

ARSC/IASA Joint Annual Conference

23-27 SEPTEMBER 2001

The British Library, 96 Euston Road, London NW1 2DB
London, Great Britain

ARSC and the International Association of Sound and Audiovisual Archives (IASA) are holding their annual conference jointly at the British Library, London, September 23-27, 2001. This will be one of the largest and most important recent gatherings of practitioners in sound archiving and related disciplines, including oral history.

The theme of this year's conference is **WHY COLLECT? – The Purpose of Audio- Visual Archives**. This is a joint event and all conference sessions will be open to delegates from both organizations. The two organizations also will hold separate business and committee meetings as usual. A conference website is now available via a link from the ARSC website (www.arsc-audio.org) and new information will be added regularly.

Conference Site

Sessions will be held at the British Library, the largest publicly-funded building completed in Britain in the 20th century. The quality of its architecture and facilities received universal acclaim when it opened to the public in 1997. The conference center has a fully AV-equipped auditorium seating 255, four meeting rooms and a large foyer with bar and catering.

The British National Sound Archive (NSA) was one of the first departments to move into and offer services from the new building. The Library houses three exhibition galleries, a bookshop, two coffee bars and a restaurant which are open to all. A reader's ticket is required by all who wish to use the Library's collections in the reading rooms. The Library is very well served by public transport and there are numerous cafes, bars, pubs and other meeting places nearby.

**Registration**

Registration for the conference will begin in May 2001 and will be handled through the conference organizers in London. **Registration forms will be mailed to all ARSC members and also will be available by email, and possibly downloadable from the conference website.** The conference fee will include attendance at all the conference sessions, morning and afternoon refreshments, and the opening reception hosted by the NSA at the Library. Lunches, evening meals, and the annual dinner will not be included in the basic fee.

Hotel Accommodations

Plenty of hotels can be found within easy walking distance of the Library, at a range of prices (\$58-\$225 per night single) with various breakfast options. Hotel bookings for the conference are being handled by a booking agency, The Corporate Team, NOT the conference organizers. Alternatively, delegates may make their own arrangements. There is a Travel Inn, not handled by The Corporate Team, situated within one block of the Library on Euston Rd. which you may wish to consider (ca. \$110/night). In addition, there is a modern and well appointed hostel run by the Youth Hostelling Association immediately opposite the Library. For those on a tight budget, a shared room in the hostel (currently ca. \$30.00 per person/night) may be worth considering. If you would like to book accommodation in the hostel, please contact the conference organizers, NOT the hotel booking agency. Hotel information, including photographs and price structures, currently is available on the conference website and will be included in the registration packets.

Conference program and call for papers

An outline of the conference program soon will be available on the conference website. More detail will be available in April, before the invitation to the conference is issued and registration begins. The program committee consists of Mike Biel (ARSC), John Spence (IASA) and Alan Ward

*Continued on page 2***Events**

Here is a listing of events to help ARSC members plan for participation.

2001

May 2-5
ASRA Annual Conference
Canberra

May 12-15
AES 110th Convention
Amsterdam

Jun 14-20
ALA Annual Conference
San Francisco

July 8-14
IAML Annual Conference
Périgueux, France

Aug 16-25
IFLA 67th
General Conference
Boston, USA

Sept. 23-27
ARSC/IASA Joint Conference
London

Oct 5-7
AES 20th Int'l Conference
Budapest, Hungary

Nov 6-10
AMIA 11th Annual
Conference
Portland, OR

2002:
Jan 18-23
ALA Midwinter Conference
New Orleans

Feb 16-21
MuLA Annual Conference
Las Vegas

June 13-19
ALA Annual Conference
Atlanta

Aug 18-24
IFLA 68th General
Conference
Glasgow, Scotland

Note:
AES = Audio Engineering Society
ALA = American Library
Association
AMIA = Association of Moving
Image Archivists
IFLA = International Federal of
Library Associations
IAML = International Association
of Music Libraries, Archives and
Documentation Centers
IASA = International Association
of Sound and Audio-Visual
Archives
MILA = Music Library Association

MAY 26 2001

President's Message

First some news, then further discussion on issues facing ARSC.

Paul Campion, ARSC member and resident of London, generously has agreed to represent our organization on the London Local Arrangements Committee. I extend my sincere thanks to him for agreeing to help and for the work he will do for us. Speaking of the conference, Brenda Nelson-Strauss, Sara Velez, and Mike Biel are making great progress with preparations. For more details see conference updates elsewhere in this issue.

In the previous message I covered Identity and Membership — in this one (and I hate to use the "D" word) the Digital Age. The Digital Age, the Internet, and copyright are intimately related subjects, but I would like to start with the first to lay the foundation for a discussion of the latter two.

As I see it, and I'm not alone, the developments in digital technologies are pushing us quickly toward a final convergence of the heretofore separate fields of sound, moving-images, interactive media, and data. Once converged, access will be all but ubiquitous, and the artifact will recede (in the mass market first) from prominence. "I collect cylinders. I haven't even owned a sapphire stylus, much less a diamond one. What has



this got to do with me?" Perhaps nothing directly and immediately, but in terms of the future of ARSC and the legacy we leave — the implications are enormous.

As the ubiquitous digits steadily encroach, so grows the pressure to drive the interests of collectors of artifacts and the collectors of information further apart. Although we in the professional archiving community love the artifacts and love to collect them, ultimately our responsibility is to the information, not the carrier. For most collectors it is a combination of both.

Personally, for instance, I love music and collect music, but I love sound recordings and I collect them, and once they are in my collection, they NEVER leave. People holding these differing interests and approaches form the core of our membership — so what of the future relationship of these two constituencies? The challenge is to place ARSC in a position to serve, but what that may be is hard to say. Anyone?

Needless to say please send me your comments, thoughts, and suggestions.

Mark Tolleson, ARSC President
The New York Public Library for the Performing Arts
521 W. 43rd St., New York, NY 10036 (until our renovated facility opens in spring 2001)
(212) 870-1644 voice
(212) 714-8522 fax

Joint Annual Conference

Continued from page 1

(local organizer). Please contact any of the committee if you have suggestions on any aspect of the conference content. In addition to papers, presentations, poster sessions and professional visits, there also may be trade displays and panel discussions. Suggestions or invitations for the half-day professional visits, preferably in London, will be welcome.

Suggested conference sessions include:

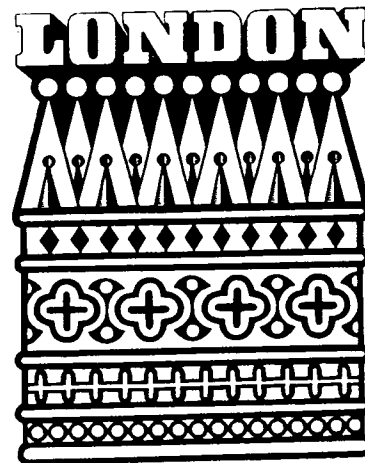
- Legislative provision/mandate: What must we keep? How can we keep pace with electronic publication and web-based distribution?
- Who should do what? In the digital age, we can share collecting responsibilities between us and provide shared access. But how?
- Should institutions collect if they can't provide access?
- How should resources be shared between acquisition, storage and processing?
- Should we collect for the needs of the present or those of the future?
- "It's my collection and I'm proud of it": The riches in our collections and what we intend to do with them.
- Private collectors and public archives: How should they coexist? How can we help each other? How do our functions and aims differ?

The program committee also is keen to arrange "poster" sessions for less formal, weighty or definitive presentations. If you

are interested in writing up a summary of your research to date or telling people about your collection, please get in touch!

To suggest a topic please send a synopsis to a member of the program committee: Mike Biel (mbiel@kih.net), John Spence (Spence.john@abc.net.au), or Alan Ward (alan.ward@bl.uk).

The local organizing team is composed of Clare Gilliam, Jane Harvell and Alan Ward. If you cannot find the information you require on this site, please contact us at: The British Library National Sound Archive, 96 Euston Road, London NW1 2DB, United Kingdom. Tel: +44 (0)20 7412 7440; Fax: +44 (0)20 7412 7441; Email: NSA@bl.uk



Future Submission Deadlines

Issue	Classified Adv.	Editorial Materials
No. 95 Spring 2001	May 10, 2001	May 15, 2001
No. 96 Summer 2001	July 23, 2001	July 27, 2001
No. 97 Fall 2001	October 1, 2001	October 5, 2001

Matching Grants Help ARSC

Many employer match contributions to qualifying not-for-profit organizations. ARSC qualifies for most such programs run by employers. When employees make a contribution to a not-for-profit organization like ARSC, the company matches the gift. This doubles your contribution to ARSC at no cost to you. Ask your Human Resources Office and send your employer's form to Peter Shambarger, ARSC Executive Director, along with your contribution. And thanks.

ARSC is going to LONDON

September 23-27, 2001

at the
New British Library

For info visit:

www.bl.uk/collections/sound-archive/iasa.html

ARSC MEMBER IS RESEARCHING POSTCARDS, 1900-1940, which show phonographs or record players. Actual cards or high quality photocopies will be of help. Contact Steve Ramm, 420 Fitzwater St., Phila., PA 19147 Stevenramm@aol.com

FREE ADS! Place free personal (not-for-profit) ads in the ARSC Newsletter. ARSC Members can place one free personal classified ad in each issue of the Newsletter (on a space available basis). Try it; you'll like it. Contact:

Esther Gillie, ARSC Advertising Manager
Sibley Music Library
Eastman School of Music
27 Gibbs Street
Rochester, NY 14604
Phone: (716) 274-1330
Fax: (716) 274-1380
Email: esth@mail.rochester.edu

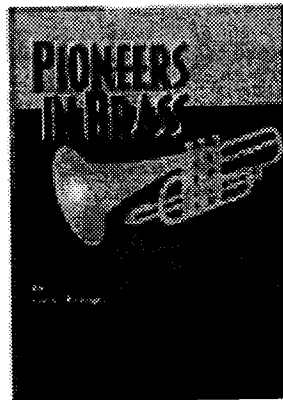
ARSC Board Actions

The ARSC Board of Directors met on October 21, 2000 at the Library of Congress in Washington D.C. Arrangements for the meeting were handled by Sam Brylawski, LC Motion Picture, Broadcasting and Recorded Sound Division (MBRS). The Board thanked Sam, the staff of MBRS and the Library of Congress for their assistance and hospitality in hosting the meeting.

The Board took the following actions in the course of the meeting.

- Unanimously adopted the author-option proposal for use in the ARSC author-publisher agreement. This agreement governs the rights of ARSC and authors when articles and other "creative work" is published by ARSC, principally in the *ARSC Journal*.
- Unanimously approved an annual stipend of \$1,000 for the *ARSC Journal* editor.
- Unanimously approved the proposal of the Discographic Access Committee to split the Committee into two groups, one for discography issues and the other for cataloging issues.

Reported by Virginia Danielson, ARSC Secretary



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the country's major
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ARSC Newsletter

The ARSC Newsletter is published quarterly in March, July, October, and December. All submissions, including advertising, must be typed and clearly worded. Electronic email submissions are strongly encouraged to this address:

Ted Sheldon, Editor
UMKC, Miller Nichols Library
5100 Rockhill Road
Kansas City, MO 64110-2499
Email: sheldont@umkc.edu
Fax: 816.333.5584
Telephone: 816.235.1531

To arrange advertising in all ARSC publications contact:

Esther Gillie, ARSC Advertising Manager
Sibley Music Library
Eastman School of Music
27 Gibbs Street
Rochester, NY 14604
Phone: (716) 274-1330
Fax: (716) 274-1380
Email: esth@mail.rochester.edu

Claims or other notification of issues not received must be sent to:
Executive Director, ARSC
P.O. Box 543
Annapolis, MD 21404-0543

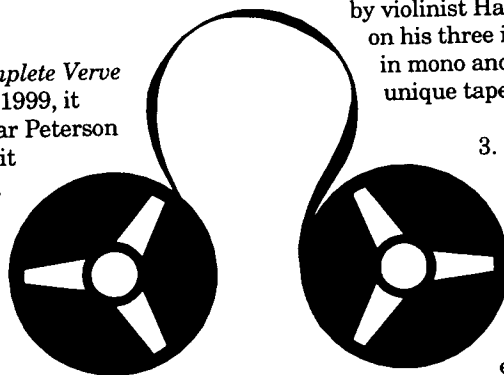
Web site: www.arsc-audio.org for back issues of the ARSC Newsletter and further information about ARSC.

Letters to the Editor

To the Editor:

I would like to suggest that series of record companies' commercial releases on reel-to-reel magnetic tape, in particular during the 1950s and early 1960s, are in urgent need of research. Three reasons follow as to why:

1. During research for material for the *Complete Verve Stuff Smith Sessions* released on Mosaic in 1999, it was discovered that his two dates with Oscar Peterson in 1957 had been recorded in stereo, but so it was thought, never released in that format, and the stereo master tapes lost. Accordingly, all micro groove and CD releases of these two sessions, including Mosaic, are mono. However, recently a two-volume reel-to-reel set of the sessions surfaced at a dealer. Dismissing it at first as unimportant, I quickly thought again on realizing the significance of the release number prefix: VST, in other words: Verve stereo. On arrival, the boxes turned out to carry the words STEREOPHONIC SOUND. The set is a release contemporary with the original mono LP. Two anomalies are that one title on the mono LP is not on the tapes and another title listed on one of the tape boxes is not actually



on the tape. Nevertheless, except for these two titles, the sessions survive in stereo, that is, seven titles including two never released on the original mono LP.

2. Westminster stereo reel-to-reel tapes have come to light by violinist Hal Otis. They contain two titles not present on his three identified Westminster LPs (released both in mono and stereo). Accordingly, they appear to be unique tape releases.

3. Examples are known of recordings, on Atlantic for example, with desirable good stereo image on original reel-to-reel tape, simultaneous with mono LP release, predating subsequent poor stereo mix LP release.

It is hard to believe that these three examples are untypical. Without substantial published research into reel-to-reel tape series (in certain cases it looks as if record company archives may not be of great help) the discovery of significant releases in this format will remain just a fortuitous shot in the dark. Anthony Barnett, ARSC member, East Sussex, United Kingdom

Manuel Morris Remembered

Manny Morris, an ARSC member for more than twenty years, passed away on July 14, 2000 following heart surgery. He served as ARSC Treasurer in 1991-93. He started collecting classical and jazz recordings in 1950. His definitive discography of the baritone Gerard Souzay, published by Greenwood Press, was an ARSC Awards finalist in 1991. He was compiling a discography of the Dutch soprano, Elly Ameling, at the time of his death. He was active in the Washington Metropolitan Area Chapter of ARSC and participated for many years in an informal group of area vocal record collectors that meets in alternate months. Manny was an eclectic collector. He would focus his attention on a particular artist or musical work, and then acquire every possible recording of the artist or work. In addition to the virtually complete output of Souzay, Ameling, and others, his holdings of different versions of the Faure *Requiem* and Schubert's *Shepherd on the Rock* numbered upwards of fifty each. He was a charter subscriber member of the Washington Vocal Arts Society. Manny was a retired career executive with the Department of the Interior, U.S. Park Service, and a charter member of the Federal Executive Corps. An engineer by profession, he served extensively in the West, Southwest, and abroad. *Elwood A. McKee, Rockville, Md 20850 (USA)*



National Recording Registry

The Enactment of Public Law 106-474 by the U.S. Congress enacted in November 2000 served to "establish the National Recording Registry in the Library of Congress. The purpose of this Registry will be "to maintain and preserve sound recordings and collections of sound recordings that are culturally, historically, or aesthetically significant, and for other purposes."

The law is based on the film preservation laws enacted several years ago. It was pushed through Congress by the National Academy of Recording Arts and Sciences; hence it is often referred to as the "Grammy Bill." The law establishes a recording registry, to be named by the Librarian of Congress, and requires the Librarian to set up an independent Recording Preservation Foundation. The latter will raise private money and receive some Congressional support to give grants for preservation to archives, institutions and other institutions.

The Board of the Registry will be made up of about 25 people representing organizations such as ARSC, MLA, RIAA, the American Folklore Society, ASCAP, BMI, and others. Each organization nominated three members to the Board. The Librarian of Congress will choose who will serve. ARSC President Mark Tolleson has nominated three ARSC members. The first meeting of the Board is expected in spring 2001.



Fred Calland Collection Now at UMKC

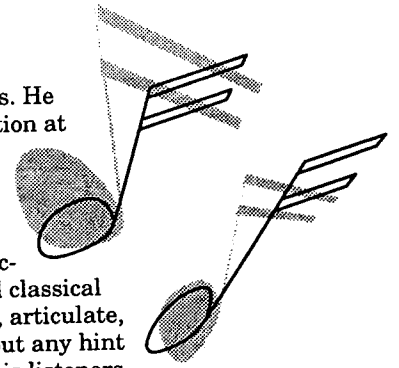
The late Fred Calland, who passed away in October 1999, was a record collector, broadcaster, teacher, and a member of ARSC for many years. His collection of over 40,000 sound recordings on 78s, LPs, and magnetic tape; numerous catalogs and periodicals; reference books; and his radio notes and scripts have been donated to the University of Missouri-Kansas City by his sister, Ann Calland. The collection now is available for study and research.

A native of Ohio, Fred began collecting records while still a teenager. He served in Germany during World War II. He graduated from Ohio State University in 1949. Initially, he taught German and worked as the music director for radio stations in Columbus and Amherst, Mass. He then was hired by National Public Radio in 1970 as its only music producer. Fred's personal collection often served as the principal resource for recorded music broadcasts. He hosted many broadcasts of live events including the first performances of new musical works. He retired from NPR as a senior producer in 1989. He then served as an occasional commentator on NPR and continued to host his "World of Opera" program on

WETA-FM for several years. He also taught opera appreciation at American and George Mason Universities.

Fred's musical interests and knowledge were wide ranging, but his particular love was for opera and classical vocal music. He was witty, articulate, and opinionated, but without any hint of condescension towards his listeners.

He attracted a large circle of friends with his conviviality, hearty sense of humor, and passionate love of music. Fred served as President of the ARSC Washington Metropolitan Area Chapter in 1988-89. He was also a quilt designer and maker of note, a member of the board of the Quilters Hall of Fame. For further information about the Fred Calland collection, direct inquiries to Chuck Haddix, Marr Sound Archive, UMKC, tel 816-235-2798, e-mail haddixc@umkc.edu.



ARSC Committees at Work

Publications Committee Report

In late January, the ARSC Publications Committee used teleconferencing technology to hold an hour-long meeting covering a variety of issues. Appropriate to our name and mission, the conference was "audio only." As Al Schlachtmeyer characterized it, "Our goal was to connect as a group and to explore areas of common interest and concern."

To save you a look-up in the *ARSC Journal*, the Publications Committee includes:

- Al Schlachtmeyer, Chair
- Barry Ashpole, editor, *ARSC Journal*;
- Esther Gillie, advertising editor;
- Richard Koprowski, webmaster;
- Ted Sheldon, editor, *ARSC Newsletter*;
- Lorin Sklamberg, editor, *ARSC Membership Directory*.

In the course of the meeting, Barry Ashpole reported on the status of the next *ARSC Journal*, highlighting the appearance of content derived from our last ARSC conference in Chapel Hill, North Carolina. Barry indicated that one of his goals is to explore new ways of turning conference presentations into *Journal* articles. He also reviewed the status of the *Journal* index, a formidable task now under the stewardship of David Hamilton, as well as his plans for facilitating an effective dialogue on a recent *Journal* feature article examining Eddie Cantor's recorded sound legacy.

Ted Sheldon highlighted forthcoming *Newsletter* content, emphasized the importance of editorial integrity in all ARSC publications,

discussed upcoming deadlines, and pointed up the need for keeping ARSC members apprised of plans for the approaching London conference.

Esther Gillie led a discussion of ideas for expanding and enhancing the advertising activities of ARSC, including the solicitation of ARSC award candidates (selectively, of course) and reciprocity with other recorded sound publications.

Richard Koprowski reviewed recent updates of the ARSC website and traded comments with Ted Sheldon on a recent "outage" apparently caused by a server change on the part of our website provider.

Al Schlachtmeyer asked the committee for ideas and suggestions on his role as Publications Chair as input to the creation of a formal Publications Chair job description. Al also mentioned that he had taken some preliminary steps to explore publication design issues targeted to two major goals - carrying forward ARSC's recently-articulated goals of reaching a wider and younger audience and achieving greater graphic consistency among our various publications.

Underlying these discussions was the recognition that fundamentally, ARSC is a member-service organization devoted to the encouragement of recorded sound preservation, documentation and analysis. The Publications

Committee faces the ongoing challenge of managing an exchange of information among and on behalf of members within a framework of scholarly discipline and cost efficiency.

Comments on Publications Committee activities and issues should be emailed to Al Schlachtmeyer at: alschla@aol.com.

