

ARSC Newsletter

Association For Recorded Sound Collections

Number 149 • Spring 2019



Downtown Portland and Mount Tabor with Mount Hood. Photo by Cacophony.

Experience ARSClandia in Portland.

ARSC will be returning to the Pacific Northwest for the first time in thirteen years for the 53rd annual conference, to be held on May 8-11, 2019 in Portland, Oregon. Known variously as the City of Roses and Beervana, due to the growing number of craft breweries, Portland also has a thriving record collecting scene and claims to have more record stores per capita than any city in the U.S. It should come as no surprise that Discogs and CD Baby, two of the largest online marketplaces for recordings, are also headquartered in the city. We hope to tap all of these resources for a truly memorable experience.

The conference will be held at The Benson, a historic landmark hotel built in 1913. Located at the edge of the trendy Pearl District, the hotel is also within walking distance of Pioneer Square and downtown Portland. Attendees will have easy access to tax-free shopping, dining, and entertainment, including the city's hip clubs, acclaimed food carts, and downtown record stores.

Cultural opportunities also abound within the central business district, including the Portland Art Museum and Oregon Historical Society, while the Oregon Museum of Science and Industry is located across the Willamette River.

See Conference on page 2

Events

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

May 8, 2019 ARSC Pre-Conference Workshop at the Benson in Portland, Oregon.

May 8-11, 2019 53rd Annual ARSC Conference at the Benson in Portland, Oregon

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

September 30-October 3, 2019 50th Annual Conference of the International Association of Sound and Audiovisual Archives (IASA) at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands

October 3-5, 2019 Joint Technical Symposium (JTS) at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands

Contents

ARSC Conference 2019	1
President's Message	3
Guide to Portland	4
Historical Recording	8
Chapter News	10
Member News	11
New Members	12

2019 Pre-Conference Workshop

ALL THINGS DIGITAL: DIGITAL AUDIO WORKSTATION BASICS
Wednesday, May 8, 2019
9:00 a.m.-5:00 p.m.
The Benson Hotel Crystal Ballroom

The ARSC Technical Committee and Education & Training Committee are jointly presenting a full-day, hands-on workshop that will provide a practical overview of digital audio workstation use for archival applications. The workshop is intended for archivists, collection managers, researchers, students, and anyone who needs to have a working knowledge of digital audio.

The morning segment will cover digital audio fundamentals and digital audio workstation setup and basic usage. During the afternoon, the focus will shift to file management, file formats and wrappers, and will conclude with an overview of mastering and asset preparation and delivery.

Instruction will be done with commonly-used workstations such as Audacity, Adobe Audition, and Wavelab. Attendees are encouraged to bring laptops with their workstation of choice and a set of headphones. Audio files will be provided so attendees can follow along and practice on their own. No previous experience is necessary. Instructors include Curtis Peoples (Texas Tech University), Konrad Strauss (Indiana University Jacobs School of Music), and Jessica Thompson (Jessica Thompson Audio). Registration is limited to 50 attendees.

Roommate Clearinghouse

If you need a conference hotel roommate (or assistance with reservations), contact Brenda Nelson-Strauss (bnelsons@indiana.edu). Please provide specific dates for your stay and any roommate preferences. You may wish to reserve a room in advance in case they sell out.

Conference

Continued from page 1

Since “keeping Portland weird” is the city’s unofficial motto, you can also find The Freakybuttrue Peculiarium, National Hat Museum, Ping Pong’s Pint Size Puppet Museum, and the Voodoo Donut shop.

Nature lovers can enjoy walks along the Willamette River, or explore the vast Washington Park and adjacent International Rose Test Garden, Hoyt Arboretum and Portland Japanese Garden. You may also wish to extend your stay after the conference to enjoy the scenic wonders of the state, including Oregon’s exceptional wine country, the mountain region and Crater Lake National Park, the beautiful Oregon coastline, and the Columbia River Gorge.

ARSC member John Tefteller, widely known for his collection of extremely rare records, especially blues 78s, has generously offered to provide private tours of his archive on May 6 and 7 for conference attendees. Though John’s location in Grants Pass, Oregon, is four hours south of the convention site, anyone driving north from California on I-5 will pass within ten miles of his facility. Please contact John privately at john@tefteller.com to arrange a tour.

For those interested in visiting a record pressing plant, we’re planning to offer a small group tour of Cascade Record Pressing, located on the southeast side of Portland, from 2:00-2:45 p.m. on May 8. Check the conference registration form for further details.

Program chair Patrick Midtlyng anticipates many conference presentations with a Pacific Northwest focus, ranging from local radio stations to regional labels and artists. Several panel sessions are being organized, including a group of local experts who will discuss Portland’s contributions to the Northwest’s punk and rock music scene. Mark Cantor is poised to return with an evening of Music on Film featuring more gems from his collection. These are just a few of the program offerings you expect at the conference. We hope to confirm additional special guests in the near future.

Online conference and workshop registration are now open via the conference website at www.arsc-audio.org/conference.html. Be sure to register for the conference and reserve a hotel room by the April 12 deadline. Complete program abstracts will be added to the website in the near future. We hope you will join us in May for the first ARSC conference in the state of Oregon.

Brenda Nelson-Strauss
ARSC Conference Manager



The historic Benson hotel. Photo by Steve Morgan.

President's Message

May is approaching fast so if you haven't made plans to attend the 53rd annual ARSC Conference in Portland, Oregon, here are a few enticements to whet your whistle.

The conference will be held at the historic Benson Hotel, with many cultural and culinary places of interest within walking distance, including Portland's seemingly infinite number of independent record stores. Regarding the latter, if you can tear yourself away from the program, or tack on a few extra days to your trip, you will probably need to bring a bigger suitcase for the goodies you will be carting home.

The conference program will open on Thursday, May 9th with a variety of presentations focusing on music and personalities from Portland and the Pacific Northwest. The region had its own rock 'n' roll sound, typified by the Fabulous Wailers, one of the first of the so-called "garage bands" of the late '50s and early '60s. John Broven of Golden West Records will discuss this important era in rock history. Ronda L. Sewald, of Indiana University's Black Film Center/Archive, will talk about big band pianist and arranger Phil Moore, who balanced a successful recording career with serving as vocal-coach-to-the-stars for many prominent Hollywood actors. Carol Seymour will focus her talk on Portland native Mel Blanc, whose career as a voice-over artist for Warner Bros. cartoons also included a lucrative recording career.

Portland's thriving DIY house culture has produced a rich scene for contemporary punk and rock 'n' roll, with many independent labels featuring a variety of locally grown music. Mike Lastra will be leading a discussion of this music in a session later on Thursday afternoon.

A panel featuring representatives from Switzerland and France as well as our own Patrick Feaster will explore the fascinating world of audio retrieval via optical methods. Yasmin Dessem of UCLA and Stanford University's Geoff Willard and Franz Kunst will focus on older technologies, including wire, Magnabelts, and Dictabelts, in an examination of recordings made by television's Rod Serling and 20th Century Fox executive Spyros Skouras. Approaches in the preservation and scanning of lacquer discs will be presented by a panel from Indiana University and France's Institut National de l'Audiovisuel (INA).

An eclectic blend of artist-oriented topics will also be featured, including Swedish megapop group ABBA (Carl Magnus Palm), blues pianist Roosevelt Sykes (Roberta Freund-Schwartz), spirituals queen Mahalia Jackson (Mark Burford),



Mahalia Jackson. Photo by Carl Van Vechten from the Carl Van Vechten Photographs collection at the Library of Congress.

See President on page 9

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.

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.



DRINK, SHOP, EAT Guide to Portland Breweries, Indie Record Stores, and Restaurants

BREWERIES

List curated by Melissa Widzinski

Bailey's Taproom (1-minute walk from the Benson)

213 SW Broadway, Portland, OR 97205

baileystaproom.com

Open noon-midnight daily

A beer geek's nirvana, this place offers 26 rotating taps of craft ales, lagers, and ciders, with a focus on Oregon breweries. The tap list is displayed on a flat-panel behind the bar, showing all the pertinent style info and even how much is left in the keg. Tasting flights and different size single pours are available. Glancing at the current tap list, they have such incredible brews as Russian River's 2015 "Supplication" and fresh "Pliny the Elder"!

Deschutes Brewery – Portland Public House (0.3 miles, 7-minute walk)

210 NW 11th Ave, Portland, OR 97209

<https://www.deschutesbrewery.com/>

Open 11 AM-10 PM Sun-Thurs; 11 AM-midnight Fri-Sat

Deschutes Brewery is known for their world-class Black Butte porter, and the bourbon-barrel aged version that comes out each year. The brewery itself is located in Bend, Oregon, but at this location, you can grab a bite to eat and sample from 20-plus rotating drafts, including experimental, brewpub-only brews.

Cascade Brewing Barrel House (1.5 miles, 30-minute walk or 5-minute drive)

939 SE Belmont St, Portland, OR 97214

cascadepub.com

Open noon-11 PM Tues-Thurs; noon-midnight Fri-Sat; noon-10 PM Sun-Mon

Cascade is a pioneer of fruited-sour beers aged in wooden barrels. Each recipe emphasizes year-to-year variation, capturing subtleties of that year's growing

See Guide on page 6

an invitation to influence a new generation of leaders

Become an ARSC Mentor

Going to the Portland conference? How about taking a new member or two under your wing? Answer their questions. Enthuse in their aspirations. Guide them to the right sessions. Introduce them to the right people. Discuss how things get done. And show through example how to be an active member, contributor, and leader in their chosen pursuits ... and in ARSC itself.

Mentors are invaluable sources of wisdom, teaching, and support. And they often learn as much from their mentees as their mentees learn from them – a worthwhile experience for both teacher and student.

If you're up for this rewarding task, please sign up at <https://www.surveymonkey.com/r/SR7RLK2> or email us at arscmentors@dgio.net. We'll introduce you to ARSC's promising new members at a special board reception in Portland.

David Giovannoni & Yuri Shimoda
Co-Chairs, ARSC Mentoring Initiative



2019 Conference Travel Grant Recipients

The ARSC Travel Grants Committee received many worthy applications this year, and we are excited to announce the grant recipients for the 2019 conference:

Crystal Willer

project archivist for Music Special Collections, Oberlin College

Suzy Thompson

Cajun music performer, researcher, and discographer

Timothy Lake

audio engineer and MLIS student, University of Maryland

Mariana Mejia Ahrens

MLIS student, McGill University

We're excited to welcome these first-time attendees and hope that ARSC members will make a special effort to greet them at the conference in a few months!

David R. Lewis, PhD.
Chair
ARSC Travel Grants
Committee

Guide

Continued from page 4

season. They are well-known for their Apricot and Kriek (cherry) ales and more experimental brews such as Sang Royal, a blend of sour red ales aged in Pinot Noir and Port wine barrels with Pinot Noir grapes.

Modern Times Portland/The Belmont Fermentorium
(1.2 miles, 4-minute drive, 26-minute walk, near Cascade Brewing)

630 SE Belmont St, Portland, OR 97214

<http://www.moderntimesbeer.com/tasting-room/portland>

Open 11 AM-midnight Thurs-Sat; 11 AM to 10 PM Sun-Mon; and 4 PM-10 PM Tues-Wed

A brewery native to San Diego, Modern Times is quickly expanding up the west coast, and now has a Portland location. They are known for their west-coast style IPAs and more limited monthly special releases. During the conference, "Telesto" will be available, which is an IPA loaded with Simcoe and Amarillo hops with a bit of rye. "Booming Rollers," which features the juicy Citra hops and New Zealand Montueka hops, will also be available.

10 Barrel Brewing (0.6 miles, 12-minute walk)

1411 NW Flanders St, Portland, OR 97209

10barrel.com/pub/portland

Open 11 AM-11 PM Sun-Thurs; 11AM-midnight Fri-Sat

Another brewery native to Bend, Oregon, 10 Barrel has a great location in the Pearl District with a rooftop patio. There are 20 rotating taps, and pub fare is available. They offer a variety of IPAs and the popular "Crush" kettle sour series with cucumber and raspberry variants.

Record Shops

List compiled from the "Portland Guide to Independent Record Stores"

Vinyl Resting Place (7.5 miles, 20-minute drive)

8332 N. Lombard, Portland, OR 97203; vinylrestingplaceusa.com

10 AM-6 PM Wed-Sat; 10 AM-5 PM Sun

With over 20 years in business, we feature jazz, blues, folk, classic country, and old-school rock. We also carry 45s and roots 78s.

Mississippi Records (4.2 miles, 10-minute drive)

5202 N. Albina, Portland, OR 97227; mississippirecords.net

Noon-7 PM daily

All kinds of records, cassettes, books, record players, and stereo equipment. No CDs. No credit cards accepted. A great place to find comfort and solace through music.

Green Noise Records (4.4 miles, 12-minute drive)

720 N. Killingsworth St., Portland, OR 97217; greennoiserecords.com

Open 11 AM-7 PM Tues-Sat; noon-5 PM Sun

Specializing in new and used punk, metal, and garage. Growing selection of electronic, experimental, jazz, hip-hop, funk, and soul.

2nd Avenue Records (0.3 miles, 7-minute walk)

400 SW 2nd Ave., Portland OR 97204; 2ndavenuerecords.com

11 AM-8 PM Mon-Fri; 10-8 Sat; noon-6 PM Sun



Since 1982, downtown's quintessential brick-and-mortar independent record store. New and used vinyl, CDs, and tapes. Rock, punk, metal, rap, '60s, jazz, soul, blues, reggae, and more.

Everyday Music (0.4 miles, 8-minute walk)
1313 W. Burnside, Portland, OR 97209
10 AM-10 PM daily

Open since 1995. Over 100,000 used and new LPs, CDs, DVDs, and more. Listen before you buy. We carry all genres.

Future Shock (1.7 miles, 6-minute drive)
1914 E. Burnside, Portland, OR 97214
futureshockpdx.com
11 AM-9 PM daily

A record, designer toy, and apparel store with an art gallery. We specialize in funk, soul, hip-hop and more.

Music Millennium (2.5 miles, 7-minute drive)
3158 Burnside, Portland, OR 97214
musicmillennium.com
10 AM-10 PM Mon-Sat; 11 AM-9 PM Sun

"You'll be hard pressed to find a more exhaustive selection of music anywhere, from classical to international to early '60s rock 'n' roll" —*Esquire Magazine* "Best Record Store"—*Willamette Week*.

Jackpot Records (3 miles, 9-minute drive)
3574 SE Hawthorne Blvd., Portland, OR 97214
jackpotrecords.com
10 AM-7 PM Mon-Thurs; 10 AM-8 PM Fri-Sat; 11 AM-6 PM Sun

Since 1997, Jackpot Records has been bringing you carefully curated selections of new and used LPs, CDs, imports, collectibles, turntables, accessories, and more. Always friendly, always here to help.

Clinton Street Record & Stereo (3 miles, 9-minute drive)
2510 SE Clinton St., Portland, OR 97202
1 PM-7 PM daily

Rarities, used vinyl, cassettes, and stereo equipment. Main focus on disco, house, Italo, new wave/synth, indie. We got it all! We can find you anything, try us!

Little Axe Records (3.2 miles, 9-minute drive)
4142 NE Sandy Blvd., Portland, OR 97212
noon-7:30 PM daily

Specializing in second-hand records and cassettes, from international to experimental and everything in between.

Exiled Records (3.6 miles, 10-minute drive)
4628 SE Hawthorne, Portland, OR 97215
11 AM-7 PM Tues-Sat; noon-5 PM Sun

New and classic psych, experimental, rock, soul,



Musique Plastique

international, punk, jazz, folk. Rare and out of print. New and used vinyl, CDs & tapes.

Musique Plastique (4.7 miles, 14-minute drive)
1627 NE Alberta St., #5 (in the Alberta Studios Building), Portland, OR 97211; musique-plastique.com
11 AM-6 PM daily

A well-curated boutique shop located in the Alberta Arts District. We specialize in post-punk, minimal synth, new/no wave, industrial, krautrock, psychedelic rock, 20th century classical, jazz, new age/ambient, electronic, reggae, classic rock, and music from around the world.

Dig Vinyl (5 miles, 15-minute drive)
8235 SE 13th Ave., Portland, OR 97202
11 AM-6 PM, Mon-Sat; noon-5 PM Sun

We buy, sell, trade, and consign all kinds of vinyl records. While we do have high-end collectible records, a large portion of our inventory is under \$10.

Variety Records (5.2 miles, 17-minute drive)
4932 SE Foster, Portland, OR 97206
10 AM-7 PM, daily

Located at the intersection of SE Powell & Foster &

See Guide on page 9

ARSC Newsletter Submission Deadlines

No. 150, Summer 2019: June 1, 2019

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

No. 152, Spring 2019: February 1, 2019

Historical Recording Selected by David Giovannoni: VICTOR 2828, MILITARY SERENADE

On April 23, 1904, violinist Charles D'Almaine stood before the Victor recording horn and drew his bow over an innovative musical instrument – a Strohviol, invented by acoustic instrument maker John Matthias Augustus Stroh, familiar to ARSC members as a pioneer phonograph builder in Britain. Indeed, the Strohviol was the direct result of Stroh's phonographic experiments. It was played with a fingerboard familiar to any violinist. But its strings were bridged to an amplifying diaphragm akin to a gramophone sound box. And like the squawking machines on which it was based, the Strohviol directed its vibrations through a horn – two actually, a small trumpet pointed at the performer's ear and a larger horn aimed at the audience.



Victor 2828 (7"), matrix A-1253-2, from the Giovannoni-Lynch Victor Pre-Matrix Collection.

that April 1904 session, beginning with Léonard's Military Serenade – a composition that provided a perfect drumbeat for the Stroh's metallic spiccato march into the studio. To our knowledge this is the first session featuring a family of amplified instruments that would become hallmarks of twentieth-century American music – from the Strohviol to the National guitar to even heavier metal. Hear the recording at: http://dgio.net/av/Victor_A-1253-2.mp3

David Giovannoni has been playing old records since he could climb a chair and peer into a Victrola. His interest in sound has led to a modest yet significant collection of pioneer disc and cylinder records, which he strives to make available to historians, researchers, producers, and others with far-reaching applications. He has contributed to numerous discographies, documentaries, and reissues which have earned seven Grammy nominations and one Grammy. Collections curated by him are included in the Library of Congress' National Recording Registry and UNESCO's Memory of the World Register.



Stroh Violin from the Musical Instruments Collection, Music Division, Library of Congress, gift of George D. Powell, 1994.

* * * * *

Hidden in Plain View? Discovery of Russian Recordings on American Berliner Discs

It has been known in Russia that dealers there produced lists as far back as 1898, to advertise gramophones and a wide selection of the American Berliner discs. But it has only recently been discovered that one block of numbers, consisting of songs and arias in Russian, fits into a gap in the series of known American recordings. In the West, the only concrete reference to any of these numbers has been found (without further details) in letters from William Sinkler Darby to the National Gramophone Company in May and June 1897.

This new discovery confirms an international outreach by the young American gramophone industry that matches the export of machines and records to London, likewise in 1897. Darby's early 1899 trip to St Petersburg may now therefore be seen to parallel Gaisberg's mid-1898 trip to London – in both cases in order to supplement and supplant American imports with local recordings.

*Peter Adamson
Jolyon Hudson
Nick Morgan*

Guide

Continued from page 7

50th. Thousands of LPs, DVDs, CDs & cassettes. Cheapest prices anywhere.

Speck's Records and Tapes (5.3 miles, 18-minute drive)
8216 N. Denver, Portland, OR 97217; specksrecords.com
noon-7 PM daily

A choice selection of mostly used vinyl and cassettes. From tried and true classics to the rare and unusual. Also: stereo equipment, books, movies, and in-store performances. Just off the MAX Yellow Line.

Restaurants

List compiled by Yuri Shimoda

Maurice (0.1 miles, 3-minute walk)
921 SW Oak St., Portland, OR 97205; mauricepdx.com
10 AM-4 PM Tues-Sun

Perfect spot for a cup of tea and pastry – savory or sweet.

Boxer Ramen (0.2 miles, 5-minute walk)
1025 Stark St., Portland, OR 97205; boxerramen.com
11 AM-9 PM Mon-Fri; noon-9 PM Sat-Sun

You can't go wrong with a bowl of the traditional Tonkotsu Shio ramen.

Grassa (0.3 miles, 7-minute walk)
1205 SW Washington St., Portland, OR 97205
grassapdx.com
11 AM-10 PM daily

Handcrafted pastas at an affordable price.

Pine Street Market (0.3 miles, 7-minute walk)
126 SW 2nd Ave., Portland OR 97204
pinestreetpdx.com

Hours vary per eatery, but mostly 11 AM-10 PM daily

Can't decide on just one place to try? Get a little something from all the food vendors.

Tasty n Alder (0.3 miles, 7-minute walk)
580 SW 12th Ave., Portland OR 97205; tastynalder.com
9 AM-10 PM Sun-Thurs; 9 AM-11 PM Fri-Sat

Good for brunch or an early dinner, as they get very busy as the day progresses.

The Picnic House (0.4 miles, 8-minute walk)
723 SW Salmon St., Portland, OR 97205
picnichousepdx.com

11 AM-3 PM, 5 PM-10 PM Mon-Sun

Great lunch combinations, especially the Tomato Basil Soup with a their Grilled Cheese sandwich.

Blue Star Donuts (0.4 miles, 8-minute walk)



Pine Street Market

1155 SW Morrison St., #102, Portland, OR 97205
bluestardonuts.com

7 AM-7 PM (or until they run out)

Voodoo definitely takes the prize for decorating, but if you're after unique flavor profiles and overall taste, head to Blue Star.

Salt and Straw (1.5 miles, 30-minute walk/8-minute drive)
838 NW 23rd Ave., Portland, OR 97210
saltandstraw.com

10 AM-11 PM daily

This is the only place on the list that is over a mile from the Benson, but trust me, the long walk or short Lyft ride will be worth it.

President

Continued from page 3

television provocateur Ernie Kovacs (Seth Winner), and even Laurel & Hardy (John Tefteller). Label freaks will be enlightened by talks on Black Swan and Paramount, and Allison Schein-Holmes will discuss the unveiling of the new Studs Terkel Radio Archive.

If that isn't enough to get you to click on your Tripadvisor bookmark, film music maven Mark Cantor will be on hand to present another of his informative and entertaining evenings of rare films, short subjects, Soundies, and television broadcasts. If you arrive in town early, on Wednesday, May 8, you can sign up for a digital audio workstation primer and later, tour Cascade Record Pressing, Oregon's only remaining vinyl record pressing plant.

For a full listing of the conference program, visit the ARSC website at www.arsc-audio.org and be sure to reserve your room at the Benson soon. Hope to see you in Portland!

Cary Ginell
ARSC President

Regional Chapters: Upcoming Events

NEW YORK CHAPTER

arsc-audio.org/chapters/newyorkchapter.html

March 21, 2019, 7 p.m., CUNY Sonic Arts Center: “Maintaining vintage analog audio equipment in a digital age,” a conversation with Bob Shuster and Marcos Sueiro Bal

Around the age of 10, **Bob Shuster** was fascinated with mechanical things, particularly reel-to-reel tape decks, and he began taking them apart and putting them back together astonishingly well. Over the years, this developed into Bob’s ultimate love and amazingly deep knowledge of all reel-to-reel machines, both professional and consumer models. He has assisted AES (Audio Engineering Society) with their Audio History Museum project to recover and document lost materials and information relating to the history of the reel-to-reel machine. Bob’s long career in the upper echelon of world-class recording studios includes time at Media Sound in Manhattan, Power Station Studios, Record Plant, Electric Lady, Sony Studios, Pomann Sound, Avatar Studios, NBC, and MTV/Viacom Networks. Now, Bob’s business, Shuster Sound, focuses on professional and consumer audio technical maintenance, repair and installation.

Marcos Sueiro Bal is the Archives Manager at New York Public Radio. He is also Co-Chair of ARSC’s Technical Committee and was part of the Collection Management Task Force that drafted the Library of Congress *National Recording Preservation Plan* in 2012. In 2011, he co-translated the definitive text on audio preservation, *Guidelines for the Production and Preservation of Digital Audio Objects*. He is a member of the Standards Committee of AES and director of the Education Committee of the Archivists Roundtable of Metropolitan New York.

April 18, 2019: “RIAA Equalization for Velocity-Sensitive and Displacement-Sensitive Phono Cartridges” with Gary A. Galo,

THE STUDENT CHAPTER OF ARSC AT UCLA

arsc-audio.org/chapters/uclachapter.html

March 14, 2019, 7 p.m., UCLA Moore Hall Reading Room: “LA Women: Female Voices in Audio” panel discussion with audio preservation and music library professionals. Open to all ARSC members.



Panelists: **Lenise Bent** is one of the first women audio engineers and honed her skills on many iconic records including “Aja” by Steely Dan and “Breakfast in America” by Supertramp. She is the first female engineer to have received a platinum album (for Blondie’s *AutoAmerican*). Lenise is also a post-production audio professional, specializing in recording and editing foley sound effects for films and animated series, and has traveled the world for Dreamworks supervising the foreign dialogue recording and producing the vocals for animated features such as *Shrek*, *Spirit: Stallion of the Cimarron*, and *Shrek 2*.

Julie Bill, MSLIS, is the Director of Library Services at the Musicians Institute College of Contemporary Music and currently serves as the Music Library Association California Chapter (MLACC) Chair Elect. Julie was a December 2017 recipient of the Carnegie Foundation, New York Times, New York Public Library, and American Library Association sponsored I Love My Librarian Award.

Elizabeth Kirkscey supervises the music and audio preservation team at Paramount Pictures. A graduate of Northwestern University’s film program, she worked in physical production on features including *Syriana* and *Tenacious D in the Pick of Destiny* before realizing that her experience in film and as a truly terrible cellist could be combined into an exciting career as a music archivist. She earned an MLIS from San Jose State University and has worked for the Paramount Archives since 2010.

Moderator: **Siri Luk** is a recent MLIS graduate from UCLA, where she focused on audio preservation and archiving. During her last two quarters, she worked at Capitol Records’ archive, and her final portfolio focused on the challenges that record label archives face, including an argument for why labels need specialized archivists. Siri now works as an archive engineer in-training at United Archiving. Recent projects include transferring the master tapes of one of the most prominent country singers of the 1960s and ’70s, major early ’90s hip-hop artists, and Scandinavian 1980s metal – a wide variety of genres indeed!

"Standard Hour" Radio Broadcasts at Stanford

The Archive of Recorded Sound at Stanford University, in collaboration with the Stanford Media Preservation Lab, recently completed the digitization and cataloging of 684 analog recordings of "The Standard Hour" radio broadcasts that occurred between 1938 and 1955. This extensive project was generously funded through the Recordings at Risk program sponsored by the Council on Library and Information Resources (CLIR).

These historically significant programs were the first broadcast radio series in the United States devoted to symphonic music, and they won the George Peabody Medal for exceptional contributions to music in America in 1942. Live performances of the San Francisco, Seattle, and Portland Symphony Orchestras, Los Angeles Philharmonic, and Hollywood Bowl Symphony were broadcast throughout the Western United States with acclaimed conductors, such as Pierre Monteux, Alfred Wallenstein, Gaetano Merola, and Carmen Dragon prominently featured throughout the series of broadcasts.

The collection is a significant primary source for how the orchestras of the period actually played in concert and how cultural programming was received by the general American public.

The program content, originally recorded on 609 lacquer transcription discs and 75 tape reels, has now been digitized and deposited in the Stanford Digital Repository. Descriptive information for all of the recordings is available for discovery in the Stanford Searchworks catalog without restriction (<https://searchworks.stanford.edu/>).

A Title search on "Standard Hour" with the Access facet limited to "Online" and the Resource Type facet limited to "Music recording" will retrieve all of the metadata records for the recordings digitized in this project.

We invite you to share this information with faculty, students, and other researchers who may be interested in these unique, historic recordings.!

Frank Ferko
Sound Archives Metadata Librarian
Archive of Recorded Sound at Stanford University

ARSC Election Notice

The 2019 election of ARSC Officers and ARSC Awards Judges is now open.

ARSC Members with email addresses on file have received an election notice and the opportunity to cast an electronic ballot or paper ballot.

ARSC Members without email addresses on file may request a paper ballot from ARSC Executive Director (execdir@arsc-audio.org / 541-743-5636). Ballots must be returned by mail or email by May 1.

The ARSC election ballot and candidate statements may be viewed at: www.arsc-audio.org/pdf/ARSC_ballot_info_all.pdf

Thank you to all candidates for standing for office!

Nathan Georgitis, ARSC Executive Director

My Collection of Opera Recordings is Looking for a New Home



I have near-complete collections of the recordings of Enrico Caruso (all S/S, and including two of the tenor's three 1903 recordings for Anglo-Italian Commerce – two Pathé cylinders and two Pathé discs – but no Zonophones), and of Beniamino Gigli (SS & D/S, many of the latter on the La Voce de Padrone label). Many uncommon and rare labels. My 78s also include a near-complete collection of the HMV Archive Heritage Series. The fourth "category" in my collection of opera 78s comprises 250 recordings by a wide range of singers, again with many rarities, and also eight complete operas.

The Caruso and Gigli 78s are stored in archival sleeves; the balance of the collection is in regular albums; 12 Albums (6 10" & 6 12") are stored in

Victor antique record cabinet (c.1935). With few exceptions, the recordings are above average to excellent condition (most hovering between 1-2 and 2, according to Larry Holdridge's grading system). Detailed lists are available on request.

I will also consider offers for an Owl 1 Restoration Unit, an Owl Multifilter that comes with a range of Stanton (truncated elliptical) styli and Stanton cartridges.

Inspections/viewings can, of course, be arranged. My preference, unrealistic as it may seem to some seasoned collectors, is to avoid selling-off my collection in a piece-meal fashion. Selling price/s negotiable ...but please, only serious, informed-offers will be considered.

Please e-mail any expressions of interest **no later than 30 April 2019** to: Barry R. Ashpole, Guelph, CANADA barryashpole@bell.net

New Member Spotlight: MORGAN TAYLOR

Were music and/or sound recordings always a part of your home growing up?

Yes! My dad has always been an avid music lover and collector, so he raised me to be the same. I spent many nights with him listening to records, cassette tapes, and CDs, watching music documentaries, and just talking about music. He taught me how to appreciate music. I grew up in Austin, Texas, so music culture was also a huge part of my environment outside the home. I attended concerts regularly as a teen and watched “Austin City Limits” religiously. Audio recording is still a major part of my life. My boyfriend is a musician and audio engineer. We have a little recording studio in our house, so it’s quite literally a constant in my life. I figure between him and myself we have the whole lifecycle of a sound recording under control.

What kinds of formats do you collect?

Mostly grooved media, but I have a decent collection of cassette tapes as well.

What led you to start collecting?

My parents eventually moved out of my childhood home and into a smaller one. Unfortunately, my dad had to make the tough decision to sell his record collection, but I got first dibs. I took about 100 from him, and he sold the rest to a local record shop. Those 100 LPs were the seed to my current collection.

Around the same time, I got my own weekly show on a pirate radio station in town and began to DJ regularly at local bars and venues. I was always looking for new stuff to play, so “acquisitions” became a regular activity for me. I still find a lot of joy in spending hours at the record store just listening, even though I haven’t DJed in a few years.

What was the first recording you bought?

Well, I didn’t purchase these because I would have been around 4 at the time, but the first recordings I remember owning and playing on my own accord were three cassette tapes: The Supremes’ *Where Did Our Love Go*, an Elvis Presley compilation, and a Patsy Cline greatest hits album. I had a little battery-powered tape player in my bedroom, and I would listen to those three tapes in a rotation and singalong and dance. The first recording I ever bought with my own money was the Spice Girls single “Wannabe” on cassette tape.

Do you currently have a favorite recording in your collection?

This question is hard because it really depends on my mood, *but* when I’m homesick I like to listen to Townes

Van Zandt’s *Live at the Old Quarter, Houston, Texas*. I don’t normally love recordings of live shows, but I think this one translates the intimacy of the space and the mood of the occasion fantastically well. His banter between songs and the sounds of the crowd and the room create this aura that’s very quintessentially Texan for me. I also always have Bo Diddley’s *Bo Diddley Is a Gunslinger* in heavy rotation. He has this unique, reverby sound that’s really special, and I can’t get enough of it. One final recording (because I can’t choose just one!) is This Mortal Coil’s *It’ll End in Tears*. I grew up listening to a lot of bands on the 4AD label because of my dad, but *It’ll End in Tears* really moved me at a young age. Even though it’s one of the most melancholy albums of all time, it’s very sentimental to me.



How did you find out about ARSC?

I saw a flyer at UCLA for the student chapter meeting in November. I had honestly never heard of ARSC before that, but I saw there was to be a presentation on early country-Western music, and my interest was piqued. I’m so glad I attended!

What motivated you to join ARSC?

I was just genuinely excited that there was an organization for people like me: people who love music and want to care for its legacy. I’m exploring audio preservation as a future profession at the moment, and ARSC provides a wonderful opportunity to learn from those already involved in that profession and culture.

What led you to media archiving and preservation?

It’s a bit of a round-about journey. I got my bachelor’s degree in evolutionary biology which led me to an internship at UC Berkeley’s Museum of Vertebrate Zoology. I ended up having to move back home to Austin, Texas for a while, and my cataloging/collection management knowledge (and a sprinkle of nepotism) led to a job as a library assistant at a K-8 school. I worked there for about three years and was very suddenly laid off. I knew I wanted to stay in the information science field but didn’t want to continue to work in school libraries, so I decided graduate school would help me explore my options. When trying to evaluate what I want to do with my life it sort of dawned on me that there’s been this constant pattern centered around audio recording throughout my life. I thought, “Oh, duh. There’s something here.” I’m currently taking my first media archiving class right now.

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.



New & Returning Members

Roy Andrade

East Tennessee State University
Unicoi, TN

Vincent Andrieux

Paris, France

Henry Michael Apodaca

University of California - Los Angeles (UCLA)
Los Angeles, CA

Anthony Arcangeli

Wilmington, NC

James Barton

Cambridge, MA

Thomas W. Bell

Manhattan, KS

David Benitez

University of California - Los Angeles (UCLA)
Culver City, CA

Scott Burgess

University of Colorado, Denver
Denver, CO

David Callahan

Dracut, MA

Raegan Carter

Champaign, IL

Huang Chen-zen

Taipei, Taiwan

Walter Clay

Concord, MA

Clyfford Still Museum**Farah Cundiff**

Denver, CO

<https://clyffordstillmuseum.org/>

William Corrigan

Lubbock, TX

Lourdes N. Crosby

Casselberry, FL

Abhimonyu Deb

Kolkata, West Bengal, India

Chantel Samanta Diaz

University of California - Los Angeles (UCLA)
Los Angeles, CA

Craig Evans

Saint Paul, MN

<http://www.oldtimeconversations.com/>

Claire Fox

New York University
Booklyn, NY

Leslie Gerber**Parnassus Records**

Woodstock, NY

<http://www.parnassusrecords.com/>

Timothy Gillett

Nollamara, Western Australia, Australia

Dan Hockstein

Southern Folklife Collection

UNC Chapel Hill

Durham, NC

Vasiliki Ioannou

Los Angeles, CA

William Guy Jegl

Vienna, VA

Clark Johnsen

Boston, MA

Randy Jones
Grinnell College
Grinnell, IA
<http://www.randyejones.com>

Derek Katz
University of California – Santa Barbara
Santa Barbara, CA
<http://www.music.ucsb.edu/people/derek-katz>

Charles Kirmuss
Kirmuss Audio
Westminster, OH
<https://www.kirmussaudio.com>

Timothy Lake
Washington, DC

Los Angeles Philharmonic Association
Selena Chau
Los Angeles, CA
<https://www.laphil.com/>

Terry Lewis
California State University Fresno
Fresno, CA

Karen Lund
Fairfax, VA

Louis M. Manno
New York, NY

Richard Markowitz
New York, NY

Leslie McCartney
University of Alaska Fairbanks
Fairbanks, AK

Michael McNeill
Mattapan, MA

Philip Mitchell
Motherwell, United Kingdom

Jennifer Ottervik
Bethlehem, PA

Steve Rosenthal
The Magic Shop
New York, NY
<http://magicshopny.com>

Joanna Smith
University of California - Los Angeles (UCLA)
Redondo Beach, CA

Thomas Stern
Acton, MA

Philip Stewart
Battle Creek, MI

Morgan Taylor
University of California - Los Angeles (UCLA)
Canoga Park, CA

Travis Taylor
Baylor University, Waco, TX

Suzy Thompson
Berkeley, CA

David N. VanMeter
Hilliard, OH

Crystal Willer
Oberlin Conservatory Library
Cleveland, OH

Dustin Wittmann
Milwaukee, WI

Catherine Wolter
Minneapolis, MN

Farah Zahra
New York, NY



Association for Recorded Sound Collections

c/o Nathan Georgitis

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