

Join ARSC Virtually for the 55TH ANNUAL CONFERENCE May 13th – 15th, 2021

ARSC will host its 55th Annual Conference virtually via the conference platform Hubilo, with selected events hosted via Zoom Webinar.

We hope to welcome an international audience with a serious interest in recorded sound and provide an enriching conference experience for presenters, attendees, exhibitors, and advertisers. Our presenters come from a wide variety of disciplines, including archivists, historians, and collectors, represented by universities, museums, and various organizations.

Many presenters this year will be presenting from international locations, such as Korea, Japan, India, Argentina, Québec, as well as from the United States. For example, this year we will have presentations from the National Museum from the Czech Republic, the Institute for Ethnology and Folklore Research from Croatia, the British Library, and the Library of Congress. Some faces will be familiar, such as Tim Brooks, Jenny Doctor, and Matt Barton, while others are first-time presenters.

ARSC will host a pre-conference workshop on Wednesday, titled “Digital Restoration in the Latter Part of the 20th Century,” presented by Seth Winner, Jessica Thompson, and others. The panelists will compare apps for the restoration of sound files during the presentation, followed by a Q&A session.

The conference will open on Thursday with the plenary session, “Using the New U.S. Copyright Law,” chaired by Tim Brooks and also including Eric Harbeson, David Giovannoni, Matt Barton, Jenny Doctor, and David Seubert. This panel of experts will discuss the upcoming release of pre-1923 recordings to the public domain due to the terms of the Music Modernization Act (2018).

Throughout the rest of Thursday, topics include American record labels, including Christian labels, Gennett, RCA, and the small indie label, Neutral. International music will be the topic of the early afternoon, which will include the field recordings of traditional music from Québec, followed by a panel on Greek music in



Saturday’s conference program includes a presentation on Duke Ellington.

American archives. Technical presentations will discuss Edison discs and the degradation of cylinders. Thursday’s program will conclude with discussions on the cultural history in hillbilly music, klezmer music, and Alaskan Aleut recordings.

We will begin Friday with an extended session on Eastern European recorded sound, with discussions on Czech, Budapest, and Croatian cultural history, music, recordings, and record companies. This is followed by a session on the classical recordings of Giuseppe Verdi. The British Library Project will discuss classical music and copyright clearance. The African-American recorded sound session will bring topics of wartime recordings, boogie-woogie, Duke Ellington, and themes of “racial uplift” by early classical performers. In an afternoon session,

See Conference Program on page 2

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ARSC NEWSLETTER

Issue 155
Spring 2021

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

Editor

Yuri Shimoda
yurishimoda@gmail.com

Assistant Editor

Eric Silberberg
eric.silberberg49@gmail.cuny.edu

Board of Directors

President:
Rebecca Chandler

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2nd Vice President/Program Chair:
Terri Brinegar

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Roberta Freund Schwartz

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Nathan Georgitis

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

Nathan Georgitis
Knight Library
1299 University of Oregon
Eugene, OR 97403-1299
execdir@arsc-audio.org

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

Conference Program *Continued from page 1*

David Giovannoni will discuss his private collection, concluded by a discussion of audio fingerprinting applications, a technical session on voice synthesis, and the transfer of digital audio tapes.

Saturday will begin with a session on historical radio, which includes the topics of the first women in radio and a tribute to a WNYC producer, and concludes with a session on children's radio. This is followed by a session on American oral and recorded history, including the recording machines of the Lomaxes, oral histories by industrial workers, and field recordings of middle-schoolers from the 1930s.

Mid-afternoon will bring the ARSC Awards, where ARSC will honor winners of the 2020 Awards for Excellence in Recorded Sound Research and the 2021 Lifetime Achievement and Distinguished Service awards.

The awards will be followed by ARSC's very first conference keynote speaker! Gary Atkinson of Document Records. Gary will present a video of the history, collection, and workings of the Document Records label followed by a Q&A session. A true highlight! Make sure you attend this very special session.

The Saturday afternoon sessions include discussions of archives, followed by a session on Asian artists and recordings from Tokyo, Korea, and India.

Please consider joining us on Sunday afternoon for ARSC's annual business meeting.

The preliminary conference schedule, abstracts, and additional information may be found on the conference website at: www.arsc-audio.org/conference.html

Terri Brinegar
ARSC Second Vice-President/Program Chair

ARSC JOURNAL SPECIAL ISSUE

A public domain for sound recordings in the United States will come into being on January 1st, 2022, and the *ARSC Journal* will celebrate with a special Winter issue early next year that will include a CD containing historical recordings made between 1890 and 1922. We welcome contributions to this CD from ARSC members, as well as those outside of ARSC.

The CD will contain a program of 20 to 30 recordings released as early as ca. 1890 through December 31st, 1922. While the final selection won't have a track from each year necessarily, the goal is to draw from the whole era, and to represent as many styles, peoples and formats as possible. Spoken word recordings are eligible for inclusion, not just musical ones.

Nothing should be chosen for rarity alone, and listenable sound quality is important. Any recording chosen should be a strong example of whatever it is, and if it's historically significant, so much the better. A preference may be given to a track that has not been previously reissued.

Please contact the Editor, Christopher C. King, at longgonesound@gmail.com with your contributions or suggestions by April 20th.



Mentoring Program

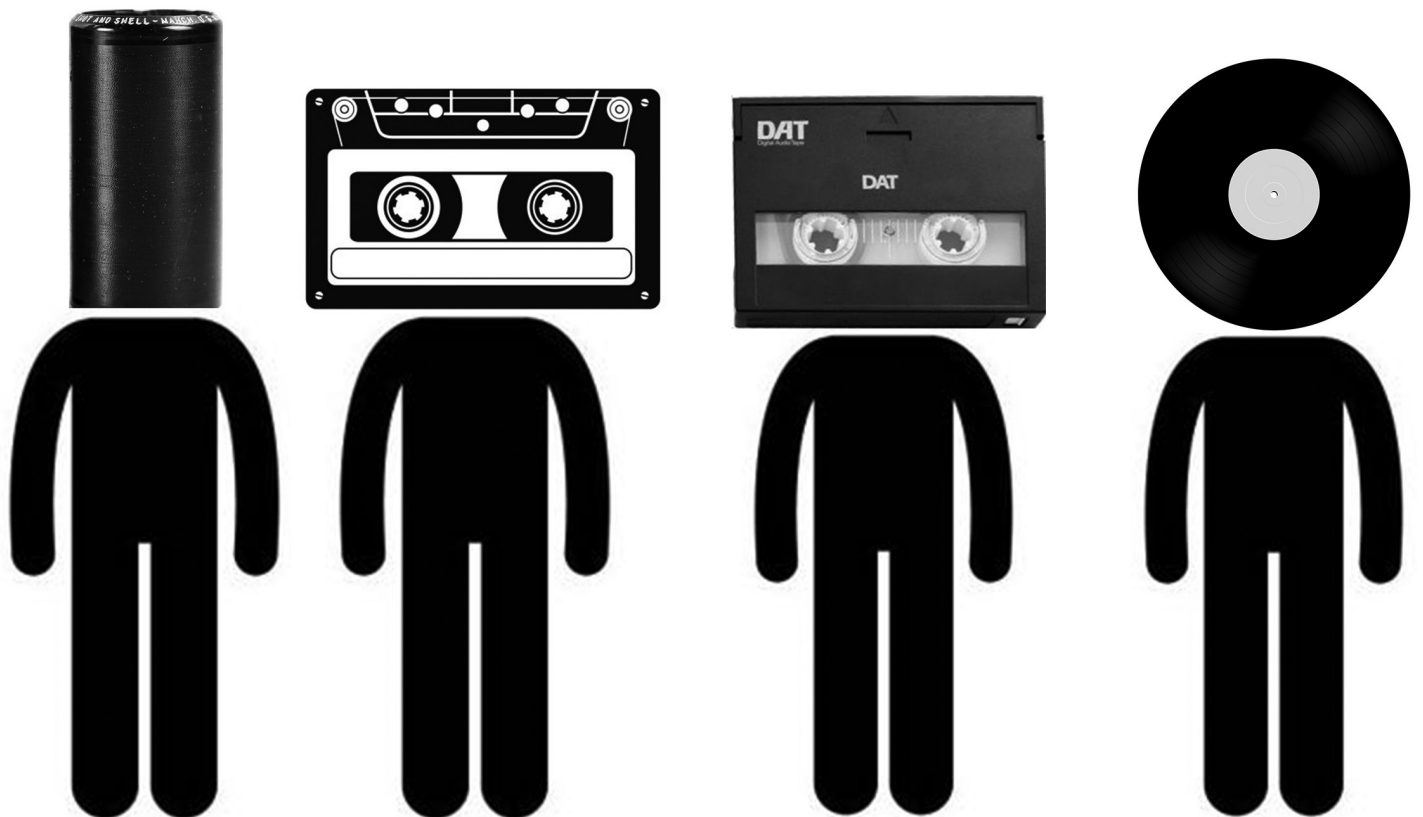
The program matches Newcomers (those new to ARSC and current students/recent graduates) with long-time members (Guides) based on their shared interests. Guides provide Newcomers with an orientation to ARSC, its members, and activities through email, phone, or virtual meetings leading up to the annual conference.

All Guides and Newcomers should attend the Welcome Reception on Wednesday, May 12, 2021 at 5pm PDT/8pm EDT at the ARSC Virtual Conference.

To register as a Guide or Newcomer, please complete this form by April 11, 2021:

<http://bit.ly/3bYkkNt>

Questions may be directed to program coordinator Yuri Shimoda at ARSCGuides@gmail.com



ARSC ELECTION NOTICE

The 2021 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, and thank you to ARSC Nominating Committee members David Giovannoni, Jacqueline Legere, and Maristella Feustle for preparing the nominations.

Nathan Georgitis
ARSC Executive Director

PRESIDENT'S MESSAGE

Greetings, ARSC!

I hope this finds you all safe and healthy as there begins to be a glimmer of light at the end of this pandemic tunnel. While we've been hunkering down at our homes, ARSC volunteers have been pulling out all the stops planning and implementing some amazing virtual programming for our members and the community.

The ARSC Conference Committee has been hard at work setting up our second virtual conference in an exciting new platform. Hubilo will allow us a bit more of the interactions we missed during last year's conference, including breakout rooms and "lounges" for attendees to socialize, more chat and Q&A functionalities, and virtual booths for our sponsors and exhibitors. Program Chair Terri Brinegar has put together an action packed program with a little of something for everyone, no matter your area of recorded sound interest.

Over the last few months, we have also enjoyed two sessions in our Continuing Education webinar series, with a third in the works for March. The first two webinars were smashing successes, reaching folks around the globe on topics covering the current archival job market and critical cataloging. I am eagerly anticipating what the webinar coordinators have in store for us in their next session. I'd like to thank the coordinators for their efforts, as well as the inspiring presenters! If you are an ARSC member, you can view the webinar recordings on our Aviary site: <https://arsc.aviaryplatform.com/collections/1249>.

And by the time you are reading this, we will have experienced our first ever remote Ask the Technical Committee session on February 27th. I'm looking forward to it and I'm sure it will be a resounding success. If you missed it, you can mark your calendars for the next installment in May during the conference. Thanks to Brad McCoy and Seth Winner for hosting the event, and many thanks to all of the TC members who gave their time!

I am continually astounded by the generosity and creativity shown by our members in planning and participating in these events. I hope you will consider joining us and lending a hand wherever interests you; our current open volunteer positions can be found here: <http://www.arsc-audio.org/volunteer.html>. I am excited to spend time with you all at the conference!

Rebecca Chandler
ARSC President

Have an Announcement for the Next ARSC Newsletter "Bulletin Board"?

Email your news or event information to
eric.silberberg49@qmail.cuny.edu by July 16, 2021
to be included in the Spring Newsletter



ARSC Continuing Education Webinar Series presents

INDIGITIZATION:

A Practical Relationship-Based Approach to Indigenous Community-Based Digitization

Thursday, March 25, 2021

11am PT / 2pm ET

arsc-audio.org/committees/et-webinars.html

Indigitization was developed and its base of operations is in the traditional, ancestral, and unceded territory of the hə́nqəmínəm speaking xʷməθkʷəy̓əm (Musqueam) people. Indigitization began as a pilot-project exploring the development of resources to assist Indigenous community organizations to engage in preservation digitization. These organizations were reaching out for advice on digital migration and preservation, but very few were actually engaging in digitization activities. Based on the resources created, Indigitization expanded into a capacity-development funding program which has supported the digitization of almost 12,000 audio cassettes in British Columbia, Canada. Gerry Lawson will speak about the grassroots origins of the Indigitization Program, how best practices can act as barriers, and how funding mechanisms can be exclusionary.

After 6 years of operating as a small grant fund the Indigitization Program is collaborating with community partners and professional colleagues to develop new resources to support the digitization of more problematic analogue formats such as 1/4" open reel audio, VHS, Betamax, and camcorder video. Perhaps more importantly we have developed guides and templates to better help small community organizations to arrange and manage their digital collections. Beyond the traditional, textual guides all of these resources will also be available in free, online courses through the University of British Columbia this spring. Elizabeth McManus will talk about her work at the Musqueam Indian Band Archives, their connection to Indigitization, about impacts of preserving community collections, and about the new resources being developed to support this work.



Gerry Lawson is a member of the Heiltsuk First Nation, Indigenous to the central coast of what is now referred to as British Columbia, Canada. He manages the Oral History and Language Lab at the UBC Museum of Anthropology, and oversees technology and training for the innovative Indigitization Program. With over 15 years in the field of Information Management and Heritage Digitization, he works to develop practical, scalable resources for Indigenous cultural heritage preservation and to decolonize information practices. Gerry works with several organizations to advocate for both Indigenous language revival and digital preservation, including sitting on the board of directors for the First Peoples' Cultural Council and working with the Canadian Council of Archives - Truth and Reconciliation Task Force.

Elizabeth McManus is the senior archivist for xʷməθkʷəy̓əm First Nation. She has worked for this community for the past 5 years and helped to develop their digitization practices and community digitization program. She looks forward to continuing to expand the capacity of the program and use the tools being developed by the NRC-Indigitization project as teaching aids for the archives programs.



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 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 cool.conservation-us.org/byform/mailling-lists/arsclist/. Once archived, messages will not be removed from the archives.

EDITOR'S MESSAGE

Dear ARSC members,

It is a bit hard to believe that it was almost three years ago that I volunteered to edit the newsletter. Since that time, I have made some minor aesthetic changes to the layout and introduced four new columns: "New Member Spotlight," the "Historical Recording" selection, "Bulletin Board", and "Source Material," which makes its debut in this issue.

The "Source Material" column is quite special to me, as it aims to highlight the collections of our members who are private collectors or proprietors of record shops across the country. This first column focuses on a collector who has taught me a lot about brown wax cylinders over the years. This, for me, represents the most valuable aspect of membership in ARSC— knowledge sharing and forming lasting relationships with other members from all walks of life. These aspects of ARSC membership are also reflected in the rapport I share with the member who selected the "Historical Recording" for this issue, a bond that began when we met in Baltimore as recipients of ARSC conference travel grants. I am grateful to have gotten to know so many members while serving as editor by inviting them to be guest columnists and reading the words they have shared. I send a hearty and sincere thank you to everyone who has contributed to the the newsletter over the past few years!

My goal as editor has always been to create a newsletter where all members felt welcome to publish news of their accomplishments, introduce themselves, and talk about the recordings that made them passionate about recorded sound. I wanted to make each issue something members would not just read one time and throw away. It has been a pleasure, utilizing skills gained from my former career in journalism to put together these issues, but the time has come for me to explore other ways of serving the association.

I remain inspired and motivated by our newer members, as well, especially those in the Student Chapter at UCLA. The virtual talk they organized with the heads of Mississippi Records in December concluded with a lively discussion between audio experts, collectors, archivists, and students. It was such a treat to be able to take part in such an energizing and informative event. In addition to co-sponsoring the chapter and co-chairing the Education and Training Committee, I am eager to keep co-coordinating engaging installments of the ARSC Continuing Education Webinar Series (See page 5 for details on the March 25 event!) and expanding ARSC's mentoring efforts through an upcoming program that matches new, student, and recent graduate members with ARSC Guides (more information on page 3).

I am excited to see what new editor Eric Silberberg has in store for future newsletters. It has been a wonderful working with him as Assistant Editor on the past couple of issues, and I am confident he is going to do a splendid job.

While I expect to interact with many of you at the upcoming ARSC Virtual Conference, I am really looking forward to actually getting to see some of you in person when we can all safely gather together again. Until then, please take care.

Sincerely,
Yuri Shimoda
ARSC Newsletter Editor

ARSC BOARD RESPONSE TO LETTERS TO THE EDITOR

Dear ARSC members and recorded sound community,

We are writing to address the recent Letters to the Editor, as well as the Call to Action, published in the previous two ARSC Newsletters. Mr. Nauck's and Mr. Epperson's letters have caused us to realize there is a need to create and enforce guidelines regarding the content of the Letters to the Editor that are published in the newsletter. We apologize to all who may have been offended by either letter; their publication has highlighted a gap in our policies and procedures that we are currently working to cover.

There is a delicate balance between our desire to give our members a platform to be heard by fellow members and amplifying thoughts and opinions that do not resonate with ARSC values. We have failed in striking that balance and we pledge to do better in the future. In addition to creating new policies and guidelines, we will put an ARSC Newsletter Editorial Review Board in place, including the Newsletter Editor, Publications Committee Chair, and one Board member, to review all Letter to the Editor submissions moving forward.

Regarding the Call to Action, we would like to thank those who put considerable time and effort into its drafting. We appreciate your dedication to making ARSC a better organization for its members and the community. The Board is currently reviewing the letter and working toward implementing the recommended changes contained therein wherever it is possible and in alignment with ARSC's mission to bring people together around the preservation and study of sound recordings.

Sincerely,
ARSC Board of Directors

ARSC Newsletter Submission Deadlines

No. 156, Summer 2021: July 16, 2021

No. 157, Fall/Winter 2021: October 15, 2021

No. 158, Spring 2022: February 15, 2022

Information for contributors can be found at
http://www.arsc-audio.org/newsletter_submissions.html

Information for potential advertisers can be found at
<http://www.arsc-audio.org/advertising.html>

REGIONAL CHAPTERS

Joining or forming an ARSC Chapter is a good way to meet other members and share your interests throughout the year. Though each chapter is free to establish its own structure, schedule and activities, chapter meetings are generally informal gatherings centered around a presentation of some sort. Indeed, some of the talks made to chapter groups have later been presented at national ARSC conferences. Right now, there are three active, and two inactive ARSC Chapters. If you would be interested in forming a chapter in your own area, contact ARSC Executive Director Nathan Georgitis at execdir@arsc-audio.org for more information.

New York

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

The chapter meets virtually or in person at various venues in New York, including the ARChive of Contemporary Music and CCNY Sonic Arts Center. Chapter meetings are open to the public.

UCLA

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

The association's first student-run chapter holds meetings every quarter. The chapter also hosts lectures and discussions that are open to all ARSC members. Its most recent event featured a conversation with the director of the Los Angeles Contemporary Archive.

Washington, D.C. Area

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

The chapter meets several times a year at the Library of Congress. Meetings are open to the public.

RICHARD TAYLOR BURSARY AWARD FOR 2020

Last year the Board of the City of London Phonograph and Gramophone Society (CLPGS) awarded a Richard Taylor Bursary to Mr. Garth Cartwright, who applied for funding to help research and complete a book on London’s Record Shops. He received £1,500. Mr Cartwright is a freelance journalist, whose last book *Going for a Song: A Chronicle of the UK Record Shop* (2018) was the culmination of years of research and interviews.

London’s Record Shops will document how London has been the foremost city in the Western world for record stores, both historically and contemporarily. It will present the history of the capital’s record shops – from gramophones in department stores, through “talking machine salons,” to bicycle and electrical shops with record departments, to the opening of independent specialist record shops. Starting with the sale and distribution of wax cylinders, it will then cover 78s, vinyl, CDs and, across the last decade, the return to vinyl. Publication in 2021 is currently planned.

Applications are again being invited for the Bursary Award in early 2021; for more details, see the accompanying announcement on page 13.

Historical Recording Selected by Regan Sommer McCoy: DJ Doo Wop’s ‘95 LIVE: THE CLASSIC COLLECTION

Stars were born in 1995. I graduated from high school and Bronx-raised DJ, producer, and lyricist Raphael “DJ Doo Wop” Gonzalez released his famed mixtape ‘95 Live.

Since its beginnings, hip-hop has used mixtapes to introduce new music and to promote DJs and artists who historically did not have access to mainstream radio spots. Gaining popularity in the 90s, the hip-hop mixtape hit its artistic and competitive peak in 1995. There to take the crown was DJ Doo Wop.

In its entirety, ‘95 Live was a masterpiece, but what made it stand out from the rest was its intro. The 22-minute intro at the start of ‘95 Live is one of the finest moments on a mixtape. Doo Wop assembled an all-star cast of New York City’s finest hip-hop artists to rap original verses over looped instrumentals. Each artist representing their home borough proudly on their track: “Doo Wop representin’ the Bronx,” “Q-Tip representin’ Queens,” “Guru representin’ Brooklyn,” “Wu-tang representin’ Staten Island,” and so on. It was the first hip-hop mixtape with freestyles from this many artists and would pave the way for other classic mixtapes like Tony Touch’s three-part *50 MCs*.



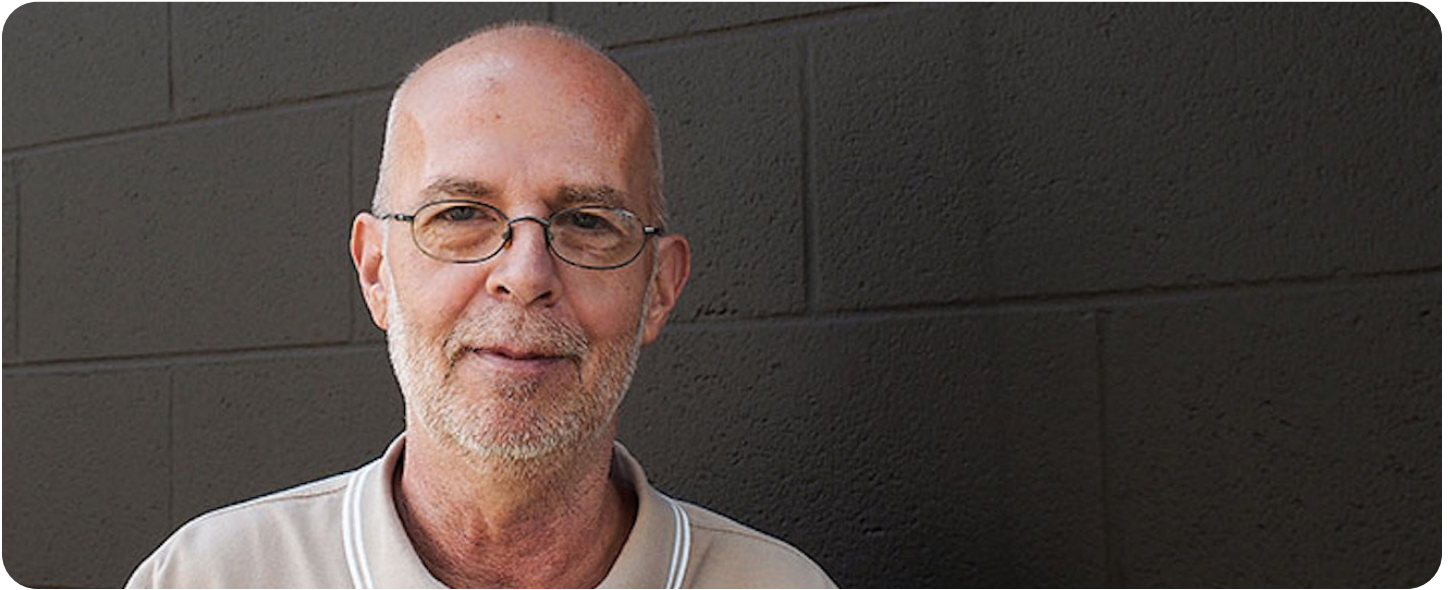
Following ‘95 Live’s release DJs began to include intros on their mixtapes and sought out to feature exclusive content rather than just remixes. Doo Wop was later signed to Virgin Records and Universal.

‘95 Live was initially released on compact cassette and distributed by the label TapeKingz and TapeKingz UK. In 1996, the freestyles from ‘95 Live were released on white label vinyl. In 2001, a CD

version was released and in 2016 to commemorate its 20th anniversary a limited edition cassette was released.

My copy of ‘95 Live traveled with me to Hampton University my freshman year and was my most dubbed mixtape. For those from outside of New York City, getting a copy of ‘95 Live was almost impossible. ‘95 Live remains a cult classic to this day.

Regan Sommer McCoy is the founder of The Mixtape Museum which documents hip-hop through the lens of the mixtape and celebrates the compact cassette by capturing people’s fondest mixtape memories. She is a database manager at The Brooklyn Academy of Music.



In Memoriam: JOHN SPENCER

It didn't take me long to like John Spencer. This may seem a strange thing to say until you know that – at first glance at least – our businesses were competitors. In mid-January I learned he'd died from COVID19. It really took the wind out of my sails that day. As it has with everyone I've shared this news.

John brought a wide range of experience to audio preservation, from his time working for Otari to his days selling high-end computer systems. He was a thought leader in our field, helping us all make the transition to digital preservation. He was an early and passionate advocate for LTO as an archival storage medium. "I should just have LTO stamped on my forehead!" He fought for metadata standardization and put his time into showing up for meetings to be sure it got done. He had a way of explaining concepts to bridge communication between artists and archivists. He coined the phrase, "catastrophic metadata" as a way of explaining the role of metadata embedded in a file – not the 'authority', not comprehensive, but good enough to understand the object if separated from its context. I use the term all the time. And I always give him credit, "My friend John Spencer coined the phrase..."

John and I served on the Grammy Foundation panel that reviews and updates the technical specifications for their audio preservation grants. The conference calls are a challenge because the Grammy draws people from around the world – a lot of time zones to juggle. After a few meetings where everyone shared the latest developments in the field and suggested updates, a smaller group was

scheduled to revise the document. Somehow the time got mixed up, and John and I were the only ones who showed up on the call. "As long as we're here...", we just went ahead and did the work. We were done in under an hour, shared the document, and it was accepted by the group. That was John: "We don't need another meeting. How about now?" Quick, smooth, respectful exchange of views, converge, done.

The last few days have been filled with memories of John. The times we were on panels together. Late nights at the bar getting to know each other – him making fun of me for not drinking while he had yet another beer. His advocacy for standards – such as serving AES and the Grammy Producers and Engineers wing. The time he showed up at an open ARSC Technical Committee meeting with a six-pack and promised to hand them around to anyone who stayed 'til the end. Meeting him in the lobby before a conference when he looked kinda rough and learned he was going through a rough patch in his life. Stepping out of a hotel one morning in search of breakfast to find him returning from a long walk, his commitment to get healthy; proudly telling me he'd managed to give up smoking. Laughing myself silly when he'd break a tense moment in a meeting with a folksy southern aphorism. So many vivid, positive memories. I can't think of a single time when I heard anyone say anything negative about him. He collected good people around him, too. Through John I met Bob Heiber, Michele Winn and other top people in our field – who are, like John, super human beings.

The world was a better place with John in it. The world will remain a better place because he was here. Goodbye, John.

George Blood

SOURCE MATERIAL: John Levin

Welcome to a new column in the newsletter where we learn about the origins of exceptional collections and how they are serving as source material for research in audio technology and history. Our inaugural interview is with John Levin, brown wax cylinder collector and developer of the CPS-1 cylinder playback system.

Your collection of brown wax cylinders is one of the most comprehensive in the country. What drew you to this medium?

Initially, I was intrigued by the sheer obscurity of these records. There were new genres to explore – everything from lyrical schottisches to comic songs and descriptive selections. Plus, the recordings defied the rules of conventional records: They often lack catalog numbers, have variable release dates, and bear the name of one record company while being the product of another.



Levin built a climate-stabilized area to house his collection.

You were recently profiled by the *Los Angeles Times* where you spoke about the ways in which popular listening habits of recorded music have changed. How did people listen to brown wax cylinders?

In the early 1890s, machines were too expensive, large, and temperamental for most home use. People went to phonograph parlors or arcades and paid a nickel to listen to records through listening tubes. A nickel bought a plate of food in a restaurant back then, but people valued the music experience they purchased. In the late 1890s, inexpensive machines with horns became available. The phonograph came into the home – often the parlor or living room where the family could listen together. Record collections were rarely large, so people learned every nuance of selections that were played over and over.



John Levin with a ca. 1906 Pathe Concert machine.

Brown wax cylinders were ultimately a commercial enterprise. What did sales and distribution look like at the dawn of the recording industry?

During most of the brown wax era, numerous companies made records and sold other companies' records as well as their own. From an archival standpoint, identifying the releasing and recording companies that made most of these records is a nightmare sometimes. In the late 1890s, when machines started going into homes, some of the chaos diminished. Retail sales flourished and stores typically bought records from one or more suppliers (e.g., Columbia Phonograph Company, Edison) who sourced less and less content from other companies.

You have said that institutional professionals and collectors have expertise that the other one needs. Can you talk about what has grown from your longstanding collaboration with David Seubert and University of California, Santa Barbara (UCSB)?

My association with UCSB has been fruitful in many ways. Working with them and the library and information science program at University of California, Los Angeles, we developed a cataloging system that fully documents these unusual artifacts, similar to the book world's need for an expanded catalog system for printed incunabula (ask Yuri Shimoda for more detail). I've helped UCSB identify early recordings and have contributed many cylinders to their collection. They supported me during the early development of CPS1, giving me access to their sound lab for performance testing. CPS1 is now their primary cylinder transfer platform there. Most important though, is the big idea: There is real value in collaborations between institution and collector. Each group has knowledge, expertise, and resources that can help the other. Yet, too frequently, people stay in their corners, and the benefits derived from working together are never realized.

Eric Silberberg

NEW MEMBER SPOTLIGHT: Emily Colucci

The newsletter sat down to talk with new member Emily Colucci about what drew her to ARSC and her current work as a library assistant in access services at the George and Helen Ladd Library, Bates College.

Welcome to ARSC, Emily! You have an interesting background in guitar performance. Could you tell us about your musical training?

I started studying classical guitar using the Suzuki Guitar Method when I was 7-years-old. Today, I am certified to teach the first two books of the Suzuki method. Dr. Suzuki often referred to his method as the “Mother-Tongue Approach,” where children would learn music in a nurturing environment similar to the one in which they learned to speak: listening, motivation, repetition, systematic mastery, memory, vocabulary, parental involvement, and, of course, love.

This method was perfect for me, because I had some learning difficulties when I was younger, which required me to learn at my own pace. I studied with wonderful teachers in Rhode Island such as Eleanor Morin and Joseph Smith and performed at libraries, churches, and local art fairs.

I went on to my BA in music and classical guitar performance at Molloy College in New York under Christopher Gotzen-Berg. My most memorable experience was performing at the Guitar Foundation of the Americas Regional Symposium in the fall 2014. Also during this time I enjoyed studying and performing solo pieces by classical guitarist and composer, Emilia Giuliani, Mauro Giuliani’s daughter, and Enrique Granados’ *Spanish Dance no. 2 “Oriental”*. I have had a number of wonderful performance experiences at many different venues, as both a soloist and as part of an ensemble. I am very fortunate and grateful for these opportunities; they all helped nurture my love for the classical guitar and music in general.

Can you tell us about one recording that is especially important to you?

I love a variety of different sound recordings classified within various genres, all for different reasons. They have all remained very important to me to this day, and I consider them essential in my daily music listening. Some of these recordings include those from artists such as Pat Benatar, Tori Amos, and Joni Mitchell.

However, as a classical guitarist and a former Suzuki



Emily Colucci at work in the Ladd Library at Bates College.

Guitar student, the most important series of sound recordings that have always resonated with me ever since I was young are a selection of volumes from the Suzuki Guitar School, performed by George Sakellariou. One of the key characteristics of successfully learning classical guitar using the Suzuki Method – or any instrument – is consistently listening to professional performances.

These recordings are not meant to discourage one from playing, but on the contrary, to encourage and motivate the individual to keep going. To elaborate on the principle of motivation from a personal perspective, listening to these recordings was extremely beneficial for me. Over time while listening to these recordings, my intonation and tone improved immensely.

You now work in the access services department in the Ladd Library at Bates College. What led you to pursue librarianship?

When I returned home after completing my Bachelor’s in music and classical guitar performance, I knew that I needed to do more than just teaching to maintain a sustainable living. Like many recent graduates, I did not know exactly what I wanted to do for a profession. I knew I wanted music involved in some way or another and, as funny as it sounds, actually Googled, “What do I do with a music degree?” I found out about music librarianship and began to brainstorm with my mom about my options.

See Spotlight on page 12

Spotlight *Continued from page 11*

Books are especially important to my family. My mom grew up in my grandmother's bookstore, and I have always enjoyed reading about composers and their music. Librarianship was also appealing to me because I enjoy helping people and sharing my knowledge and passion with others who are similarly interested in music. If I am helping others nurture their passion(s), then I am also nurturing mine.

Not long after making that decision, I applied to graduate school for Information and Library Studies at the University of Rhode Island (South Kingstown, Rhode Island). I was fortunate to pursue two internships in two different music library academic settings, while in graduate school. These opportunities confirmed my desire to work in an academic library setting, and therefore, pursue (music) librarianship.

Can you tell us about your current projects at Bates College?

I am currently conducting research to prepare a project proposal to digitize the tape cassette collection housed within the George and Helen Ladd Library. This collection comprises a large variety of material including that from the Big Band era, classical music, contemporary R&B, and jazz music.

Many of these tape cassettes are also recordings of NPR interviews and professors' lectures. The Library of Congress remains the only other holder of these items in the world. I am not exaggerating here! This project will be a collaboration with the bibliographic services department and the music and arts subject librarian.

Early stages of the cassette project that Colucci is working on at the library.



Colucci performing.

In the library, we also offer a variety of video recording and production services and podcast recording and production services to students within various departments.

How did you find out about ARSC? What have been the benefits of your membership?

Not long before the 54th annual conference, I became a member of ARSC, and to this day I have very much enjoyed my membership with the association. The fact that the conference was held virtually easily enabled me to attend. I have enjoyed having access to the past conference recordings on Aviary, as well as reading the newsletter and journal.

One of the most important benefits I have gained from joining ARSC is simply feeling included in a community of members from all walks of life and professions with a variety of interests related to recorded sound collections. I am looking forward to learning more about projects of others in the ARSC community.

To learn more about Emily Colucci's music education and training involvement in the Suzuki method for guitar, please visit her profile on the Suzuki Associations of the Americas website: <https://suzukiassociation.org/people/emily-colucci>.

Eric Silberberg

Call for Applications: CLPGS RICHARD TAYLOR BURSARY, 2021

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 CLPGS 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. 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 at least £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; or to create recordings (including field recordings), or to perform operations on sound recordings; or to reimburse applicants for work already performed; or to support projects which form part of paid employment. In addition, grant recipients may submit documentation to reclaim any reasonable extra expenses; any such expenses must be claimed within eighteen months of the grant award. Grant recipients are required to provide regular status updates on their projects to CLPGS; and are encouraged to submit articles about them 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 for the project, highlighting the costs and expenses the Bursary will cover (one page maximum). Indicate any funds that have already been committed to the project, and any pending funding proposals, giving their source(s) (e.g. foundation name and location), the amount requested, and the 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 Tom Stephenson at cord@clpgs.org.uk The closing date for applications is 30th April 2021.

BULLETIN BOARD

EVENTS

ARSC's Continuing Education Webinar Series: "Indigitization: A Practical Relationship-based Approach to Indigenous Community-Based Digitization"

March 25, 2021 at 11am PDT/2pm EDT
<http://www.arsc-audio.org/committees/et-webinars.html>

See page 5 for more information.

ARSC Conference

May 13-15, 2021, online

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

See page 1 for more information.

"Fair Use Gone Viral: Predicting the Future of Copyright," American Library Association (ALA) Publishing webinar,
March 26, 2021 at 11am PDT/2pm EDT
shorturl.at/efD57

Courts keep deciding cases—but the context of teaching, publishing, news reporting, and entertainment has changed radically during the COVID-19 pandemic. Many of the legal challenges and consequences now unfolding will be with us long after the pandemic has ended. It's incumbent on librarians and educators to develop an understanding of fair use that recognizes its strengths and flexibility. In this free webinar, esteemed copyright expert Kenneth D. Crews will lead you on an exploration of some of the latest legal cases involving fair use, considering new possibilities and their implications specifically for librarianship and education.

International Association of Music Libraries, Archives and Documentation Centres (IAML) Congress

July 26-30, 2021, online

<https://www.iaml.info/congresses/2021-online>

Archives*Records 2021: Annual Meeting of the Society of American Archivists (SAA)

August 2-6, 2021, online

<https://www2.archivists.org/am2021>

See Bulletin Board on page 15

NEW & RETURNING MEMBERS

Robert Auld
New York, NY

Lauren Jefferson
Boston, MA

Randall Aupperle
Elkhart, IN

Benjamin W. Kramer
Los Angeles, CA

Todd R. Baptista

James Kreger
New York, NY

Roy Baugher
Roanoke, VA

Graeme Martin
Kansas City, MO



Welcome!

Julianne Wagner
Los Gatos, CA

Mark Burford
Portland, OR

Francesco Martinelli
Pisa, Italy

Hannah Whelan
Los Angeles, CA

George Burrows

Tom Moore
Amesbury, MA

Langston Collin Wilkins

Maribeth Clark
Sarasota, FL

Nikos Ordoulidis
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Bay Village, OH

Susanna Reichling
Springfield, MO

Maya Edmund

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Delaware, OH

Cary Frumess
Forest Hills, NY

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Sarah Hayter
Chino Hills, CA

Alex Smith

Whitney Henderson
Seattle, WA

Michael Sokol
Los Angeles, CA

Kabir Hermon
Culpeper, VA

Matt Swanson
Turlock, CA

Paul Israel
Highland Park, NJ

Ate van Delden

Bulletin Board *Continued from page 13*

International Association of Sound and Audiovisual Archives (IASA) Conference

September 27-30, 2021, online

<https://www.iasa-web.org/conferences>

JOBS

Media & Reserves Operations Manager

Stanford University, California

<https://careersearch.stanford.edu/jobs/media-reserves-operations-manager-11509>

The Operations Manager ensures user access to a variety of audio-visual and microform collections and ancillary equipment (DVD, video games, microfilm, microfiche) by shaping and maintaining a team with strong technology and customer service skills. Working across departments, such as with the Film & Media Librarian of the Public Services Department, and in close communication with other appropriate subject specialists, the Operations Manager oversees agreed-upon workflows that ultimately yield media acquisition and access in support of University research and instruction. Pay grade: F (\$46,000 to \$81,600).

Library Resident

Clemson University, South Carolina

<https://apply.interfolio.com/84506>

Clemson Libraries seeks a collaborative and inclusive librarian seeking their first professional academic librarian position to participate in a three-year residency program. The purpose of the Library Residents Program is to increase the number of talented and qualified professional librarians from underrepresented racial and ethnic groups. You will have the opportunity to tailor the residency and develop goals according to your professional interests. The residency features orientation to multiple areas of academic librarianship at a research university and completion of at least two major projects, resulting in a diverse portfolio of activities. Faculty rank and minimum salary of \$58,410 based on the successful candidate's qualifications and experience. Deadline to apply: March 31, 2021

Archivist / Digital Collections Librarian

Furman University, Greenville, South Carolina

<https://libguides.furman.edu/library/jobs/archivist-librarian/home>

Funded in part by The Duke Endowment, this 2-year visiting faculty position in the University Libraries will be responsible for coordinating existing digital archival efforts related to Furman's racial history and expanding the Libraries' digital collections efforts in areas related to diversity, equity, inclusion, and Furman's racial history. The incumbent will also serve as the coordinator for a



cohort of graduate student researchers at the other Duke Endowment institutions: Duke University, Davidson College, and Johnson C. Smith University. The results of this cohort's work will take the form of online or in-person talks, campus symposia, websites, digital collections, and other activities at the four schools. In their second year, the Archivist / Digital Collections Librarian's responsibilities will grow into the assessment and creation of digital scholarship projects building on their work the previous year. Salary commensurate with experience (minimum \$50,000). Deadline to apply: April 2, 2021.

INTERNSHIPS

Rinzler Archives Summer Internship

Smithsonian Center for Folklife & Cultural Heritage, virtual

<https://folklife.si.edu/jobs>

Work with archives staff to apply collections management best practices in arranging, describing, and digitizing collections, which consist of papers, photographs, audio recordings, audiovisual media, and managing digital assets. The intern may also work with connecting archival content in our Digital Asset Management System to the public and contribute to finding aids that meet current archival descriptive standards and are Encoded Archival Description compatible using ArchivesSpace. The internship can also be tailored to incorporate a research component exploring the intersections between archival policy and practice, collections care within a DEAI Framework (Diversity, Equity, Accessibility, and Inclusion), and the role and significance of the Center's Shared Stewardship of Collections Policy. The selected applicant will receive a stipend of \$700/week for a full-time, ten-week internship. Deadline to apply: March 15.

ARSC))))))

Association for Recorded Sound Collections
c/o Nathan Georgitis
Knight Library
1299 University of Oregon
Eugene, OR 97403-1299
Forwarding and Return Postage Guaranteed
Address Service Requested



Gramophone With Cylindrical Base. 1871. Bishop, Washington, D.C. Photograph.
<https://www.loc.gov/item/berlp1066/>.