol.com.

ARSC Research Grant Report: Eldridge R. Johnson Collection

I travelled to the University of Wyoming at Laramie on September 16, 2018 and visited the American Heritage Center there on the 17th, 18th, and part of the 19th. This Archive houses the Eldridge R. Johnson collection, donated by his family. Johnson was the founder of the Victor Talking Machine Company and a pioneer in the development of the phonograph.



Eldridge R. Johnson

Previously, I had made copies and compiled a spreadsheet listing the Johnson papers at the Eldridge R. Johnson Museum in Dover, Delaware, many of which were photocopies they made on a visit to Laramie at some time in the past. They selected from what is a 37-file box archive, more than 10,000 pages. There is a general, collection-level inventory of it online but no item-specific information. The purpose of my trip was threefold:

- To find further information about Johnson as trustee of U.S. Zonophone. Some helpful items turned up with references to this company, though there were no related contracts.
- To see what documentation there was on the evolution of Victor's record sizes and/or matrix systems. I found little on this topic. Reading some of the documents I brought back may change this, as there is a lot from 1902.
- To look beyond the folder titles listed in the online inventory and selectively scan what appeared to supplement what is at Dover. I returned with 1,000 pages on my flash drive, and I am presently inspecting and naming the images.

From what I recall when speed reading while positioning pages on the scanner, being on the alert to reprogram it when it randomly changed to a smaller-than-most-pages default setting, here is a summary of some of what I found:

What I scanned: Johnson before Victor; Johnson's expense diaries — some pages through 1905 (Later ones seemed less informative.); Joseph Jones' 1902 handwritten letter to Johnson claiming patent infringement and a memo Johnson wrote in response; correspondence with Belford Royal about setting up the HMV plant at Hayes, England, plus lots on Victor-HMV politics; same with Alfred Clark — much more than is at Dover; Johnson's changing stockholdings in HMV; tables of organization of both companies; a draft of Johnson's

See Smolian on page 16

ARSC Research Grant Report: Judeo-Moroccan Contributions to Andalusian Music in Casablanca

INTRODUCTION

With the support of an ARSC research grant, I conducted archival work and ethnography in Casablanca during the summer of 2018. My objective was to lay foundations for a study of Jewish contributions to Andalusian classical repertoires in Morocco, focusing especially on recordings of the mid-20th century. The latter appear to exert influence on younger generations of musicians — not only in Morocco, but also in France, Spain, Canada, and Israel. Ultimately, this research will support an ongoing book project, inspired by previous fieldwork with Moroccan immigrant musicians in Granada, Southern Spain, that documents the complex interactions of multiple ethnic and religious groups in performing, preserving, and diffusing Andalusian musical practices.

BACKGROUND

A foundational source of Jewish contributions lies in commercial recordings of the mid-20th century, which often wove Andalusian aesthetics into popular musical forms. In the process, they were participating in a remarkable phenomenon of patrimonialization that intersected with efforts by both the Moroccan crown and the cultural arms of French and Spanish colonialism in Morocco (1912-1956). From the beginning of the Protectorate in 1912, for example, foreign institutions developed political and rhetorical interests in brandishing Andalusian repertoires as the national classical music of Morocco, which partly explains the network of national conservatories and government-funded orchestras that appeared in the 20th century.

Iconic commercial recordings by Samy Elmaghribi, among others, were also tapping into historiographies and origin myths that embedded Jewish identities not only into Andalusian musical practices, but also into Moroccan historical consciousness. Tracing Andalusian music to medieval Iberia, which witnessed the development of courtly Hispano-Arab repertoires during the age of Islamic rule (711-1492), many Andalusian classical musicians identified as the descendants of Sephardic families who fled to Morocco following the Christian Reconquest.

Thus when Jewish musicians performed and recorded Andalusian repertoires, they were also articulating their multivalent place in Moroccan history and, indeed, their structurally ambiguous relationship with Moroccan national identity.

CASABLANCA

During my stay in Casablanca, I encountered a dynamic and relatively transient network of Moroccan Jews who travel periodically between this bustling Moroccan city and various expatriate communities abroad—in France, Canada, and Israel, among others. While in Casablanca, they often converge on a Jewish athletic club known as the S.O.C. (Stade Olympique Casablancais), which includes among its recreational activities a series of lectures and presentations on Judeo-Moroccan cultural practices. The actual demographic presence of Jewish people in Morocco has dramatically decreased since the 1950s, when Jews began emigrating en masse, in the process charging the performance of Moroccan and Andalusian musical repertoires with a fresh set of symbolic functions — for example, indexing an ambivalent nostalgia for Morocco while developing practices of Jewish community-formation that invoke religious, historical, and political connections to both medieval Iberia and contemporary Israel.

This dialectic of distance and proximity, transience and attachment would explain, in part, the significance of the Kinor David ensemble, which performs Andalusian classical music in such a way as to memorialize Jewish musicians of the past while navigating the repertoire's representation of Moroccan national identity and its patronage by the Moroccan crown. Jewish contributions to the performance of Andalusian classical music have thus persisted into the twenty-first century, yet their implications—already richly ambiguous in the 1950s—have become increasingly diffuse as Moroccan Jews themselves have continued to develop communities, interests, and commitments beyond the borders of Morocco.

While in Casablanca, I had the opportunity to work closely with Dr. Vanessa Paloma-Elbaz, who in addition to performing with Kinor David Ensemble, is a fellow ethnomusicologist and curator of the KHOYA Sound Archives. Dr. Paloma-Elbaz provided access to the archives, which focus on Moroccan Jewish musical practices, over the entire course of my stay, while also offering invaluable information about Jewish musical life in Casablanca through

See Oberlander on page 16

ARSC Newsletter Submission Deadlines

No. 149, Spring 2019: February 1, 2019

No. 150, Summer 2019: June 1, 2019

No. 151, Fall/Winter 2019: October 1,
2019

Call for Applications: ARSC Preservation Grants Program

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, 2018.

Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at arscgrants@aol.com

IASA and Radio Preservation Task Force Publish Cold War Radio Research Guide

The Broadcast Archives Section of the International Association of Sound and Audiovisual Archives and the Cold War Communication Project of the Library of Congress Radio Preservation Task Force collaborated to produce *Research Collections with Cold War-era Radio Materials*, a subject guide containing profiles of broadcasters and collecting institutions (national libraries, national archives, universities, historical societies) with materials documenting or otherwise pertaining to radio production during the Cold War.



Research Collections with Cold War-era Radio Materials

Compiled and edited by:
Brandon Burke and Elisabeth Steinhäuser

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Translation not permitted without consent of IASA Executive Board

The document provides information about publicly available collections materials (sound recordings, archival papers, photographs, publications) created by broadcasters during the years 1947-1991. Profiles include four sections: location of institution; contact information; materials of note; and links to subject-relevant online resources. Intended for a wide variety of audiences, *Research Collections with Cold War-era Radio Materials* is meant to prove helpful for researchers seeking information about events, languages, labor, agriculture, education, religion, sports, literature, and the performing arts both within and independent of the Cold War historical context.

Version 1.0 includes profiles of 34 institutions across 16 different nations. To submit information about Cold War-era radio collections for inclusion in future versions of this document contact: Brandon Burke (brburke@stanford.edu).

Research Collections with Cold War-era Radio Materials is freely available on the IASA website: <https://www.iasa-web.org/research-collections-cold-war-era-radio-materials>.

Brandon Burke
Hoover Institution Library & Archives
Stanford University

University of North Carolina at Chapel Hill Libraries Receives Grant from Mellon Foundation

Speeches that U.S. presidents Franklin Delano Roosevelt and John F. Kennedy delivered at the University of North Carolina at Chapel Hill, recordings of Beat poets such as Allen Ginsberg and Lawrence Ferlinghetti, performances by North Carolina icons Andy Griffith and Doc Watson and street scenes filmed across North Carolina in the 1930s are among the items that global audiences and researchers will soon be able to hear and view online.

A grant of \$1.75 million from the Andrew W. Mellon Foundation will allow the Southern Folklife Collection (SFC) at Carolina's University Libraries to preserve, digitize and share unique audio and moving image recordings with the world. The three-year grant is the largest ever made to the University Libraries. It will address collections from the SFC and other parts of the Wilson Special Collections Library, as well as at six partner institutions across the state.

"Support from the Mellon Foundation has allowed Carolina's libraries to take a leading role in preserving our nation's fragile audiovisual heritage. We are grateful for the Foundation's continued investment in our work," said Elaine Westbrooks, vice provost for University Libraries and University librarian.

Steve Weiss, head of the SFC, said that the grant builds on two prior Mellon Foundation grants. The first allowed his team to investigate the challenges of preserving audiovisual materials on a large scale. With the second, they tested their proposed approach using the collections of the SFC.

Historic audiovisual collections are uniquely problematic for archives and libraries, said Weiss. Film and magnetic media deteriorate rapidly. Specialized expertise and equipment are required to play back and preserve fragile recordings. The challenge is especially urgent for archives like the SFC, which is home to more than 300,000 recordings used by researchers, performers, instructors, students and music fans.

"We are one of only a handful of institutions in the country positioned to do this kind of work on a large scale," said Weiss.

"In the collections of many academic libraries and cul-



Steve Weiss, curator of the Southern Folklife Collection at the Wilson Special Collections Library, browses the SFC stacks. Photo by Jeyhoun Allebaugh, University Development Office

tural heritage organizations, audiovisual materials make up the most rapidly growing segment," said Mellon Foundation Program Officer Patricia Hswe. "The need for preservation is urgent. As the media deteriorate and the playback equipment becomes obsolete, there have to be immediate and sustained efforts, otherwise we risk losing an immense quantity of 20th- and 21st-century cultural memory."

The SFC will partner with six institutions through the North Carolina Digital Heritage Center, a statewide digitization and publishing program based at Wilson Library. The State Archives of North Carolina, the Southern Appalachian Archives at Mars Hill University and the Forest History Society in Durham have already committed to work with the SFC.

The Library will hire two audio engineers and two audiovisual assistants to manage audio preservation and digitization at its studio in Wilson Library, as well as a software developer. A specialized contractor will handle film and video materials.

Digitized materials will be available through the NC Digital Heritage Center <http://www.digitalnc.org/> and Wilson Special Collections Library digital collections portal. <https://library.unc.edu/find/digitalcollections>.



Call for Applications: CLPGS Richard Taylor Bursary Grants

The City of London Phonograph and Gramophone Society (CLPGS) is the oldest society of its kind devoted to recorded sound, founded in 1919 with Thomas Edison as Patron. It supports and encourages scholarship and publication by individuals in the field of sound recordings, early talking machines, and audio preservation. The annual Richard Taylor Bursary programme is designed to fund specific eligible projects in this field, including discography, bibliography, historical studies of the sound recording industry and its products, company label research, the history of talking machines, developments of the technology and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. The CLPGS Richard Taylor Bursary grants are primarily (but not exclusively) designed to encourage applications from individuals whose research forms part of an academic programme at the master's or doctoral level. They could, for instance help fund independent research and publishing projects.

Both CLPGS members and non-members are eligible to apply for grants of around £500. Grant funds can be used to underwrite clerical, travel, and editorial expenses. However, grants may not be used to purchase capital equipment or recordings, to create recordings (including field recordings), to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects which form part of paid employment. In addition, grant recipients may submit documentation of any reasonable extra expenses for reimbursement; any such expenses must be claimed within eighteen months of the grant award.

Grant recipients are required to submit regular status updates on their projects to CLPGS. Recipients are encouraged to submit articles about their projects for publication in the CLPGS Journal, *For the Record*.

Applications for a CLPGS Richard Taylor Bursary should include:

- 1) A summary of your project (one page maximum), with samples of the work attached if possible.
- 2) An outline budget covering the entire project and highlighting the costs and expenses the CLPGS Richard Taylor Bursary will cover (one page maximum); please include a summary to indicate funds that have already been committed to this project and any proposals for funds that are pending, in each case giving the source (for instance, foundation name, location), the specific amount requested, and for what purpose.
- 3) Your curriculum vitae.
- 4) An indication of the prospects for publication or other public presentation of the project results.

Applications should be forwarded to Dr Peter Martland, One St Matthews Court, Cambridge, CB1 2NR, ENGLAND either in hard copy, or, preferably, by email to spm14@cam.ac.uk.

The closing date for applications is March 31, 2019.

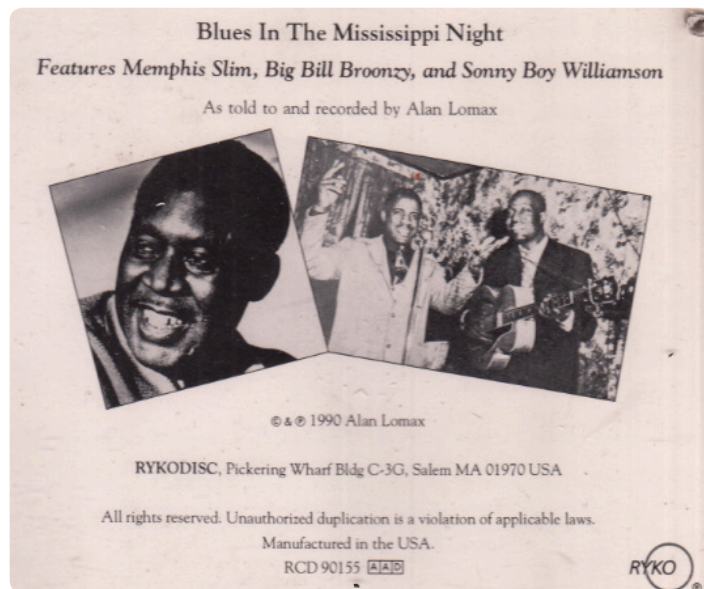
The Richard Taylor Bursary, 2018

The first Richard Taylor Bursary awards were approved by the board of the City of London Phonograph and Gramophone Society in the summer of 2018. The board made two awards, which reflected both the breadth and interest the applicants showed towards audio history.

The first award went to Malcolm McMillan, a professional musician and long-standing member of the CLPGS. He was looking for financial support to develop his idea for a website he characterised as "A discopaedia of wind music on wax". His detailed proposal looked viable and was very much within the discographic publishing remit the Society has endeavoured to pursue over the past thirty-five or so years.

The second award was made to Dr Inja Stanovic of Huddersfield University. She was looking for funding to help cover the cost of a flight to Russia in order to undertake research on the Julius Block cylinder recordings held at Pushkin House, St Petersburg. The research she wishes to undertake is ground-breaking and, by making the award, the board indicated that this was a project it is eager to support.

This is a successful beginning to our annual Bursary programme, further details of which may be found in the CLPGS website: www.clpgs.org.uk.



Historical Recording Selected by Maya Lerman: BLUES IN THE MISSISSIPPI NIGHT

Recorded in 1947 by Alan Lomax, *Blues in the Mississippi Night* reflects a musical and historical moment in time. Blues musicians Big Bill Broonzy, Memphis Slim, and Sonny Boy Williamson performed at New York City's Town Hall for Lomax's curated "Midnight Special" series concert, after which Lomax took them to his Decca Records office for an informal recording session. Lomax simply asked them to talk about "what the blues are all about," and recorded the response on a Presto Recording Machine with a single microphone. Broonzy, Slim, and Williamson sang, played, and conversed about the blues as a reaction to the challenges of love, the horrors of racism, and as a way of responding to and coping with their painful experiences. Years later, Lomax produced an edited version of their conversation as *Blues in the Mississippi Night* for United Artists in 1959, but maintained the performers' anonymity at their request, for fear of reprisal at what they had said, and to protect their family's safety. The full recording was not released until 1990 by Rykodisc, after all three men had died. The recording tells the story of the injustices of African American life in the Mississippi Delta, and how the blues is inextricably linked to those experiences.

Maya Lerman is an archivist at the American Folklife Center at the Library of Congress, where she preserves and provides access to multi-format cultural heritage collections. She is a guitarist, singer, and songwriter of folk music.

ARSC Sustaining Members

In keeping with its bylaws, ARSC recognizes members who contribute funds in amounts greater than regular membership dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution.

The following **Sustaining Members** contributed at least \$90 to ARSC in 2018:

Kathleen Arthur	Emily Jonas
Ramona Baker	Sammy Jones
David A. Breninger	Du Jun Min
Joel Bresler	Andrew I. Klein
Tony Brooke	Bill Klinger
Jay Bruder	William B. Knowlton
Richard Buck	Konrad K. Kuchenbach
David A. Budd	Franz Kunst
Brandon Burke	Frederica Kushner
William Chase	John Wallace Lambert
James W. Coopriider	Thomas Y. Levin
William A. Davidson	Derek Long
Michael Devecka	Jim Long
David J. Diehl	Christopher Lornell
Andrew Dillon	Kenneth Lyons
Ray Edwards	Kevork Marouchian
Milton T. Erickson	H. Ward Marston
Michael Feinstein	Carlos Martin Ballester
Richard J. Figone	Sherry L. Mayrent
Thomas Fine	Brad W. McCoy
Karen J. Fishman	Robert McKibbin
Frank Forman	Alec McLane
Jeffrey Friedman	Randy Milroy
Douglas E. Friedman	Dale G. Monroe-Cook
David Giovannoni	Peter Muldavin
Edwin G. Goldstein, MD	Paul Murphy
Chris Goosman	Jon Niess
Martin Grams	Bob Norton
Michelle Hahn	Robert J. O'Brien
Eric Harbeson	Nick Patterson
Todd Harvey	Stephen Peithman
Bill Hemmerlein	Vincent H. Pelote
Douglas H. Henkle	Douglas Pomeroy
A.L. Henrichsen	Charles Reinsch
Richard L. Hess	Wade H. Rice, Jr.
Joseph C. Hickerson	Ronald Robboy
Peter Hirsch	Sandy Rodriguez
Sheldon Hoffman	Dennis D. Rooney
Charles Howell	Lawrence Schulman
Jolyon Hudson	Ted Sheldon
Caitlin Hunter	Ulrich Sieveking
Samuel D. Ingham III	Theodore A. Sledzinski
Mark Jenkins	Patrick Smetanick
Jesse Johnston	Scott D. Smith

See Donors on page 15

New Member Spotlight

MILES LEVY

Were sound recordings always a part of your home?

My father is a jazz musician, so music and sound recordings were central to my upbringing. Live music and records were a constant in my home. I was also attending multiple concerts weekly and hanging out in recording studios from my earliest days in Chicago.

What kinds of formats do you collect?

I am an active/obsessive vinyl collector and DJ vinyl-only(!) in bars and restaurants in Brooklyn. I collect and spin both LPs and 45s. I lived for digging through record store racks and talking and learning about music with friendly record store clerks in the '90s and 2000s in Chicago and NYC. Gentrification has unfortunately removed most of my favorite record stores in NYC. (R.I.P shout-out to the sublime Subterranean Records). I still love going to record stores, of course. However, the culture has changed with Discogs and eBay being the first resort for shops attempting to maximize profits through the international collectors' market. I understand why shops do this, but there are inevitably negative consequences for patrons of the local shop. I suppose this is 21st-century collector's reality 101!

What led you to start collecting?

Since my parents were both record collectors to varying degrees, and I am myself a musician, I think becoming a record collector was inevitable. That being said, I have collector impulses beyond sound recordings and was, for example, a compulsive baseball card collector as a child.

What was the first recording you bought?

ARSC Honorary and Memorial Gifts

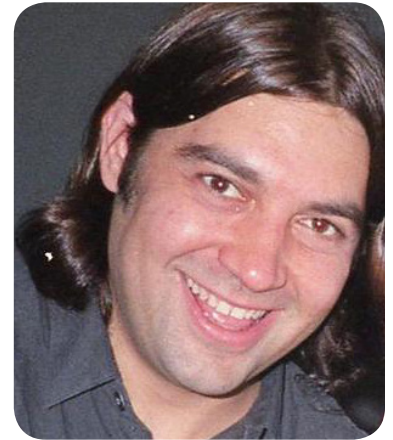
ARSC gratefully acknowledges the following honorary or memorial gifts made through its site (arsc-audio.org/donate) during the 2018 membership year:

**Donation in memory of
Dan Langan,
from Michael Feinstein**

**Donation in fond memory of
Dan Langan,
from Manuel and Valerie Levine**

—Nathan Georgitis, ARSC Executive Director

Not counting recordings which were gifted to me, I believe the first tape I purchased was *Forever Your Girl* by Paula Abdul. I recall making my own mixtapes from radio broadcasts starting in 1987 from stations such as B96, WGCI, and Z95(R.I.P.) in Chicago. This was, of course, very cost effective for a young music enthusiast with a limited \$5 weekly allowance. I had yet to ponder the copyright issues which I was brazenly violating. The more I think about these practices, I feel at ease knowing that I was neither profiting off of the recordings nor suppressing these recordings profitability. It could also be argued that the mix-tapes held transformative value as the educational exercise of a child sound-curator, so perhaps we can claim my mixtape practices legal through fair use. I feel better now.



How did you find out about ARSC?

I've recently gone back to school to study and attain a master's degree in audiovisual archiving. I learned about ARSC while attending the Library of Congress Radio Preservation Task Force conference in autumn 2017. I was very excited to learn that there was a formalized organization related to the collection and preservation of audio recordings.

What motivated you to join ARSC?

Simply stated, I wish to participate in the culture of audio preservation as much as possible. I have detailed my background as a music collector, but I am also passionate about audio engineering. I spent the past summer interning at the Library of Congress' Audio Lab in Culpeper, Virginia with the amazing staff of audio engineers digitizing at-risk recordings. Many members of their team are active ARSC members, and any way that I can to stay in contact with the ARSC community is something that I consider extremely important.

What led you to media archiving/preservation?

I have always been fascinated with history and especially aesthetic history as related to art and music. I am constantly trying to understand and decode historical dialectal relationships between composers, performers, and artists. If I can do any part in safeguarding/digitizing recordings or simply help by contextualizing and advocating for art through archival research and curation, I will be grateful and humbled to have participated. I enrolled in NYU's MIAP program in the fall of 2017 and will conclude my studies in 2019 with the dream of pursuing my passions related to archiving, preservation, and curation.

Donors

Continued from page 13

ARSC Sustaining Members continued...

Brian Smithson
Steve Smolian
Louise Spear
Richard K. Spottswood
Dave Stout
Suzanne Stover
Robert A. Summers
Patrick Sumner

Allan Sutton
Tony Tadey
Don Tait
Peter Uehara
Sara Velez
Ben Whiteley
Timothy R. Williams
Christina Wright

ARSC Donor Members

The following **Donor Members** contributed at least \$200 to ARSC in 2018:

Jeffery V. Bacich
Richard L. Benson
Samuel Brylawski and Gail Sonnemann
Robert Aubry Davis
Gerald D. Gibson
John Heyrman
Lawrence F. Holdridge
Lawrence Huffman
E. Scott Johnson
Thomas Lieber
Patrick Loughney
Karl F. Miller
Brenda Nelson-Strauss and Konrad Strauss
Peter J. Rabinowitz
William L. and Bonnie Schurk
Nancy J. Seeger
David Seubert
David Sommerfield
Steven L. Wolfe

ARSC Patron Members

The following **Patron Members** contributed at least \$500 to ARSC in 2018:

Robert L. Bamberger
Matthew Barton
John R. Bolig
Tim Brooks
John B. Milmo
Roger Snape
Chris Strachwitz

ARSC Benefactor Members

The following **Benefactor Members** contributed at least \$1,000 to ARSC in 2018:

Walter R. Keevil
Eli Savada
Al Schlachtmeyer

ARSC wishes to thank these and all other members who made financial gifts to ARSC during the year. Your contributions help ARSC continue its programs and undertake new activities to support the preservation and study of sound recordings.

Nathan Georgitis
ARSC Executive Director

* * * * *

Call for Presentations: 2019 ARSC Conference

The Association for Recorded Sound Collections invites proposals for presentations, papers, posters, and panels on any aspect of sound recording at its 53rd annual conference, to be held May 8-11, 2019 at the historic Benson Hotel in Portland, Oregon. In recognition of our host city, we especially encourage presentations that highlight the contributions of composers, broadcasters, musicians, performers, record labels, studios, songwriters, and personalities in the Pacific Northwest region of the United States. In addition, the program committee invites proposals pertaining to:

- Discographies, record-label or artist histories, and the life and times of lesser known formats.
- Documenting watershed historical moments – in recorded-sound history or via recorded sound.
- Innovative research, preservation and access projects, community-based archiving initiatives, digital humanities, cultural approaches to sound recordings, soundscapes, etc.
- The challenges of born-digital materials and emerging sound-recording formats and genres (collecting, producing, promoting, archiving, and curating).
- Advances in audio production and preservation tools, and techniques for legacy and digital formats.
- Advancements in audio preservation techniques for physical media, from cylinder to DAT.

We seek papers and panels that are informative, display a passion for their subjects, and include compelling audiovisual content. Share your special interests with our engaged

See CFP: ARSC Conference on page 18

Oberlander

Continued from page 9

conversations in her home. Her husband, Maurice Elbaz, also granted an interview on his work as a music producer who organizes Judeo-Moroccan concerts throughout the city.

My work with the Khoya Sound Archives has enriched my understanding of Moroccan Jewish music generally, and of Jewish contributions to Andalusian classical music in particular. This is, in part, because the archives include audio and video recordings of concerts, rehearsals, and interviews with musicians, along with oral histories that document music-making in recreational settings, religious ceremonies, and lifecycle events in Moroccan Jewish homes. These varied materials hold the potential to contextualize those iconic commercial recordings of the 1950s with the sounds of the people, places, and practices that sustained their circulation.

Perhaps the most surprising category of materials consists of recorded ethnographic fieldwork among Sephardic communities in northern Morocco. The informants on record — many speaking Spanish and engaging in significant linguistic code-switching — appear to cultivate intimate relationships with Andalusian music as inflected through other, related Iberian repertoires: from Sephardic balladry to popular Spanish coplas and even flamenco. Dr. Paloma-Elbaz has conducted research on these repertoires in the context of women's music-making in the Sephardic communities of northern Morocco, dealing with issues of gender, memory, and belonging, while I plan to explore how the suturing of Andalusian aesthetics into Spanish-language folk and popular musics, especially within domestic settings, indexes Judeo-Moroccan social and political connections to Spain.

In fact, this brings my book project full circle, providing a vibrant, multifaceted perspective on the role of multiple ethnic and religious identities in those hybrid Andalusian musical practices in Southern Spain that I have documented over the past several years. In that context, for example, I have worked with Moroccan immigrant musicians—mostly practicing Muslims—who were navigating the social, political, and economic demands of immigrant life by placing flamenco in dialogue with Andalusian classical aesthetics. In the process, as they collaborated with Spanish flamenco musicians and European converts to Islam, they arranged, quoted, or alluded to mid-twentieth-century recordings of



Andalusian music by prominent Jewish musicians.

These references generally went unmarked: fusion musicians often invoked the interreligious, multicultural legacy of Moorish Iberia (under the rubric of *convivencia*) as a rhetorical platform for their projects, yet their specific historical citations and discussions of musical repertoire tended to silence Jewish contributions, privileging Muslim and Christian sources instead. Iconic Jewish recordings of mid-century nevertheless appeared in their projects, and these performed vital symbolic functions that I plan to contextualize in the book. The research that I conducted in Casablanca with the support of ARSC has greatly nuanced my understanding of these recordings in themselves, and opened several paths toward interpreting their influence on such contemporary musical practices as flamenco-Arab fusion.

Brian S. Oberlander
Northwestern University

* * * * *

Smolian

Continued from page 8

1916 history of the company, which differs from the one he revised and the one published, as well as his complaints about the published version (a splendid example of how important source documents are). I found much on patents, legal matters, accounting matters (including a run of the annual reports), a series of letters from Alfred Clark to Johnson from Europe describing evolving business, political events by country and how they affected their business interests, Johnson's personal letters regarding his mental health; etc.

What I did not scan: Seligman's and RCA's purchases of Victor Talking Machine; the bulk of the expense diaries; most stuff about hiring; letters of introduction; later histories; genealogy; fishing; hunting; travel; health; ERJ's personal financial data; kids; personal loans to friends, family, and employees; most post-Victor stuff; etc.

My thanks to Vicki Glantz and her staff for their hospitality and guidance through their archival facility, as well as to ARSC for supplying some of the funds for this research trip through a research grant. This visit filled in some important blanks on Zonophone's later U.S. history, but clarifying the confusion around the birth and duplicated master and catalog numbers of the earliest 12" records awaits still more data. Finding documents there that cover the post-World War I situation regarding the separation of Deutsche Gramophon from the Gramophone Company and the subsequent birth of Electrola will lead to another ARSC paper at some future time.

Steven Smolian

Regional Chapter Reports

NEW YORK CHAPTER

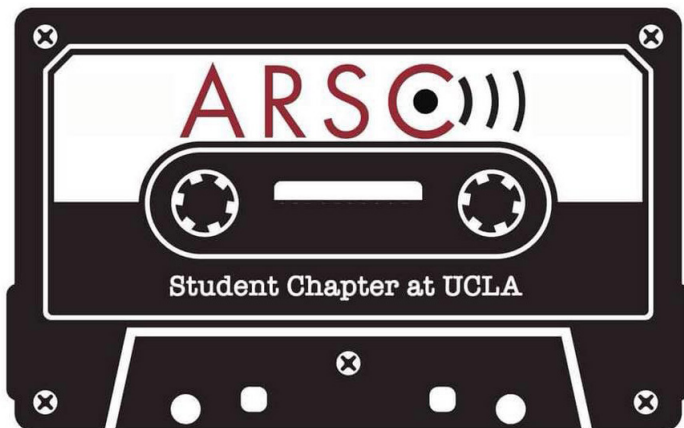
<http://www.arsc-audio.org/chapters/newyorkchapter.html>

The New York Chapter's meetings resumed on September 20, 2018. Ryan Barna described the genesis of the George M. Cohan evergreen "You're a Grand Old Flag," which began as "You're a Grand Old Rag." Recorded examples by Billy Murray and Cohan himself were featured. On October 18, Dennis Rooney offered an expanded centennial tribute to two of the greatest Wagnerian sopranos, Birgit Nilsson and Astrid Varnay. Recordings from the New York Philharmonic Archives were highlighted on November 15 with Seth Winner presiding.

The next chapter meeting is on December 20 in Room 95 of the Sonic Arts Center Auditorium at CCNY. IPAM Curator Donald Manildi offers a personal selection of rare, unusual, intriguing, and eccentric piano recordings, along with insightful commentary at the event, entitled "From the International Piano Archives: Delights and Disasters."

The video recording of NY Chapter programs, made possible through the generous support of ARSC, continues. We now produce all the elements of each, conforming to the technical standards established by ARSC.

Dennis D. Rooney
ARSC NY Chapter, Co-coordinator



THE STUDENT CHAPTER OF ARSC AT UCLA

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

Summer brought a much-needed respite for students, but chapter activities resumed on August 18 and 19, when members attended the Antique Phonograph Society's annual expo in Buena Park, California. Students were able to interact with ARSC members, learn about playback equipment, peruse collections, and assist President Ginell

with outreach for the organization and the upcoming conference in Portland at the event.

On August 22, chapter board members met with advisor Shawn VanCour to discuss agenda items for the first quarterly meeting of the academic year, which took place on October 17. Topics included a call for officer nominees; attracting new members from other university departments; encouraging more students to become full ARSC members and attend the Portland conference; proposed site visits to Endpoint Audio, UCSB Cylinder Audio Archive, and Audio Mechanics; workshops on audio editing programs and grooved media reformatting; and an L.A. Women in Audio panel for the coming year.

The chapter is holding a meeting that is open to all area ARSC members at 7 p.m. on Monday, November 26 at UCLA Moore Hall Reading Room, followed by a presentation by President Ginell on early country music recording.

Yuri Shimoda
The Student Chapter of ARSC at UCLA, Chair



WASHINGTON, DC METROPOLITAN AREA CHAPTER

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

The DC area chapter of ARSC has been moribund for a few years but began its comeback with a special program held at the Epicurean Café in Fairfax, VA on May 13, 2018. More than 40 attendees heard ARSC member Dick Spottswood discuss his recent biography of the Blue-Sky Boys and enjoyed a specially prepared and wonderful performance of songs from their repertoire by Corinne Rose-Logston and Jeremy Stephens. Although the DC chapter met for many years at the Library of Congress on Capitol Hill, our plan is to have meetings in various locations in the DC, southern Maryland and northern Virginia.

Matthew Barton

Reports compiled by Peter Shambarger
ARSC Chapters Committee Chair

Call for Applications: ARSC Conference Travel Grants 2019

The Association for Recorded Sound Collections is now accepting applications for ARSC Conference Travel Grants to be awarded in 2019. The grants are designed to:

- encourage ARSC members to attend their first ARSC conference
- reach out to college students and professionals in the early stages of their careers
- promote mentoring and professional development opportunities
- advance scholarly research and publication, and
- support ARSC members who desire to participate more actively in the association.

Grant recipients are awarded:

- complimentary registration for the entire ARSC Annual Conference
- gratis registration for the Pre-Conference Workshop
- a free ticket to the Saturday evening Awards Banquet, and
- reimbursement up to US\$750 to defray the expenses of transportation and lodging (upon approval of valid receipts, to be submitted after the conference). Rental car costs for transportation within the conference city are not reimbursable.

At the time of application, the applicant must be a member of ARSC in good standing, planning to attend his or her first ARSC conference. The applicant 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
- -- a discographer, collector, or other researcher showing compelling prospects for the publication or dissemination of his or her scholarly work.

Applicants who demonstrate an interest in serving on an ARSC committee, publishing their work in the ARSC Journal, or presenting at an ARSC Conference will be given particular consideration. Preference will be given to applicants who plan to attend the entire conference, beginning with the pre-conference workshop and ending with the Awards Banquet. Each applicant must submit:

- a letter of Application describing the applicant's background and current activities, clearly indicating

why the applicant merits consideration for an ARSC Conference Travel Grant

- a Proposed Budget for travel costs
- Itemization of any Non-ARSC Funds that the applicant may receive toward ARSC conference attendance, such as institutional support, etc.,
- a brief Resume or Curriculum Vitae.
- Additionally, the applicant shall arrange for two Letters of Support, to be directly submitted by the writers of those letters -- not the applicant.

Applications lacking any of the above items will be deemed incomplete and may not be viewed favorably by the Travel Grants Committee.

Submit all items to David R. Lewis, ARSC Conference Travel Grants Committee Chair: arsc.travel.grants@gmail.com. If you anticipate any problem with e-submission, please contact the chair at the above address.

All applications and supporting materials must be received by December 17, 2018. Applicants will be notified about the award decisions by January 21, 2019. For more information, visit: arsc-audio.org/conference.html or e-mail: arsc.travel.grants@gmail.com.

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CFP: ARSC Conference

Continued from page 15

community of collectors, historians, musicians, preservationists, archivists, and audio engineers. With regret and acknowledged irony, we note our inability to provide playback equipment for dead media, including (but not limited to) disc, tape, cassette, videodisc, or videotape formats, as well as overheads, 35mm slides, or other transparencies. However, we welcome demonstrations of historic audio equipment provided and operated by presenters.

SUBMISSION INFORMATION AND GUIDELINES: The deadline for presentation proposals is January 4, 2019. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter.

You may submit your proposal using this form: <https://goo.gl/forms/bpUiNiw7uZpQQB3h2>.

IMPORTANT: Presenters must register and pay for the conference. Presenters grant ARSC the right to record and distribute their conference presentations, including PowerPoints or other slide shows, unless they specify otherwise in writing. For more information, visit: <http://www.arsc-audio.org/conference.html>. Questions should be directed to Patrick J. Midtlyng, ARSC Program Chair, at: arsc.program@gmail.com.

Join ARSC in Portland

May 8-11, 2019



The Association for Recorded Sound Collections brings its love of sound recordings and record collecting to Portland, Oregon. Join us for presentations and workshops on sound recording topics, including recording artists, record labels, radio, recording technologies, record collecting, audio archives, copyright issues, and preservation practices.

Have expertise in record collecting or the recorded sound of the region? Consider presenting! The event will include a pre-conference workshop and offer affordable, one-day registrations.

See www.arsc-audio.org/conference for details.



Welcome!

New & Returning Members

Ramona Baker

Lucy Bell

John Harris

Matt Leatherman

Miles Levy

Chris Long

Michael Mac Lean

Rick Masters

Jihoon Suk

Kip Wahlers

ARSC

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