

ARSC))))))))))) Newsletter

Association For Recorded Sound Collections

Number 118 • Fall 2008

2009 ARSC Conference: Washington, DC



The 43rd annual ARSC Conference will be held at The Liaison Capitol Hill, an Affinia Hotel, at 415 New Jersey Avenue NW, Washington, DC, May 27–30, 2009.

The hotel, which opened April 1, 2008, is located three blocks from Union Station, ten minutes from Reagan National Airport, and within walking distance of the U.S. Capitol, Library of Congress, the memorials on the National Mall, and the Smithsonian museums.

For ARSC conference attendees, a block of rooms has been reserved for the nights of May 26–30, at a special rate of \$149 per night, single or double (one king bed or two queen beds). The rate also applies three days before and one day after the conference, based on availability. Reservations must be made by May 5, 2009 at (866) 233-4642 or reservations@affinia.com. Remember to request

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ALA Is the Sixth Major Organization to Endorse ARSC Proposal for Copyright Reform

The Council of the 65,000-member American Library Association has voted to endorse the Association for Recorded Sound Collections proposal that Congress direct the U.S. Copyright Office to conduct a study on the desirability of bringing sound recordings made before 1972 under federal jurisdiction. Such a study would be the first step toward realizing the first of ARSC's five major recommendations for sound recording copyright reform, to remove pre-1972 recordings from state control and place them under a single national law that provides for a public domain, fair use, and preservation exemptions for libraries and archives.

Wording for legislation to authorize the study has been prepared by ARSC and presented to the House Subcommittee on Courts, the Internet and Intellectual Property. It is being co-sponsored by Rep. Hank Johnson (D-GA) and Rep. Steve Chabot (R-OH).

Five other organizations have also endorsed some or all of the ARSC proposals, which are designed to encourage preservation of and access to historical recordings, a majority of which are currently inaccessible because of state laws, while respecting the legitimate interests of rights holders. The Association of

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Events

May 27–30, 2009. **43rd Annual ARSC Conference, Washington, DC.** <http://www.arsc-audio.org/>

November 12–15, 2008. **The Association of Moving Image Archivists (AMIA).** Annual Conference, Savannah, Georgia. <http://www.amiaconference.com/>

March 16–17, 2009. **British Library's Archival Sound Recordings project,** supported by the **JISC.** *Unlocking Audio 2: Connecting with Listeners.* London, England. www.bl.uk/unlockingaudio

May 7–10, 2009. **Audio Engineering Society (AES).** 126th Convention, Munich, Germany. <http://www.aes.org/events/126/>

August 11–16, 2009. **Society of American Archivists (SAA) and the Council of State Archivists (CoSA).** Joint Annual Meeting, Austin, TX. <http://www.archivists.org/conference/>

September 19–25, 2009. **IASA.** 40th Annual Conference, Athens, Greece. <http://www.iasa-web.org/index.asp>

Please send notices of events to the editor.

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President's Message

The past nine months have been an exciting time for ARSC. In March, we retained the services of Wexler and Walker Public Policy Associates, a Washington public policy and lobbying firm, to study the climate on Capitol Hill for copyright reform related to recorded sound, to find out what Members of Congress know and don't know about copyright and historical sound recordings, and to educate and lobby the US Congress on our behalf. Tim Brooks, the chair of ARSC's Copyright and Fair Use Committee, has updated the ARSC membership in these pages before and sends email updates out to interested parties.

ARSC has committed \$30,000 from its cash reserves to fund these educational and advocacy efforts. ARSC members have given generously to support this work, so we know you care about these issues. While this is a bold (and expensive) move for ARSC, the board feels that copyright is a central issue that affects preservation and access to sound recordings and that if ARSC didn't take the lead on this, nobody would. By committing these resources we add our voice to the other voices on Capitol Hill that represent commercial interests. This isn't about record labels and artists vs. libraries and archives. This is about the preservation of our shared heritage and the absurdity of near-perpetual copyright on sound recordings. As an organization, ARSC respects the rights of artists and copyright holders, but we also strongly believe that preservation is an obligation we all share and that access is a right, and both are severely restricted under our current copyright regime. By adding our perspective and influencing public policy, we hope to create a better environment for the preservation of and access to sound recordings.

I feel this is one of the most exciting initiatives ever undertaken by ARSC. While we don't know when or if we'll see the big payoff with the repeal of section 301(c) (the Federal law that provides for state protection of pre-1972 recordings until 2067) or other copyright reforms that benefit public access and preservation of recordings, I feel our educational efforts have already paid off in many respects. Our issues are on the radar of the members of the House Judiciary Committee for the first time, and we've even drafted an amendment with bipartisan support to the Orphan Works bill for the Copyright Office to study the repeal of section 301(c).

While the Orphan Works bill, with or without our study amendment, is unlikely to pass in this congressional session, six other organizations have signed on to all or portions of our agenda, thanks to our outreach efforts. Gaining the support of other organizations is vital to convincing Congress that we speak with a shared voice and that these issues are important to a variety of people.

Moving ahead, ARSC faces significant challenges in funding our ongoing educational and advocacy efforts. ARSC can't continue to fund, from our general revenues, a professional advocacy and educational

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ARSC Newsletter

Issue 118 Fall 2008

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

Editor

Corinne Forstot
San Francisco Conservatory of Music
San Francisco, CA 94102-6011
corinne.forstot@gmail.com
Telephone: 415-503-6256
Fax: 415-503-6299

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

Executive Director
PO Box 543
Annapolis, MD 21404-0543
execdir@arsc-audio.org

Special thanks to Jill Breedon for copy editing the ARSC Newsletter.

President's Message *(Continued from page 2)*

campaign, so in order to do so we now need to secure outside funding from foundations and individuals who share our concerns. In the meantime, we plan to keep up a grassroots effort in the next congressional session starting in January and keep our agenda in front of legislators. Many of you have already given generously to our reform efforts. If you can make a further contribution, know of a potential funder for our campaign, or want to help in our advocacy efforts, please get in touch with me or Tim Brooks, chair of the Copyright and Fair Use Committee. The wind is now in our sails and exciting times are ahead. I hope you'll join us in our efforts.

*David Seubert, ARSC President
(seubert@library.ucsb.edu)*

ARSC 2009 Annual Conference Call for Presentations

ARSC invites proposals for presentations at its 43rd annual conference, to be held May 27–30, 2009 in Washington, DC.

ARSC is dedicated to preserving and studying all genres of music, speech, and sound recordings – in all formats from all periods. ARSC welcomes presentations on all aspects of recorded sound of interest to our community of collectors, historians, musicians, preservationists, and archivists. In general, we seek demonstrations, papers, and panels that are informative and well organized, display a passion about their subjects, and include compelling audio and visual content. We especially welcome presentations that showcase Washington DC and the greater mid-Atlantic area.

Presentation proposals are due January 5, 2009.

Please use the submission form on the ARSC website (<http://www.arsc-audio.org/conference2009.html>). Presenters will be notified of acceptance by January 31, 2009.

*David Giovannoni, ARSC Program Chair
(dgio-arsc@comcast.net)*

2008 ARSC Research Grants Awards Announced

The ARSC Research Grants Committee has awarded the following research awards:

\$1,000 to Laura Schnittker to assist in funding travel and lodging expenses for research on her doctoral dissertation: an examination of how freeform radio has fostered the construction of indie music communities in the United States, based on research on KPFA-FM, Berkeley, CA at the Pacifica Radio Archives.

\$1,000 to James Ruchala to assist in funding travel and lodging expenses for research into the history and impact of County and Heritage records, the old-time music of Surry County, North Carolina, the area famous for producing the “Round Peak” style and repertory.

*Richard Warren, Chair, Grants Committee
(richard.warren@yale.edu)*

2008 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the winners of the 2008 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards are presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2008 Awards for Excellence honor works published in 2007. Additionally, a Lifetime Achievement Award and Award for Distinguished Service to Historical Recordings are also presented annually. The 2008 winners are:

(Continued on page 4)

2008 ARSC Awards *(Continued from page 3)*

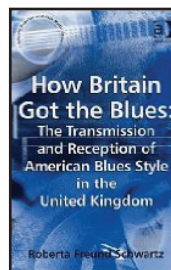
Best Research in Recorded Blues, Rhythm & Blues, or Soul Music

Best Discography:

The Gospel Discography: A Discography of Post-war African-American Gospel Records from 1943 to 1970, by Cedric Hayes and Bob Laughton (Eyeball Productions)

Best History:

How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom, by Roberta Freund Schwartz (Ashgate)



Certificate of Merit:

Cross the Water Blues: African American Music in Europe, ed. by Neil A. Wynn (University of Mississippi Press)

Best Research in Recorded Classical Music

Best Discography:

Joan Tower: The Comprehensive Bio-Bibliography, by Ellen K. Grolman (Scarecrow)



Best History:

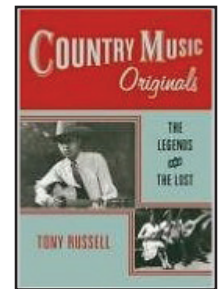
Moondog: The Viking of 6th Avenue: The Authorized Biography, by Robert Scotto (Process)

Certificate of Merit:

Sigmund Romberg, by William A. Everett (Yale University Press)

Best Research in Recorded Country Music

Country Music Originals: The Legends and the Lost, by Tony Russell (Oxford University Press)



Certificates of Merit:

Charlie Monroe: I'm Old Kentucky Bound: His Recordings, 1938-1956, liner notes by Richard K. Spottswood (Bear Family)

Public Cowboy No. 1: The Life and Times of Gene Autry, by Holly George-Warren (Oxford University Press)

Whiskey River (Take My Mind): The True Story of Texas Honky-Tonk, by Johnny Bush with Rick Mitchell (University of Texas Press)

The Selling Sound: The Rise of the Country Music Industry, by Diane Pecknold (Duke University Press)

Best Research in Recorded Folk, Ethnic, or World Music

Best Discography:

Hawaiian & Hawaiian Guitar Records, 1891-1960, by T. Malcolm Rockwell (Mahina Piha Press)



Best History:

Dub: Soundscapes and Shattered Songs in Jamaican Reggae, by Michael E. Veal (Wesleyan University Press)

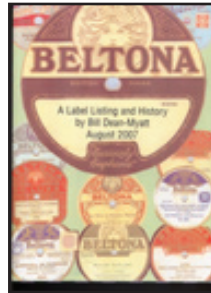
Best Research in General History of Recorded Sound

The Complete Guide to Vintage Children's Records: Identification & Value Guide, by Peter Muldavin (Collector's Books)

Best Research in Record Labels

Best Discography:

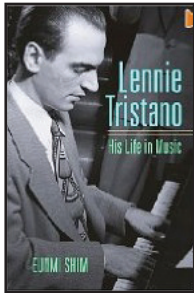
Beltona: A Label Listing and History, by William Dean-Myatt (City of London Phonogram and Gramophone Society)



Best History:

Horizons Touched: The Music of ECM, ed. by Steve Lake and Paul Griffiths (Granta)

Best Research in Recorded Jazz Music



Lennie Tristano: His Life in Music, by Eunmi Shim (University of Michigan Press)

Certificates of Merit:

Subversive Sounds: Race and the Birth of Jazz in New Orleans, by Charles Hersch (University of Chicago Press)

The Original Hot Five Recordings of Louis Armstrong, by Gene H. Anderson (Pendragon)

Ragtime: An Encyclopedia, Discography, and Sheetography, by David A. Jasen (Routledge)

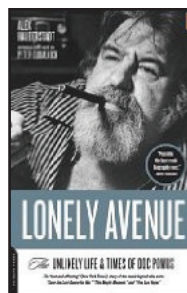
Best Research in Recorded Popular Music

Best Discography:

The Complete New Zealand Music Charts, 1966–2006: Singles, Albums, DVDs, Compilations, by Dean Scapolo (Maurienne House)

Best History:

Lonely Avenue: The Unlikely Life and Times of Doc Pomus, by Alex Halberstadt (Da Capo)



Certificate of Merit:

Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector, by Mick Brown (Knopf)

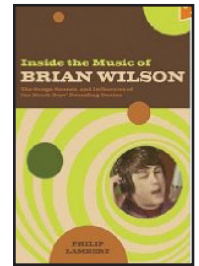
Best Research in Recorded Rock Music

Best Discography:

The Beatles Swan Song: "She Loves You" & Other Records, by Bruce Spizer (498 Productions)

Best History:

Inside the Music of Brian Wilson: The Songs, Sounds, and Influences of the Beach Boys' Founding Genius, by Philip Lambert (Continuum)



Certificate of Merit:

Jimmy Page: Magus, Musician, Man: An Unauthorized Biography, by George Case (Hal Leonard)

2008 ARSC Awards Committee

Winners are chosen by the ARSC Awards Committee, which consists of five elected judges representing specific fields of study, the ARSC President, and the Book Review Editor of the *ARSC Journal*. The members of the 2008 ARSC Awards Committee are:

Robert Iannapolo (Co-Chair)
 Roberta Freund-Schwartz (Co-Chair)
 Sam Brylawski (ARSC President)
 Brenda Nelson-Strauss (ARSC Past-President)
 Jim Farrington (Book Review Editor, *ARSC Journal*)
 David Hamilton (Classical Music Judge)
 Kip Lornell (Judge-At-Large)
 Dan Morgenstern (Jazz Music Judge)
 William L. Schurk (Popular Music Judge)
 Dick Spottswood (Judge-at-Large)

Additional information about ARSC, including lists of past ARSC Award Winners and Finalists, may be found at www.arsc-audio.org.

Congress Passes Landmark Audio-Visual Preservation Legislation

President George Bush on October 2 signed into law H.R. 5893 "Library of Congress Sound Recording and Film Preservation Programs Reauthorization Act of 2008 (Public Law 110-336)." The bill had been passed by the U.S. House this past June, followed in late September by the U.S. Senate. This historic, bipartisan legislation will go a long way toward helping ensure the survival of America's rich and unmatched audio-visual heritage.

The legislation signed recently by the President does several important things: (1) it reauthorizes the National Film Preservation Board and National Recording Preservation Board for seven years, and (2) it reauthorizes two federally chartered, non-profit entities, the National Film Preservation Foundation and National Recording Preservation Foundation. Both the U.S. House and U.S. Senate passed the legislation unanimously. Cong. Robert Brady (D-PA) sponsored the legislation, and it also received strong support from members such as Cong. Vernon Ehlers (R-MI), Cong. John Conyers (D-MI), Senator Dianne Feinstein (D-CA), and Senator Patrick Leahy (D-VT).

Under provisions of the legislation, the Librarian will continue to name up to 25 "culturally, historically or aesthetically significant" sound recordings each year to the National Recording Registry and seek to ensure their preservation—to date 250 recordings have been named. Members of the 44-person National Recording Preservation Board, composed of prominent artists, industry executives, archivists, educators, engineers, and others from the recorded sound community, advise the Librarian of Congress on Registry selections as well as national preservation planning policy. Since its creation by Congress in 2000, the National Recording Preservation Board has published several influential reports on access and copyright issues, and it will soon release a national study on recorded sound preservation, to be followed by creation of a plan to solve problems identified in the report. Kristen Madsen, Sr. Vice President, The Grammy Foundation, noted: "These programs have made real progress in starting the process of bringing together the recorded sound community to forge innovative solutions to difficult problems. This vital legislation will enhance an important, diverse network of preservation support for recorded sound libraries, archives and museums across the country."

For more information on these programs, visit the web page of the NRPB at <http://www.loc.gov/rr/record/nrpb/>. Further information on the legislation can be obtained from Steve Leggett, Library of Congress, National Film Preservation Board, p: 202/707-5912; email: sleg@loc.gov.

Librarian of Congress Seeks Nominations for National Recording Registry

The discerning ear of the American public brought several relatively obscure recordings to the attention of the Library of Congress, ensuring that they will be preserved for all time as part of the congressionally mandated National Recording Registry. These recordings include three quintessential Americana selections: a 1930 performance of a Modesto, California high school band performing in a national competition; O. Winston Link's steam locomotive recordings; and a 1972 recording of a haunting foghorn in Kewaunee, Wisconsin. These sounds of America's heartland joined a unique collection of legendary music and spoken words because of nominations from the public.

The Librarian of Congress, James H. Billington, is seeking nominations once again from the public of recordings that are "culturally, historically or aesthetically significant" for this year's consideration. The recordings must be at least 10 years old. The [initial] deadline for submissions is Oct. 31.

"These public nominations play a key role in bringing certain lesser-known titles to the attention of the Librarian and members of the advisory National Recording Preservation Board (NRPB)," said Steve Leggett, NRPB staff coordinator. Leggett said that public suggestions also help showcase more popular titles. Nominations from the public, for example, sparked the selection of Sonic Youth's 1988 album "Daydream Nation."

Congress established the National Recording Registry with the passage of the 2000 National Recording Preservation Act. Along with mandating the development of a comprehensive national program to ensure the survival, conservation, and increased public availability of America's sound-recording heritage, this law authorizes the Librarian of Congress, after reviewing public suggestions and consulting with the NRPB board, to select up to 25 recordings each year for inclusion in the registry.

The 250 titles named to the registry thus far illustrate the dynamic variety of recorded sound, ranging from groundbreaking pop hits and radio broadcasts to field recordings and seminal jazz and blues albums. Presidents, sportscasters, gospel choirs, rock bands, and the sounds of Americana all share a place on the list. Visit www.loc.gov/rr/record/nrpb/nrpb-masterlist.html to view the full list and descriptions of all recordings named to the registry.

To view criteria and nominating procedures, and to fill out the nomination form, go to www.loc.gov/rr/record/nrpb/nrpb-home.html. A button at the bottom of the form automatically forwards the nomination to the registry's email account at recregistry@loc.gov. Email is preferred to avoid postal delivery delays on Capitol Hill. However, to submit suggestions by regular mail, send them to National Recording Preservation Board, c/o Motion Picture, Broadcasting & Recorded Sound Division, Library of Congress, 101 Independence Avenue SE, Washington, D.C. 20540-4698.

Library of Congress Announces New Chief of the Packard Campus of the National Audio-Visual Conservation Center

The Library of Congress has appointed Patrick Loughney as the chief of the Packard Campus of the National Audio-Visual Conservation Center, in Culpeper, Virginia. Loughney will oversee the state-of-the-art facility where the Library of Congress acquires, preserves, and provides access to the world's largest and most comprehensive collection of movies, television programs, radio broadcasts, and sound recordings.

The Packard Campus has globally unprecedented capabilities and capacities for the preservation and reformatting of all audio-visual media formats dating back to the 19th century. In addition to preserving the collections of the Library, the campus was also designed to provide similar preservation services for other archives and libraries in both the public and private sectors. The Packard Campus is the locus for three congressionally mandated boards charged with preserving the nation's audio-visual heritage: the National Film Preservation Board, the National Recording Preservation Board, and the American Television and Radio Archive.

"The Library of Congress is delighted to have Dr. Loughney return to head the Packard Campus," said Deanna Marcum, associate librarian for Library Services, regarding Loughney's appointment. "The facility created through the generosity of the Packard Humanities Institute and the U.S. Congress has the capacity for transformative work in audio-visual preservation and services to users. We are confident that the potential of the Packard Campus can be realized through Dr. Loughney's leadership and the excellent work of staff."

Since January 2005, Loughney has been curator of the Motion Picture Department of George Eastman House Museum in Rochester, New York, and an adjunct faculty member at the University of Rochester. He has also served as director of the L. Jeffrey Selznick School of Film Preservation at Eastman House. From 1995 to 2005, Loughney was head of the Moving Image Section and Motion Picture and Television Reading Room in the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress. He served in the military and earned a doctoral degree in American Studies from George Washington University in 1988, where he wrote his dissertation on the Library of Congress Paper Print Collection and the related public records in the Copyright Office.

"I am happy that the Library has hired one of the film world's most thoughtful and experienced practitioners of conservation to head the Packard Campus," said Librarian of Congress James H. Billington. "Dr. Patrick Loughney combines outstanding scholarship on the history of film with great technological expertise in audio-visual preservation and conservation. He will provide strong leadership for the excellent staff already working at the Culpeper facility."

Upon learning of his appointment, Loughney said, "I am happy to have the opportunity to join the Library's excellent staff of audio-visual curators, archivists, and librarians, and I look forward to working with them in realizing the potential of the wonderful new Packard Campus facility."

The Packard Campus was created through a unique partnership between the Packard Humanities Institute, the United States Congress, the Library of Congress, and the Architect of the Capitol. The facility, with a construction cost of more than \$155 million, represents the largest-ever private gift to the Library of Congress and one of the largest ever to the federal government.

Update on ARSC Copyright Activities

October 8, 2008 — It has been an amazing year for ARSC's efforts to promote changes in U.S. copyright law to facilitate preservation and access to historical recordings. As you know, much of America's audio heritage is "locked up" because of stringent copyright laws. The year began with ARSC introducing its five-point reform plan (and itself) to legislators and stakeholders in Washington, most of whom had never heard of us. This was made possible by the hard work of the well-connected public advocacy firm Wexler & Walker, which we engaged with a generous appropriation by the ARSC Board. In the spring, Wexler & Walker attempted to attach an amendment to the Orphan Works Bill, then in the House intellectual property subcommittee, directing the Copyright Office to study the problem of pre-1972 recordings. These are currently covered by a welter of state laws. Bringing them under federal law would confer on recordings provisions for fair use, preservation exceptions, and a public domain for the oldest recordings.

Unfortunately the Orphan Works Bill became ensnared in election-year gridlock. However, we have lined up bipartisan sponsors ready to re-introduce our amendment next year, as well as a powerful appropriations committee chairman willing to sponsor the proposal if Orphan Works remains stalled. The stage is set for a new push in 2009. One issue will be continued engagement of a lobbying firm to facilitate the process. ARSC cannot afford this alone, and we are working on a possible consortium of organizations and individuals to fund the effort.

We have lined up six major organizations that support our efforts in principle, including the huge American Library Association (see separate article). In order to raise awareness of the issue I presented a paper on the current copyright situation at the annual Society for American Music Conference in 2008, committee member Sam Brylawski will speak at the Association of Moving Image Archivists Conference in November 2008, and I am giving a paper on copyright at the Music Library Association Conference in Chicago in February 2009. In addition, I have an article on the subject in an upcoming issue of "Notes," the prestigious MLA journal. ARSC members are encouraged to spread the word about this issue.

By the time you read this, the U.S. presidential election may be decided. Last spring I contacted all three then-standing campaigns (Obama, Clinton, McCain)

about their positions on copyright and historical recordings—just to see if anybody would answer. The "contact" part was interesting in itself. Obama had a jazzy website that made it very easy to ask the candidate questions; McCain's website wasn't far behind. Clinton, however, had no contact section at all. I had to send her campaign headquarters a fax (how 1990s!). Needless to say, none of them responded. However, I immediately began getting daily fund-raising e-mails from my new close friend "Barack"!

On the other hand, a personal visit to my own Congressman's office last spring resulted in apparently sincere expressions of interest. (Hint: the person to approach is the legislative aide for copyright matters.) Preservation and access to our recorded legacy is perceived as non-partisan, for the public good, and relatively non-controversial. Most Congressmen will listen, especially when approached by constituents from their own districts.

In other copyright developments, the RIAA's campaign to sue ordinary Americans for music downloading has hit some snags. Since 2003 the industry organization has sued or threatened to sue nearly 30,000 individuals, many of whom have been forced to settle on the industry's terms. The first case to actually go to trial was that of Minnesota single mother Jammie Thomas, who was found guilty in 2007 and fined \$220,000 for infringing the copyrights on 24 records. Legal scholars and public-interest groups bombarded the court with objections, and now Judge Michael Davis has set aside the verdict and ordered a new trial. The judge called the evidence flawed, blasted the fine as unjustifiably high (more than four thousand times the cost of the equivalent CDs), and called on Congress to change the law. Elsewhere, lawyers are attempting to mount a class-action suit against the RIAA for "sham" litigation and systematic extortion against individuals who cannot afford the high cost of litigation (all of the settlement money goes toward further lawsuits; none goes to artists). Several states are questioning the RIAA's unlicensed investigative tactics, and a handful of universities, including the University of Oregon, have begun refusing to divulge students' names in file-sharing lawsuits, on privacy grounds. (MediaPost 20 June and 25 Sept. 2008; Wired, 4 Sept. 2008).

A new "Pro-IP" Act has been enacted, which further increases penalties for infringement, including civil forfeiture, and creates a cabinet-level "IP Czar." However, provisions to establish a federal bureaucracy to enforce copyright holders' rights for them was stripped out because of opposition from the Bush administration. An "Anti-Counterfeiting Trade Agreement" is being secretly negotiated by the U.S. and several foreign countries that might

allow customs agents to seize iPods and compel internet service providers to police subscribers for copyright infringement. Google, Yahoo, and numerous public-interest groups are demanding that the negotiations be made public.

Finally, the record industry's attempt to expand copyright protection in Europe from 50 to 95 years is meeting resistance from archives, scholars, and more than 12,500 signers to an anti-extension online petition. The proposal itself is constantly being moved (perhaps they don't want people to find it?), but at the moment is at http://ec.europa.eu/internal_market/copyright/term-protection/term-protection_en.htm. Finnish record scholar Pekka Gronow has a blog on the subject at <http://blogit.yle.fi/node/2230>. The European Parliament will vote soon on this proposal, and European ARSC members are urged to contact their MEPs with their views now. Information on how to do so can be found at www.soundcopyright.eu.

There was a sign-up list at the Palo Alto conference for those wishing to receive occasional e-mail updates on the progress of our copyright efforts. If you would like to be added to this list, send a message to the address below.

*Tim Brooks, Chair, Copyright & Fair Use Committee
(tim@timbrooks.net)*

ALA Endorses ARSC Proposal for Copyright Reforms *(Continued from page 1)*

Moving Image Archivists (AMIA) is backing the proposal for a Copyright Office study; and the International Association of Jazz Record Collectors (IAJRC), the Music Library Association (MLA), the Society for American Music (SAM), and the Society of American Archivists (SAA) all have voted to endorse all five of the ARSC reform proposals, which can be found at <http://www.arsc-audio.org/copyright-recommendations.html>.

Following is additional information on the organizations currently supporting ARSC copyright initiatives.

The American Library Association (www.ala.org) is the oldest and largest library association in the world, with approximately 65,000 members in academic, public, school, government, and special libraries. Its mission is to provide leadership for the development, promotion, and improvement of library and information services and the profession of librarianship in order to enhance

learning and ensure access to information for all. The ALA maintains an office in Washington to represent libraries on Capitol Hill.

The Association of Moving Image Archivists (www.amianet.org) is a nonprofit professional association established to advance the field of moving-image archiving by fostering cooperation among individuals and organizations concerned with the acquisition, description, preservation, exhibition, and use of moving-image materials. Moving images include film, television, video, and digital formats. AMIA advocates for the acknowledgement of moving images as important educational, historical, and cultural resources.

The International Association of Jazz Record Collectors (www.iajrc.org), which describes itself as "a meeting ground for jazz record collectors of all persuasions," was founded in 1964 to encourage collecting and research; advance the cause of jazz music by creating more recognition of the great jazz musicians; improve communications between and among collectors, dealers, musicians, and the public; and sponsor publications, recordings, and conferences dedicated to jazz music.

The Music Library Association (www.musiclibraryassoc.org) is the professional association for music libraries and librarianship in the United States. It has an international membership of librarians, musicians, scholars, educators, and members of the book and music trades. The MLA's purpose is to promote the establishment, growth, and use of music libraries; to increase efficiency in music library service and administration; and to promote the profession of music librarianship.

The Society for American Music (www.american-music.org) was founded in 1975 to stimulate the appreciation, performance, creation, and study of American music in all its diversity, and the full range of activities and institutions associated with that music. "America" is understood to embrace North America, including Central America and the Caribbean, and aspects of its cultures everywhere in the world.

Founded in 1936, **The Society of American Archivists** (www.archivists.org) is North America's oldest and largest national archival professional association. SAA's mission is to serve the educational and informational needs of more than 5,000 individual and institutional members and to provide leadership to ensure the identification, preservation, and use of records of historical value.

*Tim Brooks, Chair, Copyright & Fair Use Committee
(tim@timbrooks.net)*

Ridin' the Storm Out: A Collector's Account of Hurricane Ike

Though millions of people consider Texas to be just this side of Paradise, living near the gulf coast is not without its challenges. It is common knowledge that everything is bigger in the Lone Star State, but that unfortunately includes some of the bad stuff as well as the good. Though "ornerness" is not a universal Texas quality (contrary to popular opinion), when it *does* decide to rear its head, one tends to sit up and take notice. And Brother Ike was one ornery cuss.

Texas's coastal areas are generally low and flat. This situation has worsened over the years because of widespread pumping of underground water, which has lowered the water table and caused significant settling in many areas. Land development results in the paving over of hitherto porous surfaces, so water can no longer soak into the ground, and storm sewers, ditches, bayous, and retention/detention ponds can only hold so much. Therefore, not only is flooding a constant threat to those who unwisely choose to live in the flood plain, but under the right set of circumstances, even higher ground can be at risk. When a great deal of water is released over a short period of time (especially if the ground is already saturated from recent precipitation), water has no place to go but up. (As a side note, our flat geographic contour can also lead to a greater risk of wind damage, depending on one's proximity to surrounding trees and structures.)

Fortunately, unlike tornadoes, earthquakes, and terrorists, hurricanes give plenty of advance warning before they come to call. Collectors and archives therefore have a window of opportunity to protect themselves prior to the onslaught of a storm. And if one plans properly, facilities and procedures can be designed to make emergency arrangements as efficient and effective as possible. So let me make a few observations that I believe should be considered by any archive that may face this sort of threat. The degree to which these points apply will be mitigated by your proximity to the coast, your elevation relative to flood plains, the structural characteristics of your building, the population density of your area, and the evacuation corridors (roads and highways) at your disposal. Some of these points have universal application to one degree or another, and many will be self-evident to ARSC members. Nevertheless, they are important enough to warrant mentioning.

Facility

- Your collections should be housed in the safest part of your building—if possible in an interior room and on the first floor, but definitely not below ground level. Keep objects away from external walls that may be compromised and away from roofs that have a good chance of leaking. There should be no exterior windows in your collection areas.
- If you have carpet in your facility, it would be best if your shelving units are not sitting on it. That way you can rip out carpet without having to move shelves.
- Examine the outer perimeter of your facility. Are there trees, billboards, or other large objects that could be blown into your building? When Rita rolled through Houston in 2005, I evacuated all items from a room adjacent to a stand of five large oak trees located 20 feet to the north. I have since had those trees removed.
- Thoroughly clean out all gutters, rain spouts, and drains, making sure they are in good repair and firmly attached. Remove all accumulated leaves and pine straw from the roof, and repair any known leaks. Bear in mind that ridge vents are easily breached by hurricane-force winds; you *will* see rainwater entering your facility from these openings even if the vents remain in place, so plan accordingly.
- Remove debris from around the building to facilitate rapid runoff, and bring all movable objects (trash cans, outdoor furniture, signs, etc.) indoors. Trees should be kept trimmed and thinned out so that wind can move through the crown.
- Keep leaf litter, pine straw, and fire ant mounds well away from your building, and maintain a supply of insecticide in case some adventuresome colony decides to seek refuge inside your collection!

Collections

- Keep your most valuable material off the floor and, if possible, off the lowest shelves.
- Isolate and clearly mark those items that are most precious, in terms of either value, rarity, or relevance to your archive. Thought should be given to whether or not it would be prudent to store these items inside containers that could immediately, safely, and easily be moved from the premises at a moment's notice. If it isn't practical to physically remove these items in the event of a catastrophe, protect them in sealed containers and cover them with heavy plastic sheeting anchored by milk crates filled with punk rock and Johnny Ray

LPs (duct tape isn't going to cut it). Better yet, use tarps tied down with strong cord threaded through metal grommets.

- Maintain a computerized inventory of your archive, or at least your most important materials. This should also include condition, cost, and current value, if possible. Take pictures of your collection areas and your best items.
- Make archival transfers of important and/or unique recordings just in case they are destroyed. Always trade copies of your high-resolution, uncompressed digital files with partner institutions in case yours are lost or compromised. Don't forget to include relevant metadata!
- Make regular backups of your computer data and be ready at a moment's notice to grab your computer and remove it from the premises (or an external hard drive with your recently updated files).
- Make sure you are fully insured for the retail value of your collection, if possible. Strongly consider flood insurance, which will be a separate rider.

Supplies

- Invest in a generator sufficient to power your most critical equipment, and keep several gallons of fuel on hand to run it. Fill the tanks of all on-site vehicles and use a short hose to siphon fuel from power equipment and vehicles until the supply chain is restored in your area. At a minimum, you will need to power lights, fans, and chargers for flashlights, cell phones, and cameras (which you will need in order to document damage for insurance claims). Also think about your computers and security system. If you are on a private water well, consider having the pump adapted to allow you to hook it up to your generator until the local power grid is back on line.
- Fill at least one 55 gallon drum with potable water before the start of each hurricane season, and be sure you have a hand pump connected to it. If you are without water for a significant period of time, you may find that H₂O has become even more precious than your artifacts! Remember that you will require at least a gallon or two each time you need to flush a toilet. A square bucket is ideal for scooping up water outside to use in the commode. You might also purchase a small hot plate to boil tap water until your local municipal utility declares the water supply safe to drink.

- Be sure you have a supply of candles, batteries, flashlights, heavy plastic sheeting, towels and rags, crates and hand trucks, nonperishable snack food, and first aid supplies. Also be sure that you have laid in plenty of insect repellent and baseball bats; it can be difficult to distinguish south Texas mosquitoes from hummingbirds—until one nails you.

Contacts

- Identify persons in your area who can perform a site analysis in case you have evacuated and are unable to return to the premises. As I write this (almost two weeks after the storm), residents of Galveston and certain other coastal communities still haven't been allowed to return to their homes (assuming their homes even exist). Build cordial relationships with your local authorities and advise them of the historical importance of your archive so that you might receive a little more attention in the event of a disaster. If nothing else, let them know what you have and ask them to keep an eye out for thieves and vandals.
- If you have a large and important archive, make prior arrangements with other institutions for the possible transportation and storage of your collection should your facility require rehabilitation. Coverage of associated costs may be included in your insurance policy; discuss it with your agent.

This may sound like an awful lot of trouble and expense. But when you're standing on the other side of an "event" gazing at a compromised building and piles of moldering shellac—with no power, water, or phone service—these preventative measures won't sound so onerous after all. Remember that preemption trumps reaction every time!

So how did we at Fort Nauck's fare with our friend Ike? Well, we're still without power and water as of this writing, but we suffered no damage. In fact, we were able to use the shop as a storm shelter for neighbors riding out the hurricane. I have been running the business offsite with my computer and filling orders/filing records at the shop using a head lamp and generator. I'll be even better prepared next time around, but in the meantime we have been very blessed.

Kurt Nauck is proprietor of Nauck's Vintage Records and may be reached at nauck@78rpm.com. His website is www.78rpm.com.

Rare Bits

Collector Profile: Rainer E. Lotz



Welcome to a new feature for the newsletter. Our intention here is to expand on the entries offered in the membership directory, and also to highlight the important role private collectors play in ARSC. Rainer's name should be well known to many ARSC members. Simply put, he is one of the great scholars of 20th century recorded sound research, and when presented with the opportunity to write this column, he was one of the first to come to mind. From his home in Bonn, Germany, Rainer publishes prolifically (nearly 100 books and twice as many articles) and has contributed to countless reissues. Many of his discographies are available for free online (<http://www.lotz-verlag.de>) as well. He received an ARSC Lifetime Achievement Award in 1998.

How did you start collecting?

I have no affinity to astrology whatsoever, but they say that those born under the sign of Virgo are naturally born collectors. I can remember having started collecting things from a rather early age: caterpillars, stamps, or just anything odd that attracted my attention. But I was never just a case of nutty squirrel; rather I was

intensely interested to study caterpillars developing into butterflies, and I developed a desire to visit those exotic places which issued stamps, to meet the people and to learn their languages. Record collecting was added late in my teens, in 1955, when I was some 17 or 18 years of age. At that time I attended an all-boys public boarding school on an island in the German Sea. I found it difficult to chase (no, not collect) girls there, so collecting records was a third-best alternative. I have added other collecting habits since, and have given them up again. In a small way I still collect African hairdressers' signs and other primitive *art brut*, as well as modern art (mainly paintings). I do not collect gramophones and phonographs any more.

What is the approximate size and scope of your collection?

The "Rainer E. Lotz collection" does not include opera or classical music, and not any longer poetry or theatrical declamation (this part of the collection has found a new home at the German National Archive of Literature). On the other hand it is strong on Americana. I have always been fascinated by the spread of American musics around the globe, and the role African-American expatriates played from the very beginning. Also, I have a small but representative collection of American-recorded blues and jazz; what makes it special is that the discs were mostly pressed in Europe, Africa, Asia, Australia, and Latin America—some on rather obscure labels.

Part of the collection was assembled under discographical aspects and covers an impressive assortment of obscure early record labels from around the world, including specimens of the majority of record labels pressed in Germany, and their iconographic variations. My collection is particularly strong in German language personality, but also similar items from around the world, including many artists of Jewish origin who perished in the Holocaust or emigrated to the U.S.

Lastly I have several small collections within the collection—for instance, recordings of historical interest, politics, campaign speeches, World Wars I and II propaganda. Very last but not least, an assortment of ethnic material from around the world.

Paper and other material: Monographs, music journals, record catalogs, photos and postcards, discographical and biographical files, newspaper clippings and other ephemera, a collection of unusual, contemporary paper

sleeves for 78 rpm discs, and a collection of gramophone needle tins (~4500 different tins, plus paper and cardboard containers, and advertising material).

Recorded sound material: 78rpm discs, LPs, reel-to-reel tapes of broadcast and live concert material; also music-box metal discs, piano rolls, cylinders, CDs, and other formats, including what is probably the world's largest collection of very early (1904-) pictorial phono post-cards.

How is your collection organized and stored?

All 78rpm discs are housed in archival cardboard sleeves and are vertically stored in specially manufactured ergonomically optimized shelves, following instructions from my late friend, John R. T. Davies. The organization is old-fashioned: Different shelves according to topic—jazz from Chile here, cakewalks there, etc. Each part of the collection is organized alphabetically by artist and by label, and also by catalog number. All discs are digitally inventoried, but without shelf numbers. So I still have to rely on memory (or what is left of it) when retrieving discs from the shelves. The system is straightforward for my purposes, but obviously not suitable for larger collections, which should be organized by shelf-number in the order of acquisition, or perhaps by label and issue number.

How does the practice of discography affect your collecting habits? Does it force you to acquire things you have no desire to listen to?

Oh yes, definitely. I consider my collection to be an archive rather than a desert island collection for daily listening pleasure. The very early sound documents in particular tend to be painful to the ears—with respect both to both the sound quality and to the musical content. But, boy, they are invaluable for research! And often extremely rare. At any rate, although my collection is small, it is sufficiently large not to permit me to listen again to each recording—even if only once—for what may hopefully remain of my life. And I still add to the collection....

What is more, I spend much of my time at the computer, writing. I cannot listen to music with any pleasure while doing so, as good music requires my full attention, whether it is the Beatles or Beethoven, John Cage or Callas, Huun Huur Tu or Cecil Taylor. As a consequence, the larger the collection becomes, the less time I spend listening. It's pathetic!

Describe one that got away.

A couple of years ago I received a phone call from a girl friend whom I had not seen for two decades. She remembered my record collecting habits and informed me that a young lady whom she knows had inherited a warehouse (her deceased father had been a shipping agent). While cleaning, the young lady had discovered a few crates of LP records, and would I be interested? I explained that my main interest was shellac 78s, but I would have a look anyway. We tried to arrange a meeting at a time suitable to all three of us but somehow our holidays, travels, and other obligations made this difficult, and I forgot about it. A few months later, a young local collector friend of mine told me that he had just bought a large collection from out of a warehouse, and for little money.

To cut a long story short: it was indeed that collection, and they were all 78s, 5,000 of them. It was a jazz collection that had obviously been assembled with great knowledge and great care. Fabulous rarities which I won't describe here or else I get the ulcers.

Labels on the crates revealed that the original owner was one Arthur Kinnear. Arthur Kinnear? This is the name listed in the acknowledgements of some well-known jazz discographies, from Brian Rust to Horst H. Lange. It turned out that Kinnear was a member of the British diplomatic service, stationed at the Bonn embassy after the war. Apparently he was being transferred to a new post and had packed all his belonging into overseas containers. For unknown reasons the containers had never been shipped, and had been forgotten for some 20 years.

I suspect that more than half of the world's population today does not know that there was something like LPs before the CDs. My informant knew they were "old" records. What I myself had forgotten is the fact that I, an ARSC dinosaur, belong to that tiny minority among the living souls remembering that there had been a 78rpm recording format before the vinyl LPs. Lesson learned, though too late, as this collection got away.

Franz Kunst (kunst@email.unc.edu)

To view this interview in its entirety, please visit www.arsc-audio.org.

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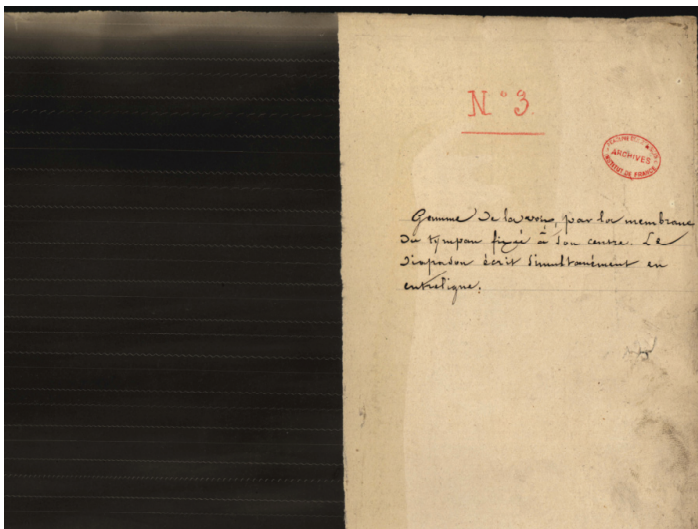
A special report to ARSC from First Sounds

Audio engineers will certainly appreciate one of the most engrossing aspects of First Sounds—the inventive merger of audio technologies separated by a century and a half. Édouard-Léon Scott de Martinville made playable sound recordings in 1860. Not only that, he laid time code next to these tracks. And today, nearly 150 years later, we're applying time-correction software to give Scott's hand-cranked phonautograph the stability of a Studer A80. As I look into the audience I see a lot of minds being blown.

— David Giovannoni,
Keynote address to AES

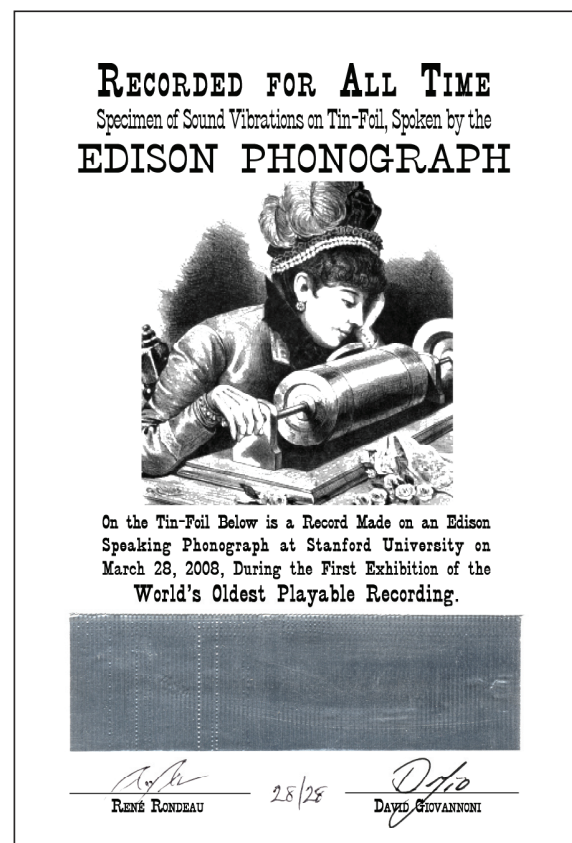
First Sounds recently premiered the world's second-oldest playable sound recording, at the 125th Convention of the Audio Engineering Society in San Francisco. Dated May 17, 1860, it was made in Paris by Édouard-Léon Scott de Martinville five weeks after his historic recording of *Au Clair de la Lune*. In it the same singer performs a rising vocal scale (*Gamme de la voix*).

We also introduced a new restoration of *Au Clair* at AES. Both *Au Clair* and the *Vocal Scale* benefitted from proprietary audio time base correction contributed by Jamie Howarth of Plangent Processes. The complete removal of flutter makes *Au Clair* audibly clearer. You can listen to these new old sounds, and follow what else old is new, at FirstSounds.org.



The world's second-oldest record label. "No. 3. Scale of the voice, by the membrane of the tympanum fixed at its center. The tuning fork writes simultaneously in interlinear space."

—Académie des Sciences de l'Institut de France.



In 1878, phonograph exhibitors cut recordings into small pieces to sell as souvenirs or give away as advertising. We have honored this practice with our own little memento, cut from tinfoil recordings made by René Rondeau at this year's ARSC Conference. ARSC and its members have been instrumental to the launch and success of First Sounds. We send this card with our most sincere appreciation of the material contributions made by the organization and its members.

First Sounds (info@firstsounds.org)

2009 ARSC Conference *(Continued from page 1)*

the ARSC 2009 DC Conference Rate. Rooms are available on a first-come, first-served basis. We expect our room block to sell out before the conference, and possibly prior to May 5.

For more information about the Liaison Capitol Hill, visit <http://www.affinia.com/Washington-DC-Hotel.aspx?name=Liaison-Capitol-Hill>

PRE-CONFERENCE TOUR OF NAVCC



ARSC is planning a pre-conference tour of the new Library of Congress National Audio-Visual Conservation Center (NAVCC). The Packard Campus of the NAVCC, located on a beautiful 45-acre site near Culpeper, Virginia, is a state-of-the-art facility with unprecedented capabilities for audiovisual preservation and access. Chartered buses will depart from The Liaison Capitol Hill on the morning of May 27, and return tour participants to the hotel between 5:00 and 6:00 p.m. The tour will be limited to 100 people, and a separate registration fee will apply. For more information about NAVCC, go to <http://www.loc.gov/avconservation/packard/>.

ARSC CONFERENCE WEBSITE

Further details will be added at <http://www.arsc-audio.org/conference/>.

Registration forms for the conference and pre-conference tour will be available on the website in February or March 2009. Registration fees won't be set until that time, but we do not expect any significant increase over the 2008 rates, which are posted at <http://www.arsc-audio.org/conference/2008/pdf/2008-conf-reg.pdf>.

Questions regarding the conference should be directed to Brenda Nelson-Strauss, ARSC Conference Manager, at bnelsons@indiana.edu

DC Chapter Update

The Washington, D.C. chapter is overseen by co-presidents Karen Fishman (Library of Congress) and Kip Lornell (The George Washington University). Our intent is to put on several programs a year, most of which are held at the Library of Congress and draw between 25 and 40 attendees. Since our last report, we have hosted three presentations. The first presentation, in March 2007, was by Kate Kaiser, entitled "Jutta Hipp, Europe's First Lady of Jazz" (based on her Rutgers University M.A. thesis). In November 2007, independent scholar Ian Norgorski came down from his Baltimore home to speak about his Dust to Digital reissue project, "Black Mirror: Reflections in Global Musics," hosted by The George Washington University. Most recently, we returned to the Library of Congress and drew upon the events surrounding the 50th anniversary of Brubeck's 1958 Cultural Ambassador Tour, which included a week of talks and performances around Washington, D.C. We were fortunate to have University of the Pacific archivists Michael Wurtz and Keith Hatschek talk about "The Times of Dave Brubeck: Stories from the Collection" on April 10, 2008.

Karen Fishman and Kip Lornell, Co-Presidents, ARSC Washington, D.C. Chapter

Reviving The Past, One Recording at a Time.

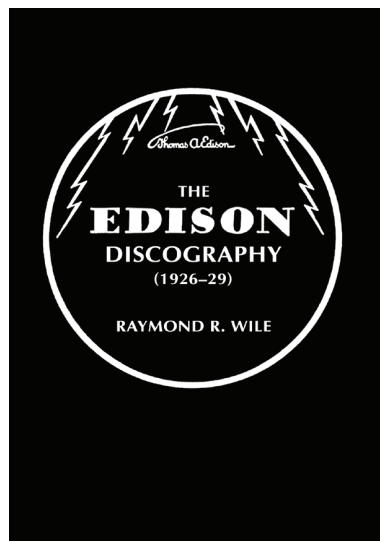
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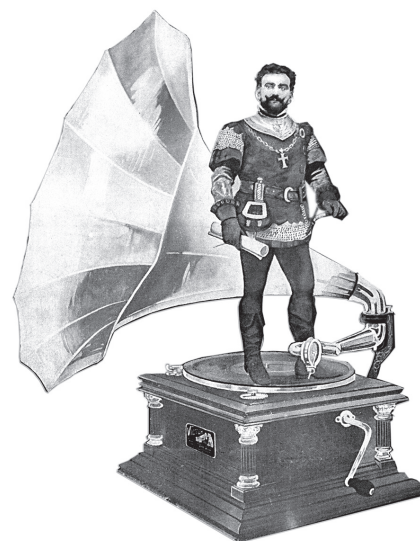
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Morton J. Savada (1923–2008)

Researcher, record store owner, and lifetime collector Mort J. Savada passed away at his home in Harrison, New York on February 11, 2008.

For over thirty years, Mort was the owner/proprietor of Records Revisited, the last of New York City's 78rpm-only record shops. Records Revisited was located on the second floor of an art deco-era office building across the street from the Empire State Building. The passing of Mort and closing of his shop puts a bitter-sweet finale to New York City's long history as a great town for 78rpm record shops—a town where such legendary dealer “characters” as Jacob Schneider, Lennie Kunstadt, Bob Altschuler, and Milt Gabler conducted their record-dealing enterprises.

Mort opened his shop late in the game at a time when Jake Schneider was winding down and Milt Gabler's Liberty Music Shop was long gone, but Bob Altschuler, from his home on Long Island, the Abbey Book Shop on 4th Avenue, Mike's Records, Moon Curser on City Island, and Waves on 13th Street were still going strong.

I met Mort at age 15 at my first meeting of the New York City Record Collectors/Researchers' club Record Research. The classic members of NY's notorious research “syndicate,” Lennie Kunstadt, Carl Kendziora, George Blacker, Walt Allen, Harold Flakser, Bob Hilbert, Jerry Valburn, and Dan Mahoney, were all in the house and still engaging in fiery debates on such vital matters as matrix numbers and label variations. Mort was fast to take me under his wing and I soon became his unofficial part-time “head cook and bottle washer.” I also became one of his best customers.

By the time Mort opened Records Revisited, he was on his third career. The first was in the United States Army Signal Corps, where he served from 1943 to 1946; for the next twenty-five years he was president of Savada Brothers, a classic Garment District firm begun by his father at the turn of the century, specializing in boys' apparel.

Strangely, as proprietor of Records Revisited, Mort was far more interested in adding items to his inventory of 250,000+ 78s than in selling them. In fact, Mort was much more motivated to make a cassette of a recording in his library (\$5 a pop!) than selling the original. This made it rather frustrating for me and numerous other

rabid shellac collectors who wanted to buy and own items from his massive inventory. “Come back next month,” “my back is killing me today,” or “what do you want to buy that for?” were a few of the stock responses a pleading, sweating potential shellac buyer would have to deal with.

Occasionally, though, you could hit him at a weak moment or simply wear him out! One famous story has VJM editor Russ Shor and me at Mort's on a rainy Saturday afternoon, surreptitiously peering at a box of new arrivals haphazardly placed on his work desk. “These just came in, but you can't look until I grade them and price them,” he said. Knowing full well that that could take years, we seized the moment when Mort stepped out to the men's room. We snuck a quick peek at the contents of the box, and there they were, all twelve Robert Johnson Vocalions and ARCs, as well as about 50 other top-of-the-line mid-1930s blues rarities. “Hey Mort, how's \$100 apiece for these Vocalions?” were the first words out of Russ's mouth when Mort re-entered the room. “You guys are killing me, but if you want them that bad, pull them and then leave me alone,” he told us. “I'm so backed up with my taping, and you're just wasting my time!” I will never forget the elation we felt as we ran down 33rd Street with twelve mint Robert Johnsons in our mitts while still peering over our backs to make sure he hadn't changed his mind.

The 78rpm era in New York has now officially ended. I, for one, will miss the tiny yellowing 40-year-old Savada Brothers receipt books he used for every record purchase, the stacks of nondescript shellac I had to maneuver around during our weekly lunchtime chats, and the “New York minute” manner in which he handled the endless phone callers listing their useless Doris Day red Columbias. Most of all, though, I will miss my first mentor and a dear and enduring friendship.

Joe Lauro (jlauro@aol.com)

Syracuse University Library receives major gift from family of late Morton J. Savada

Syracuse University Library's Belfer Audio Laboratory and Archive has received a major gift from the family of the late Morton J. “Morty” Savada—the complete inventory of his Manhattan record store, Records Revisited, including more than 200,000 78rpm records, along with a related print collection of catalogs, discographies, and other materials. With the addition of the Savada Collection, Belfer's holdings now total more than 400,000 78rpm

recordings—second in size only to the collections of the Library of Congress.

The Savada Collection, valued at just over \$1 million, is a treasure trove of popular music, including unique and hard-to-find genres. It is strongest in big band and jazz, but also represents a wide variety of other musical genres, including country, blues, gospel, polka, folk, Broadway, Hawaiian, and Latin. It also contains spoken-word, comedy, and broadcast recordings, as well as V-disks, which were distributed as entertainment for the U.S. Armed Forces during World War II.

In addition to the popular labels of the day—such as Columbia, Decca, and Victor—Savada collected rare and specialized recordings. Dates of recordings in the collection range from 1895 to the 1950s.

“The library is grateful to the Savada family members for their generosity,” says University Librarian and Dean of Libraries Suzanne Thorin. “The rich and varied resources in this collection will greatly enhance research and scholarship done at Belfer for years to come.”

Savada had wanted to donate his collection to a major institution that would maintain the collection and make it available to enhance research and teaching. He was very familiar with SU’s Belfer Audio Laboratory and Archive and its staff, whom he knew from regular meetings of the Association for Recorded Sound Collections (ARSC). He also had another connection to the University: his granddaughter graduated from SU in 2005.

“I am unaware of another donation of recordings as large as the Savada gift to Syracuse University Library,” says Sam Brylawski, immediate past-president of the board of ARSC. “It is an outstanding gesture by the family. It is gratifying, too, to know of Syracuse University’s commitment to preserving the work of Morty Savada and making it available to the public and the research community.”

For additional information on the collection, contact Melinda Dermody, head of arts and humanities services at SU Library, at (315) 443-5332 or mderm01@syr.edu.

Pamela McLaughlin (pwmclaug@syr.edu)

Phillip Rochlin (1923–2008)

Honorary ARSC Member Phillip Rochlin passed away in his sleep at home in Silver Spring, Maryland on July 22, 2008. His son, Kevin, and daughter, Jennifer, tended him during his last days. There will be a private burial service later in the Veterans’ Cemetery in Owings Mills, Maryland.

Phil was born in New York, NY on March 24, 1923. He graduated from the prestigious Stuyvesant High School in 1939. In June 1943, he received a BS degree from CCNY. He later served in the US Merchant Marine. He obtained an MS in chemistry from NYU in 1949 and an MLS from Rutgers in 1960. As a chemist and military librarian, he worked in a number of government institutions, ending as the Chief Librarian at the Naval Ordnance Facility in Indian Head, Maryland.

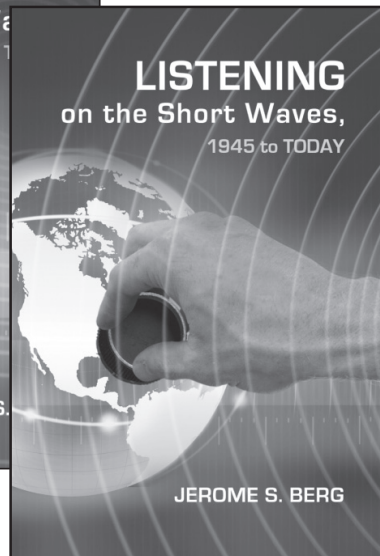
As a philatelist he won medals for his exhaustively researched collection of postal materials related to John C. Fremont and Fremont’s wife, Jesse. He was a regular blood donor for many years.

Phil acquired the bulk of his collection of over 800 78rpm operatic records during a port call in Venice at the end of World War II. He was a regular customer of Eddie Smith’s LP series. Phil admired Caruso and Melchior above all recording artists. He deserved to be called a “perfect Wagnerite,” knew the texts of the Wagner operas by heart, and repeatedly attended the Bayreuth Festival and the Seattle “Ring Cycle.” He was also a charter member of the Washington Vocal Arts Society and a member of the Wagner Society, and he subscribed for many years to both The Washington National Opera and The Opera Theater of Northern Virginia. He loved theater, particularly G.B. Shaw.

Phil had been an enthusiastic member of ARSC since 1978 and served as our Executive Director from 1985 to 1994. He never tired of soliciting new members and donations to ARSC.

Elwood Mckee (mckee95@comcast.net)

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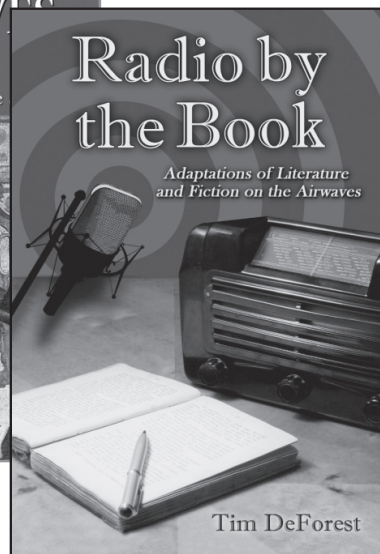
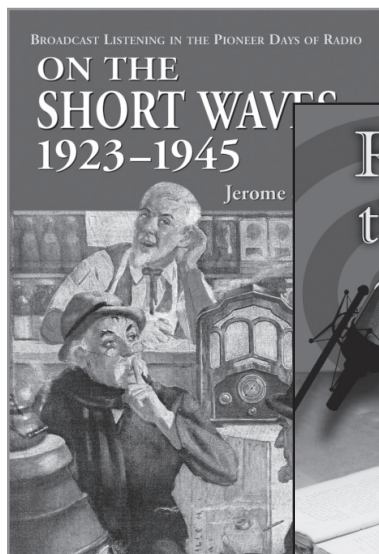


Broadcasting on the Short Waves, 1945 to Today

Jerome S. Berg. 2008, \$65 hardcover (7 × 10), 190 photos, appendix, notes, bibliography, index, 978-0-7864-3674-3.

Listening on the Short Waves, 1945 to Today

Jerome S. Berg. 2008, \$65 hardcover (7 × 10), 120 photos, notes, bibliography, index, 978-0-7864-3996-6.



On the Short Waves, 1923-1945

Broadcast Listening in the Pioneer Days of Radio

Jerome S. Berg. 2007 [1999], \$39.95 softcover (7 × 10), 171 photos, notes, bibliography, index, 978-0-7864-3029-1.

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Tim DeForest. 2008, \$35 softcover, bibliography, index, 978-0-7864-3972-0.

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Sight and Sound

Committee: Kip Lornell, chair, Tracey Laird (Agnes Scott College), Robynn Stillwell (Georgetown University).

The Non-Print Publications Subvention Committee will make recommendations to the Board regarding financial assistance to facilitate the publication of non-print material concerning American music. Such material may be video cassettes, recordings, CD-ROMs, radio programs, or other projects that further the Society's mission and goals.

Applications may be made by performers, editors, or producers. Applications should be submitted to the Non-Print Publications Committee, which will make its recommendations to the Board at its spring meeting, usually held in March. Deadlines and Funding Cycle Deadline for applications is 15 November. All subventions for a given year will be announced at the annual business meeting at the annual conference of the Society, held each spring.

Guidelines: A non-print subvention application (three copies) should include the following:

- 1) Complete contact information.
- 2) An abstract of no more than 500 words that describes the project and its contribution to American music.
- 3) A brief statement about publication and/or distribution plans.
- 4) A financial statement explaining the expenses to which the subvention would be applied.
- 5) A brief curriculum vitae or resume.

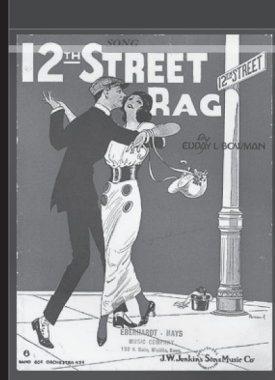
Please DO NOT send a sample sound recording or video excerpt with your initial application.

Applications should be sent to:

Kip Lornell
 Department of Music
 The George Washington University
 801 22nd Street NW
 Phillips Hall, B-144
 Washington, DC 20052
 klornell@gwu.edu

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AES Oral History Project DVD Debut

First Twenty In-Depth Interviews with Audio Industry Pioneers Now Available

NEW YORK—AES Executive Director Roger Furness has announced the culmination of the first phase of the Audio Engineering Society Oral History Project. Initiated in 1997 by long-time AES member Irv Joel, the project was envisioned as an opportunity to provide insights into the creative and technical mindsets of the founding fathers of professional audio for future generations.

“Irv Joel’s stature in the industry provided him with unique personal access to each of the brilliant innovators featured in these DVDs,” Furness said. “Working single-handedly to coordinate and videotape over 100 one-on-



Harry Hirsch, pro audio veteran and editor for Oral History Project.

one interviews, he has created an anthology of conversations with the pioneers who shaped our industry.” Early in 2007, Joel enlisted pro audio veteran Harry Hirsch to edit the voluminous material into a series of DVDs. Working with Final Cut Pro, Hirsch, a well-known studio owner, designer, musician, and recording engineer, devoted himself to gleaning the most salient and informative materials from the original material, and to shaping them into compelling narratives.

Premiered at the AES 60th Anniversary Celebration, sponsored by the New York section on March 11, excerpts from the AES Oral History Project provided tantalizing anecdotes by legendary Columbia Records engineer Frank Laico (Dylan, Miles Davis, Streisand, Sinatra); Louis Goodfriend, first editor of the AES Journal; Norman Pickering, pioneer in phonograph car-



Les Paul is featured in the first group of DVDs released as part of the Oral History Project’s ongoing chronicling of the achievements of pro audio pioneers.

tridge design; and Les Paul, the godfather of multi-track recording.

“Collectively, the twenty men and women profiled in this collection of AES Oral History DVDs have been responsible for some of the most meaningful and lasting innovations in the field,” remarked Bill Wray, co-chair of the AES Historical Committee. “Sadly, a number of these pioneers are no longer with us, but Irv Joel and Harry Hirsch have performed an invaluable service by creating this permanent record of their insights and experience.”

“This AES Oral History Project will be an inspiration to current and future members of the professional audio community, and in particular to the many college, university, and dedicated pro audio schools that have proliferated throughout the world,” adds Roger Furness. “The AES has a deep commitment to the support of education, and we are confident that this on-going library of interviews with the lions of our industry will be of lasting value to all their varied curriculums. Our plan is to release the complete set of DVD interviews over the next twelve months as they become available. Additionally,” Furness concludes, “we will continue the work that Irv Joel began back in 1997. There is a long and growing list of candidates for future interviews, and we fully expect this project to remain an AES priority for as long as audio remains relevant.”

The initial twenty *AES Oral History Project* DVDs are available now at www.aes.org at a cost of \$15 each for members and \$20 for non-members.

ARSC Newsletter Submission Deadlines

No. 119, Winter 2009 – February 10, 2009 (advertising, February 1, 2009)

No. 120, Summer 2009 – June 10, 2009 (advertising, June 1, 2009)

No. 121, Fall 2009 – October 10, 2009 (advertising October 1, 2009)

Guidelines for Discographies in the ARSC Journal

As a scholarly publication, the ARSC Journal strives to provide its readers with accuracy and detail in its articles. While there are well-accepted standards for the formatting and sourcing of scholarly articles and books, discographies have long lacked such guidelines.

The content and format of discographies may need to differ according to the purpose of the work, as well as the information available to the compiler, and variations of the new guidelines may be discussed with the Editor. Discographers, however, are asked to make every effort to incorporate as many as possible of the elements that are detailed in the guidelines, which can be downloaded at <http://www.arsc-audio.org/DiscographicalGuidelines.pdf>.

The guidelines also appear in Vol. 37, No. 1 (2006) of the ARSC Journal (pages 14–20).

Monitoring Current Research Activity on the History of Recorded Sound

Research in Progress is an occasional feature of the ARSC Journal and is intended to advance the study and documentation of the history of recorded sound. This section of the publication can be a means of accessing and sharing information and monitoring current research activity. It also serves as a “bulletin board” for authors, biographers, discographers, and other researchers to post or access information.

Researchers are invited to submit summaries of their research or requests for information (500–1,000 words) to the Editor. Address all inquiries or submissions to:

Barry R. Ashpole
 Editor, ARSC Journal
 5123 Charles Street
 Beamsville, Ontario L0R 1B7
 Canada
 phone: 905.563.0044 / fax: 905.563.0043
 e-mail: barryashpole@bellnet.ca



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ARSC Research Grants Program

The Association for Recorded Sound Collections (ARSC) Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the masters or doctoral level.

Both ARSC members and non-members are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a job. Grant recipients must submit documentation of their expenses before reimbursement, and funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication by ARSC. Recipients are encouraged to submit articles about their projects to be considered for publication in the ARSC Journal.

Applications for an ARSC grant should include:

- 1) A summary of the project (one page maximum), with samples of the work attached if possible.
- 2) A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum).
- 3) A curriculum vitae.
- 4) An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent in the form of four paper copies to Grants Committee Chairman Richard Warren Jr., Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, USA. The deadline for *receipt* of applications is the last day of February of each year.

Richard Warren, Chair, Grants Committee

ARSClist

The Online Discussion Group of ARSC

"Ask a question and you'll get answers from some of the best in the business." —Tim Brooks

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

The complete ARSClist archives are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives. Current archives are also maintained by the Library of Congress on the above website.

Thank You For Your Support!

The Association for Recorded Sound Collections holds a premier position among historical audio organizations worldwide. It is the members of ARSC who make the organization special in so many ways. They have gone the extra mile to assure ARSC's current prominence and its bright future. In no instance is this more true than when talking about ARSC's sustaining members. Providing strong financial support as sustaining members is only one of the many ways they contribute, but it is an important one. ARSC annually recognizes the financial support of sustaining members in the fall Newsletter as a small gesture of thanks for the important role they play in making ARSC a strong and healthy organization. Thank you!

ARSC BENEFACTOR MEMBERS

The following are members have contributed at least \$1000 to ARSC for 2008, qualifying them as Benefactor Members:

Archeophone Records and David Giovannoni

Paul Charosh

Al Schlactmeyer

ARSC PATRON MEMBERS

The following are members have contributed at least \$500 to ARSC for 2008, qualifying them as Patron Members:

Tim Brooks

William Klingler

Thomas Liebert

Roderic Moore

Roger Snape

Chris Strachwitz

ARSC DONOR MEMBERS

The following are members have contributed at least \$200 to ARSC for 2008, qualifying them as Donor Members:

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Sam Brylawski

Steven Chaiken

Alan Eaton

Edwin Goldstein

David Hamilton

Warren Keats

Karl Miller

Peter Rabinowitz

Mark Renwick

Bonnie Schurk

William Schurk

David Seubert

Gail Sonnemann

Gary Thalheimer

ARSC SUSTAINING MEMBERS

The following members have contributed twice the current dues, qualifying them as Sustaining Members:

David Annett	Jeffery Bacich	Robert Bamberger	David Barron	Todd Biedermann
Byron Brubaker	David Budd	Brian Capon	Barrett Crawford	Virginia Danielson
William A. Davidson	Robert A. Davis	Michael Devecka	David Diehl	Stanley Dorf
Charles N. Downen	Ray Edwards	Encore Consultants	David Englemann	Milton T. Erickson
James Farrington	Karen Fishman	Frank Forman	Jeffery Friedman	Gary A. Galo
Michael Graves	Lewis Morris Hall	Douglas Henkle	A.L. Henrichsen	Stephen Hillyer
William Himmelreich	Marian Himmelreich	Lawrence Holdridge	Samuel Ingham III	Eric Jacobs
Matt Jaro	Jane Keefer	Walter R. Keevel	Andrew Klein	Walter Krause
Frederica Kushner	John W. Lambert	Andy Lanset	Marina Ledin	Victor Ledin
Jim Long	Kenneth Lyons	Jamie Madden	Alexander Mcgoun	Janet McKee
Sharon McKinley	Brenda Nelson-Strauss	David Nolan	James H. North	Osiris Studio
David Patmore	Joe Pearce	Stewart Pearce	Arthur Pfeffer	Jack Raymond
Glenn Riquito	Dennis Rooney	Barbara Sawka	Henry Schmoll	Nancy Seeger
Burton J. Shapiro	Scott Smith	Brian Smithson	David Sommerfield	Louise Spear
Richard Spottswood	Dave Stout	Suzanne Stover	Konrad Strauss	Marcos Sueiro Bal
Robert Summers	Barbara Tancil	Robert Teller	Seth B. Winner	WNYC Public Radio
Steven L. Wolfe	Marshall Wyatt			

New ARSC Members

Names and Addresses of new ARSC members are not available in the online version of the newsletter.

AAA Message Board

The AAA Message Board is a moderated forum for professional discussion specific to the management and preservation of institutional recorded sound collections. The Board is sponsored by the Associated Audio Archivists Committee (AAA) of the Association for Recorded Sound Collections (ARSC) as a service to ARSC members and the archival community at large.

Included among the discussion topics are sections dedicated to:

- * Accessing and Processing
- * Cataloging and Documentation
- * Access and Reference
- * Copyright and Sound Recordings
- * Grants and Funding
- * Cleaning and Other Conservation Treatments
- * Shelving, Housing, and Storage
- * Preservation and Playback Technical Discussion
- * Preservation Metadata Discussion
- * Academic Programs
- * Jobs and Internships
- * Events and Other Announcements

For more information please visit:

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

ARSC Preservation Grants Program

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

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

- Projects involving preservation, in any valid and reasonable fashion, such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, copying recordings from endangered or unstable media, etc.
- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

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

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

Send completed applications to: Richard Warren Jr., ARSC Grants Program, Historical Sound Recordings, Yale Music Library, P.O. Box 208240, New Haven, CT 06520-8240, USA. Grant applications must be received by December 15, 2008.

For further details, guidelines, and application instructions, visit:

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

Questions about the Preservation Grants Program should be directed to Mr. Warren at richard.warren@yale.edu

ARSC)))))))))

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Recording of the Liberty Bell



Philadelphia Mayor Thomas B. Smith taps the Liberty Bell on June 14, 1917, to promote the sale of Liberty bonds. The Victor Talking Machine Company recorded the event on matrix B-20046 (unissued). Victor engineer Raymond Sooy stands behind the disc cutter. William R. Moran papers (PA Mss 57).

Photo courtesy Davidson Library, UC Santa Barbara.