

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

Association For Recorded Sound Collections

Number 119 • Winter 2009

A Capital Conference in the Capital City

2009 ARSC Conference in Washington, D.C.

It has been fourteen years since ARSC last met in the Nation's Capitol, and though we'll miss the glorious blossoming of the cherry trees in April, spring in Washington and a stimulating program promise a memorable conference. Once again the program committee, led by David Giovannoni, has pulled together a stellar lineup of presentations and panels, while the Local Arrangements Committee, led by Sam Brylawski and Margaret Ershler, is organizing behind-the-scenes tours and events. Demand will be high, so you'll want to make your reservations as soon as the conference registration packet arrives.



Photo © Architect of the Capitol

The Liaison Capitol Hill hotel will be the site for all conference proceedings scheduled for May 27-30, 2009. A complete description of this newly renovated hotel, along with reservation instructions, has been posted on the conference website and will be included in the registration packets. The hotel is located a few blocks from both the Union Station Metro stop and the National Mall. Since the conference program leaves little time for sightseeing, the hotel has extended the discounted room rate to three days prior and one day after the conference, based on availability. This means you can spend the holiday weekend in DC and watch the National Memorial Day Parade, which begins at 2 p.m. on Monday at the corner of Constitution Avenue and 7th Streets, just a short walk from the hotel. Other notable events include the Lincoln Bicentennial celebration, featuring the exhibit "With Malice Toward None: The Abraham Lincoln Bicentennial Exhibition" on display through May at the Library of Congress Thomas Jefferson Building, and the Rededication of the Lincoln Memorial scheduled for May 30, with opening remarks by President Obama. All hotel reservations must be made by May 5, 2009, though it is likely that our room block will be filled prior to the deadline. (After our block has been filled, the prevailing rate will apply, regardless of the date.)

One of the highlights of the conference will be a special pre-conference tour on Wednesday, May 27, of the state-of-the-art 400,000-square-foot moving image and sound preservation facilities at the Packard Campus of the National Audio-Visual Conservation Center in Culpeper, Virginia. Because the tour is limited to 100 people, reservations will be accepted on a first-come, first-served

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Events

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

March 16-17, 2009. **Unlocking Audio2: Connecting With Listeners at the British Library Sound Archive**, London, GB. <http://www.bl.uk/unlockingaudio>

June 2-4, 2009. **36th AES International Conference**, Dearborn, Michigan. <http://www.aes.org/events/36/>

June 5, 2009. **British & Irish Sound Archives (BISA)**, Wessex Film & Sound Archive in Winchester, Hants UK. <http://www.bisa-web.org/>

June 13-14, 2009. **The 34th Annual Phonograph & Music Box Show & Sale**, Donley's Wild West Town, Union, IL. <http://www.wildwesttown.com/>

July 5-10, 2009. **IAML-IMS annual conference**, Amsterdam, Netherlands. <http://www.iamlconference2009.nl/>

July 31-August 1, 2009. **Michigan Antique Phonograph Society's Phonovention**. National Military History Center, Auburn, IN. <http://www.michiganantiquephonographsociety.org/Phonovention.html>

Please send notices of events to the editor.

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President's Message

ARSC is holding its annual meeting in Washington, DC in May and in lieu of a pre-conference workshop there will be a tour and events at the new Packard Campus of the Library of Congress in Culpeper, Virginia. I finally took a tour of the facility last month and it is an extraordinary achievement and lives up to the expectations. I encourage all ARSC members to make an effort to attend the conference, even if just to see this wonderful new facility. Everything you could imagine needing in a state-of-the-art facility for the preservation and management of the national audiovisual collection is here. Dedicated and custom-built spaces for accessioning, sorting, cleaning, and cataloging recordings, state of the art audio transfer labs, and seemingly endless climate controlled vaults, all in a beautiful building with natural light. If the sheer square footage dedicated to this endeavor doesn't blow your mind, the preservation labs will.

The only thing missing is people. Many new staff have already been hired, but it will take some time before it is operating with a full complement of staff. This got me thinking about who they will be hiring, what expertise and training they will have, and how the staffing at the Packard Campus will inform the practice of archiving elsewhere, particularly in the smaller audiovisual archives around the country. No accrediting body has defined the qualifications to be an audio archivist, though the complexity of the Library of Congress operations make it clear that there is not one job description for an "audio archivist."

Our field has become increasingly complex as we move into the digital world, and the professional competencies needed by audio archivists have become impossibly large for one person to maintain. As a profession we need to do at least two things to help solve this problem. We need to define the division of responsibility within our field and determine what professional competencies each type of audio archivist will have. Four types immediately come to mind: preservation technicians and engineers (hardware), curators and subject specialists (content), digital content managers (data), and processing staff and catalogers (metadata). All need expertise in audio, but will also need expertise in other areas as well.

The second thing we need to do is convince the directors of cultural heritage institutions that they can't just hire "an audio archivist" and expect them to be an expert in hardware, content, data and metadata. Fortunately for ARSC, our membership is not strictly defined by profession, degree, or area of expertise. The librarians, archivists, researchers, discographers, critics, dealers, producers, collectors and others in ARSC all share a passion for the preservation, documentation and dissemination of the history of recorded sound and we can all bring perspective to this discussion. It will be to our benefit to discuss and define the skills the next generation of audio archivists will need.

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ARSC Newsletter

Issue 119 Winter 2009

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.

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

President's Message

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As you visit Culpeper this spring, take time to marvel at what a \$150 million dollar investment by a private citizen in this public facility represents to our profession. But also think about the new directions this facility will lead us in and how we need to adapt to a field that is rapidly changing.

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

ARSC 2009 Conference

(Continued from page 1)

basis, and you must be registered for the conference in order to participate. A separate registration fee will apply, which will include transportation as well as a box lunch. Buses will depart from the hotel at 9:00 a.m. and return by 5:30 p.m. Additional free tours of local facilities are being organized for Wednesday afternoon, and will include several major sound archives in the Washington area. Board members will be happy to know that the spring meeting will be held on Tuesday from 4:00 until 9:00 p.m. so that all will be free to participate in pre-conference activities. The conference will officially kick off with the opening reception on Wednesday evening, to be held on the hotel's roof top pool deck, weather permitting.

Each morning of the conference will kick off with a unique plenary session, starting with Thursday's keynote address by Tim Brooks on "The Fight for Copyright Reform," which will segue into a discussion by a panel of experts on the outlook for sound recording copyright reform in 2009 and beyond. In Friday's plenary, "New Discoveries of Really Old Recordings," Ward Marston will discuss his restoration of the world's oldest surviving classical music recordings, and Patrick Feaster and David Giovannoni will present their recent excavations of sound recordings made decades before the invention of the phonograph. Last, but certainly not least, Saturday's opening session on "Collectors & Collecting" will feature the world premiere of "For the Record," a new documentary by Leah Biel about record collectors, which no doubt will profile a few ARSC members.

Music in and around Washington will be the focus of several presentations, including the rise of independent

bluegrass and R&B record labels in Washington after World War II, jazz on DC radio, and the story of Smithsonian Folkways. Jazz will also be well represented in sessions devoted to Hoagy and Bix, Charlie Parker and Lennie Tristano, and jazz recording restoration techniques. Additional "repertoire & artists" blocks will cover everything from early recordings of Persian music to "Europe gets the blues." Library of Congress staff members will offer a preview of the newly completed Congressionally mandated study on the state of audio preservation and offer ARSC members an opportunity to provide input into the National Plan for Audio Preservation, also being prepared for Congress. Audio preservation will be the focus of several sessions detailing archival practices and projects. Four session blocks will be devoted to technical presentations, including practicums on preservation workflow, analog audio transfer, signal recovery and data integrity, and strategies for preserving born digital audio. Additional sessions will address historical studies and equipment, and various aspects of discography.

After the conclusion of the business meeting on Saturday we will adjourn to Clyde's of Gallery Place for the annual awards banquet, to be held in a banquet room modeled after a grand Victorian saloon. The restaurant is located in the heart of the vibrant 7th Street business district, just south of Chinatown, about eight blocks from the Liaison, or fifteen to twenty minutes by foot.

Washington is a very expensive city, and we are working hard to keep costs in line with previous conferences. This may well require cutting back on the usual array of refreshments during coffee breaks, so attendees are encouraged to plan accordingly. There are a number of inexpensive options for dining in the vicinity of the hotel, including the restaurants at Union Station, open seven days a week, as well as a highly acclaimed week-day breakfast and lunch taqueria, just behind the hotel. The Liaison also has a new restaurant, Art and Soul, headed by an award-winning chef, serving breakfast, lunch and dinner seven days a week.

As always, watch the conference website for updates (<http://www.arsc-audio.org/conference/>). By the time you receive this newsletter or shortly thereafter, the complete program and session abstracts should be posted online, as well as travel information and registration forms.

Brenda Nelson-Strauss, ARSC Conference Manager
(bnelsons@indiana.edu)

ARSC's Fight for Copyright Reform Continues in 2009

The expansion of copyright in recent years has been staggering, with public protections such as fair use and the public domain under continuous assault by “rights holders” (in most cases corporations). Pre-1972 recordings are under the most severe restrictions of all, because they still fall under state law in the U.S. In 2008, for the first time in its history, ARSC began to actively advocate for changes in U.S. copyright law to allow effective preservation of our recorded heritage and public access to it, while respecting the legitimate needs of creators.

It was an amazing year. We had no idea what the reception would be, but when we began talking to people in Washington we found that most did not know that there were so many restrictions on preservation and access. No one had raised the issue of historical recordings. ARSC intends to change that. Most were open to our proposals, which were seen as non-partisan, for the public good, and not harmful to rights holders in any meaningful way. However we also learned that changing U.S. law can be a long struggle, and one that will require a great deal of persistence.

During 2008 we worked to lay the groundwork for change, and recruited allies (six organizations have endorsed our proposals, and several congressmen have offered to help). Following are our goals for 2009.

1. Push for a legislative amendment that would direct the Copyright Office to study how to bring pre-1972 recordings under federal law. Such a study could be extremely influential with Congress. Bringing all recordings under federal law would be a huge first step, establishing a public domain for recordings for the first time, and it is also essential in order for other changes in federal law to benefit historical recordings. Recent changes in the House of Representatives could be beneficial. The subcommittee that dealt with copyright has been folded into the full Judiciary Committee, whose powerful Chairman, John Conyers (D-MI), is a jazz fan and may be more open to our goals than was subcommittee chairman Howard Berman (D-CA).

2. Find new ways to monitor fast-changing developments in Washington, get meetings with decision makers, and keep our proposals in front of Congress. This will require help. ARSC cannot afford to continue to pay for Washington representation by itself. To address

this the Board at its fall meeting voted to establish the Historical Recording Coalition for Access and Preservation (HRCAP), to direct and fund the effort. The Music Library Association has joined the coalition, and we are reaching out to other organizations.

3. Launch an independent HRCAP website to generate press publicity and gather wider support. I have been working with a programmer on this exciting new rallying point, which should hopefully be up and running by the time you read this, at www.recordingcopyright.org.

4. Prepare a “white paper” for the new administration drawing attention to our recommendations. This has already been done. The white paper was submitted and has been posted on the HRCAP website.

5. Organize the ARSC mailing list so that we can email members in key congressional districts and ask if they would be willing to send letters of support to their own congressman when a critical bill comes up for a vote. This sometimes happens on very short notice. Executive Director Peter Shambarger is working on this capability. Please make sure he has your up-to-date email address and your nine-digit zip code (required for identifying congressional districts).

6. Ask ARSC members who plan to attend the Annual Conference in Washington in May to visit their congressman's office while there. The offices are only a few blocks from our hotel, visits are very easy to arrange, and you don't need to be an expert to tell them you care about an issue. Direct contact from constituents is an extremely effective way to generate support for an issue. And by the way, they'll give you a free personalized tour of the Capitol if you'd like. Information on how to arrange a visit will be included in the Conference packet.

I'll be speaking on copyright at the MLA conference in Chicago in February, and the opening session at the ARSC conference in May will include a panel of “insiders” talking about how we can get Washington to address our issues.

President David Seubert and past President Sam Brylawski continue to be very helpful and supportive in this initiative, as is MLA representative and ARSC Board member Jerry McBride.

There is a place on the annual ARSC dues mailing for donations to the Copyright Reform Fund, and we hope that ARSC members will be as generous this year as they were last.

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

Fred Williams Receives ARSC Certificate of Appreciation

Fred Williams is the embodiment of everything ARSC is about. Throughout his collecting career, he has been generous with his knowledge and his time.

Over the years, Fred built a sizable and important collection of military and concert band recordings ranging from the mid-1890s well into the LP era. Using this collection as a basis for his research, Fred compiled discographical data and biographical information on performers and composers from the well-known to the forgotten. Fred also took the time to track down descendants who were able to provide hitherto unpublished stories, letters, and photos. Through his tireless efforts, many artists have been rescued from obscurity. His articles have been published in numerous magazines and journals, and he has provided recordings and notes for a number of important CD reissues.

Notwithstanding his research and massive collection, Fred is probably best known to ARSC members as a friend and fellow record guy. He introduced several people to ARSC, and strongly encouraged attendance at our annual conferences (I attended my first meeting in Chicago as a direct result of Fred's prodding). Those of us who were privileged to attend the annual meetings will fondly recall hours spent well into the wee hours of the morning in the company of Fred and his cigar as we discussed arcane topics related to vintage records. A smaller handful of ARSC members can recount memorable stories of riding with Fred in his station wagon en route to lunch or dinner. Fred drove as he collected - with a goal in mind, but often with reckless abandon. Fortunately, we remained wreckless!

Fred has been unable to attend recent conferences due to health issues, but he continues to research and write. ARSC is honored to salute Fred with this Certificate of Appreciation, and we hope that this recognition will bring a smile to his face and joy to his heart. Well done!

Kurt Nauck (nauck@78rpm.com)

ARSC Members Nominated for Grammy Awards



Shining among the nominees and winners at the 51st Annual Grammy Awards held in Los Angeles on February 8 were ARSC members Patrick Feaster, Ken Flaherty, Jr., David Giovannoni, Meagan Hennessey, Steven Lance Ledbetter, Richard Martin, Kurt Nauck and Marcos Sueiro Bal.

In the Best Album Notes category, album notes writers Patrick Feaster and David Giovannoni were nominated for *Debate '08: Taft and Bryan Campaign on the Edison Phonograph* on Archeophone Records. The recording was also nominated in the Best Historical Album category, with recognition going to compilation producers David Giovannoni, Meagan Hennessey, and Richard Martin as well as mastering engineer Richard Martin.

Also in the Best Historical Album category, compilation producer Ken Flaherty, Jr., and mastering engineers Marcos Sueiro Bal, Ken Flaherty, Jr., Kurt Nauck and Glenn Sage were nominated for *Polk Miller & His Old South Quartette* on Tompkins Square.

Winning in the Best Historical Album category was *Art of Field Recording Volume I: Fifty Years of Traditional American Music Documented by Art Rosenbaum* on Dust-to-Digital. Compilation producers Steven Lance Ledbetter and Art Rosenbaum and mastering engineer Michael Graves were acknowledged. Album notes writer Art Rosenbaum was nominated in the Best Album Notes category.

Other events during the week-long celebration leading up to the 51st Annual Grammy Awards included the Grammy Salute to Jazz, which honored the iconic Blue Note Records. Recording Academy President/CEO Neil Portnow presented a President's Merit Award to Blue Note Records President Bruce Lundvall, who shared with the audience his memories of working with Dexter Gordon, Miles Davis, and Thelonious Monk.

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ARSC NY Chapter Meetings Feature Bal, Biel, Wilcox, Munves, & more...

From The War of the Worlds to collection survey tools for audio archivists, to an interview with legendary producer Max Wilcox, the New York Chapter of ARSC has forged ahead with an exciting 2008-2009 season of programming. At venues from New York's 92nd Street Y to The ARChive of Contemporary Music, ARSC members and their friends have turned out in impressive numbers for this year's presentations.

The October 2008 meeting featured a double-header of ARSC members presenting. Marcos Sueiro Bal



Mike Biel

opened the meeting with "Choosing Your Favorite Children", demonstrating the AVDb audio collection survey tool that he helped to develop at Columbia University. The "headline act" featured Mike Biel speaking about

the 1938 radio broadcasts "Air Raid" by Archibald MacLeish, and the legendary Orson Welles "War of the Worlds" broadcast, the complete recording of which was considered lost for over 30 years until rediscovered by the incredible detective work of Mike Biel himself. The presentation included selections from the original "War of the Worlds" recording, including the rarely heard 20-second silence for local station breaks, as well as selections from an updated version of the story done in 1968 by rock station WKBW, Buffalo. The 1968 production was an altogether new version of the story in their top-40 radio style using their own DJs and news department personnel that Biel considers to be superior to the original, more famous Welles broadcast.

The January 2009 meeting featured an interview with legendary classical producer Max Wilcox by ARSC member Joe Patrych. Beginning at RCA in 1958, Mr. Wilcox was responsible for the recordings of Arthur Rubinstein, until Mr. Rubinstein's retirement in 1976. He also worked with such RCA artists as the Guarneri Quartet, Peter Serkin, Itzhak Perlman, Van Cliburn, and

Eugene Ormandy and the Philadelphia Orchestra. He also spoke about his subsequent career as an independent producer from 1974 through the present, producing recordings by the Emerson String Quartet, Simon Estes, the Orpheus Chamber Orchestra, and scores of others.



Max Wilcox (l), Peter Munves (r)

The program ran a full two hours, and

could have continued until dawn had we not been asked to wrap up by our kind hosts at the 92nd Street Y.

The February meeting (which had not happened as of this writing) offered ARSC members a rare opportunity to visit the Archive of Contemporary Music in SOHO – at two million volumes, the largest library of popular music in the United States. After a tour of the archive, the main presentation of the evening featured Tim Hawkins speaking about his experience digitizing, cataloging and making accessible 2000 hours of analog audio from the Jack Kerouac School of Disembodied Poetics, founded in 1974 by Allen Ginsberg at Naropa University, in Boulder, Colorado.

Future Spring 2009 NY ARSC meetings will feature an interview with producer Peter Munves and an update from the ARSC Copyright Committee. To join our mailing list, send a message to ARSCNY@earthlink.net.

*Dave Nolan, President, New York Chapter
(dnolan@wnyc.org)*

Washington, DC Area Chapter News

The Washington Metropolitan Area Chapter of ARSC recently held a fascinating program on the Beatles on January 5. Richie Unterberger, the author of "The Unreleased Beatles," spoke to a capacity crowd in the Mary Pickford Theatre at the Library of Congress.

Unterberger's book is a guide to the incredible wealth of music and film that the Beatles made but did not release. It examines all unreleased studio outtakes, BBC radio recordings from 1962 to 1965, live concert perfor-

mances, home demos, private tapes, fan club Christmas recordings, and other informal recordings done outside of EMI studios.

Fans and scholars saw clips of Beatle performances from a 1963 Swedish TV show, the exciting Ed Sullivan debut on American TV, and the band singing “Some Other Guy” at the Cavern Club in Liverpool in August 1962, the first sound film of the group. Recordings included a 1962 audition of Paul McCartney for Decca Records singing “Love of the Loved” and sounding a lot like Elvis; “Roll Over Beethoven” from a BBC session, June 24, 1963; and “Revolution” from demos recorded shortly before *The White Album* at George’s house, late May 1968.

The Washington Metropolitan Area Chapter meets several times a year in the Mary Pickford Theatre of the Library of Congress, presenting programs on a variety of topics. If you’d like notification of upcoming programs, send your contact information by email to: Karen Fishman, at kfishman@loc.gov, or Kip Lornell at kip@gandyornell.net.

Karen Fishman, Co-President, Washington, DC Area Chapter (kfishman@loc.gov)

The ARChive of Contemporary Music Year-End Roundup

The numbers are in for 2008! Donations to the ARC include 33,837 CDs, 9,173 CD singles, 42,349 LPs, 14,417 twelve-inch singles, 4,218 seven-inch singles, 1230 music books, 1,570 music DVDs, plus tons of magazines, press kits, cassettes, and more. Of the many wonderful collections we received, one of the most important was from music publishers Shapiro, Bernstein & Co., who made a priceless donation of 2,304 ten-inch acetates. These one-of-a-kind, one-sided discs were created by songwriters, publishing companies and song pluggers to entice potential users. One such rarity is Tony Bennett having a first crack at the David/Bacharach title song from a young Brigitte Bardot’s “The Night Heaven Fell.” Just for fun they threw in the sheet music.

One of our more challenging jobs this year was supplying all the scans (over 800) for the new Grammy Hall of Fame that opened Dec 6, 2008 in Los Angeles, CA. ARC is one of the few libraries in America that could supply such a wide array of popular music, in good

condition, in a timely manner. Well, we had a little help from the Institute of Jazz Studies out at Rutgers. Scanning artwork and labels continues to be a major use of the collection, and this year we did work for Universal, Verve, Cadence, Sony, Def Jam, Nonesuch, Dave Clark, and CBS, among others.

You can now visit The New York Musicians Index and ARChive (NYMIA) at <http://www.nymia.org>. This is an online listing of all working musicians and music-related businesses in New York State funded by ARC, Columbia University and a \$250,000 grant from the New York State Music Fund. The grant was awarded and administrated by the Rockefeller Philanthropy Advisors. If you are a musician, or work in a music-related field in New York State, do go online and make sure you’re listed. If you need to book a tour through ancient New York — Phoencia, Troy, Syracuse, Rome, Ithaca, Utica, Athens — the NYMIA makes it easy to find venues and help to promote your shows.

B. George, Director, ARChive of Contemporary Music, (arcmusic@inch.com)

ARSC Dues Are Due

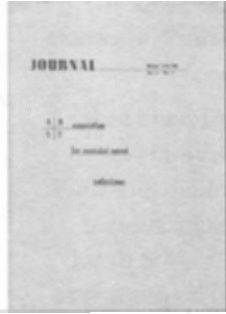
Still haven’t renewed your ARSC membership? Renew today and don’t miss any issues of the ARSC Journal or Newsletter. Remember, your membership renewal is due by March 1st. Please return your payment by check, cash, or money order to:

ARSC
P.O. Box 543
Annapolis, MD 21404-0543

If you prefer, you can renew your ARSC membership through the PayPal service at www.paypal.com. Payments can be sent to ARSC’s account: payments@arsc-audio.org.

Please specify what the payment is for. If you don’t already have an account, note that they are free and there is no charge to send a payment.

ARSC Journals Now Online!



A fellow archivist recently told me that he often consults Richard Warren's *ARSC Journal* article on storage of sound recordings. The article includes a set of fourteen key "recommended practices," detailed explanations and bibliographic citations for each recommendation, a handy guide to the weight of every major sound carrier

and its shelf space requirements, and more. You can find this indispensable resource in the Fall 1993 *Journal*. You don't have a collection of *Journals* at your fingertips? Thanks to the efforts of many volunteers, you do now. Richard Warren's article, along with hundreds of other articles, discographies, bibliographies, book and record reviews, and more from past editions of the *Journal* are now available, free-of-charge, at the ARSC website.

Every article in the *ARSC Journal*, from Vol. 1, No. 1 (Winter 1967-1968) through Vol. 25 (1994) has been indexed thoroughly, scanned, converted to pdf format, and placed online. Now visitors to the ARSC website can consult more than 900 articles from the *Journal*, including 29 installments of Tim Brooks's Current Bibliography, 17 chapters of Ray Wile's history of early commercial sound recording in the U.S., 249 record reviews, 167 book reviews, and all 14 of Mike Biel's informative and entertaining "For the Record" columns. From its very first issue, the *ARSC Journal* has published highly respected and frequently-cited articles on sound recording history, scrupulously researched discographies, reports on significant developments in preservation, experts' recommendations for best practices, and authoritative reviews. This exceptional historical archive is now available to anyone with an internet connection.

The project includes an index to all articles published in the *Journal* at <http://www.arsc-audio.org/journal.htm>. Articles from more recent editions of the *Journal* will be added to the online resource in coming months. Please contact David Seubert if you would like to assist with the ongoing project to scan and index more recent issues.

The online *Journal* archive is the product of the labors of many people. Articles were scanned by Jim Farrington and staff at the Sibley Library at the Eastman School of Music. Indexing was performed by staff of the Special

Collections Department of Davidson Library, University of California, Santa Barbara. Marsha Maguire of the Library of Congress created the database of scanned articles. Congratulations to all for creating this exciting new resource.

San Brylawski (goodlistening@gmail.com)

Harvard Sound Directions Toolkit Available for Download

The Harvard Sound Directions Toolkit, a suite of nearly 50 software tools with the potential to revolutionize the work of audio preservationists by automating their most time consuming and repetitive tasks is now available for download.

Created by Loeb Music Library's Audio Preservation Services at Harvard University, the toolkit was developed as part of Sound Directions, a joint project undertaken by Harvard and Indiana University with a grant from the National Endowment for the Humanities. The Toolkit follows the publication of "Sound Directions: Best Practices for Audio Preservation," an internationally acclaimed report on audio preservation techniques. Most of the work automated by the Toolkit "would normally be done by hand," HCL Audio Engineer David Ackerman said. "You can spend 15-20 minutes manually interleaving two channels of a large sound file into a new file. With the toolkit the function is performed in the background and you can continue to work on other things, which is great for productivity."

Ackerman developed the Toolkit with programmer Robert La Ferla. The program they produced works through a command line interface, in which users enter specific commands. The Toolkit also allows users to write scripts – essentially small programs – that string several commands together, freeing up engineers to perform other tasks.

"While the idea of automating repetitive tasks is not new, the ability to have some concise, targeted command line applications that can easily be scripted was something that seemed pretty fresh," Ackerman said, of the Toolkit. The ability to write programs that mix and match the various tools, he added, gives users the ability to configure the software in thousands of possible ways.

Ackerman uses the tools himself, and said they've had a dramatic impact on his group's work. "I'd say it's probably doubled our throughput," he said. As an example, he pulled up an audio file which had earlier been transferred from audio tape into digital format. In total, 86 processes had been run on the tape, but just four were carried out manually. The rest were completely automated by the Toolkit.

While Harvard engineers created the Toolkit, Indiana staff produced the Field Audio Collection and Evaluation Tool, or FACET, a software package which ranks audio field collections based on preservation condition and level of deterioration.

Download the Sound Directions Toolkit from the Harvard College Library Audio Preservations Services website: http://www.hcl.harvard.edu/libraries/loebmusic/aps/sound_directions.html or through the Sound Directions website, <http://www.dlib.indiana.edu/projects/sounddirections/>.

WGBH Media Library and Archives Announces Findings

The WGBH Media Library and Archives has made available the findings of its Assessment for Scholarly Use, an examination of the public broadcaster's television and radio holdings that date back 50 years. Funded by The Andrew W. Mellon Foundation, the project sought to determine the educational value of WGBH's archival collection for academic research and instruction by designing a model assessment tool and methodology available to any organization seeking to survey its audio-visual collections.

The report and model assessment tool are now available at Open Vault, a searchable online digital library featuring 1,200 multimedia clips drawn from WGBH programming. To access the report and tool, click on "About Us" at <http://openvault.wgbh.org>. Visitors can also participate in a discussion forum where they can post comments and responses.

At the start of the evaluation, the MLA housed approximately 29,000 programs and 570,000 associated production media and documents. Through this project, staff completed the evaluation of all WGBH qualify-

ing television programs and radio series as well as the WGBH Forum Network (an online archive of public lectures). Results show that the majority of WGBH's archived holdings assessed have enduring value for academic audiences.

"We are excited by these results and hope that WGBH's extensive media archives will make important contributions to scholarship and classroom learning in the future," said MLA Director Karen Cariani. "We also hope that other organizations will adopt and adapt this assessment tool for their collections' needs and invite them to share their feedback on our discussion forum."

This is the first stage of the MLA's Digital Library project, a proposed three-phase endeavor to create an online resource that provides scholars and educators access to WGBH archival content with research and classroom value. With the continued support of the Mellon Foundation, WGBH is currently working on Phase Two of the Digital Library, building a prototype specific to researchers' needs in order to deliver archive content to scholars. This phase will be complete in the summer of 2009.

WGBH Boston is America's preeminent public broadcaster, producing such celebrated national PBS series as *Masterpiece*, *Antiques Roadshow*, *Frontline*, *Nova*, *American Experience*, *Arthur*, *Curious George* and more than a dozen other award-winning primetime, lifestyle and children's series. Boston's last remaining independent TV station, WGBH produces local TV productions (among them, *Greater Boston*, *Basic Black* and *Maria Hinojosa One-on-One*) that focus on the region's diverse community, while WGBH 89.7 FM is Boston's NPR Arts & Culture station, offering a rich menu of classical, jazz, blues, news programming and more. WGBH is the leading producer of online content for pbs.org – one of the most-visited dot-org sites on the Internet – a major producer for public radio and a pioneer in developing educational multimedia and new technologies that make media accessible for people with disabilities. For its efforts, WGBH has been recognized with hundreds of honors, including Oscars, Emmys, Peabodys and duPont-Columbia Journalism Awards. Visit WGBH on the Web at www.wgbh.org.

Report and discussion forum available at http://openvault.wgbh.org/about_mla.html.

Karen Frasca (karen_frascona@wgbh.org)

Preserving the Black Voice of Music: The Patricia Turner Collection

Indiana native Patricia Turner was a professional librarian with a passion for collecting and cataloging. She developed a love of music at an early age, studying piano and voice while attending Crispus Attucks High School in Indianapolis. After receiving her B.A. in History, Political Science, and French from Butler University and an M.A. in Library Science from Indiana University, she spent the majority of her career at the University of Minnesota, ultimately earning the rank of Associate Professor while serving as the subject bibliographer for Political Science and African & Afro-American Studies. Much of her spare time, however, was devoted to music.

Turner enjoyed most music genres, but was particularly interested in vocal music, including Negro spirituals as well as opera and choral music performed by African American singers. She became an avid record collector, ultimately amassing a collection of over one thousand 78 rpm records and several thousand LPs. Using her collection as the basis for further research, she went on to compile two groundbreaking discographies: *Afro-American Singers: An Index and Preliminary Discography of Long-Playing Recordings of Opera, Choral Music, and Song* (1977) and the *Dictionary of Afro-American Performers: 78 rpm and Cylinder Recordings of Opera, Choral Music, and Songs, c. 1900–1949* (1990). An addendum to the former was published in *The Black Perspective in Music* (Spring 1981). Turner also authored articles on famous African American singers, including Florence Cole-Talbert and Indianapolis native Todd Duncan. She was active in many organizations, including the ARSC, the Indianapolis Music Promoters, and the National Association of Negro Musicians, the latter of which honored Turner with a Distinguished Contributor Award in 1992.

Upon her retirement in 1994, Turner returned to Indianapolis where she remained active as a collector and researcher until her death in April 2005. Through the generosity of Turner's sister, Marie Turner Wright, a large portion of Turner's collection was recently donated to the AAAMC, including 78 rpm records, sheet music, cylinder recordings, CDs, DVDs, and assorted books and research materials. Because the majority of her LPs documenting African American classical musicians and singers are duplicated within the Cook Music Library at

IU's Jacobs School of Music, they were not included in the donation.

The 78 rpm records in the Turner Collection are quite a treasure trove, shedding light on a wide variety of composers, artists and genres. They also reveal that Turner was interested not only in African American performers, but also interpretations of black music by white artists ranging from vaudeville performers and minstrel singers to concert artists such as Alma Gluck and Rosa Ponselle. Of particular interest, though, are the recordings documenting the works of early black composers, including Gussie L. Davis (1863-1899), a songwriter from Cincinnati; Indiana native Noble Sissle (1889-1975); Henry Creamer (1879-1930) and J. Turner Layton (1894-1978), notable vaudeville performers who together wrote over 65 songs between 1917-1922; and James Bland (1854-1911), the composer of "Carry Me Back to Old Virginny" and "Oh! Dem Golden Slippers." In the case of Bland, also known as "The World's Greatest Minstrel Man," Turner collected approximately sixty different renditions of his most famous songs. Music by more well-known African American composers are also well represented and, in many instances, the recorded works are supplemented by sheet music.

The sound recordings in the collection can be roughly classified into several genres. Representing the core of Turner's discographic research are 78 rpm recordings of classical vocal music and musical theater discs by performers such as Josephine Baker, Una Mae Carlisle, Florence Cole-Talbert, Carrol C. Clark and Jules Bledsoe. The collection also contains a sizable number of performances by jubilee and gospel quartet groups, including those by the Bethel Jubilee Quartet, Cleveland Colored Quartet, Delta Rhythm Boys, Eva Jessye Choir, Spirit of Memphis Quartet, and over thirty additional groups. Additionally, Turner collected blues, rhythm and blues, and jazz recordings, which feature artists such as Bessie Smith and her Blue Boys, Big Joe Turner, Big Maybelle, Roosevelt Sykes, Clarence Williams' Washboard Five, Kid Ory's Creole Jazz Band, Noble Sissle & James Reese Europe's Singing Serenaders, Joe Liggins & the Honeydrippers, Cab Calloway, and Duke Ellington.

The AAAMC has completed a preliminary index of the 78 rpm recordings and sheet music, and work is currently underway to process the research files, which contain biographies for many of the featured performers and composers. Additional materials may be added in the near future as the Turner family continues to sort through the estate.

Brenda Nelson-Strauss (bnelsons@indiana.edu)

AAAMC Awarded GRAMMY Preservation Grant

In March 2008, the Archives of African American Music and Culture (AAAMC) at Indiana University was awarded a \$39,230 grant from the 2008 GRAMMY Foundation® Grant Program for a preservation implementation project designed to digitally preserve and make accessible nearly 300 hours of interviews with rhythm and blues pioneers. The 201 audiocassettes selected for the “Pioneers of Rhythm & Blues” project provide aural documentation of the history and development of R&B music through the personal narratives of prominent musicians, composers, producers, and record company executives – many of whom are now deceased. At present, there is a dearth of primary source material in libraries and archives pertaining to the history of black popular music, which until recently existed on the margins of academic scholarship. By digitizing the original masters and preparing access copies, the AAAMC seeks to preserve these unique interviews with seminal figures in the music industry, while promoting research into the rich legacy of African American musical traditions and, more generally, the black experience in America.

Drawing heavily on the best practices and preservation methods established by the Indiana University, Archives of Traditional Music during its NEH-funded “Sound Directions” project, “Pioneers of Rhythm & Blues” will support the preservation of two of the AAAMC’s collections. The *Portia Maulsby Collection* includes in-depth interviews conducted from 1981 to 1986 by AAAMC Director and Indiana University ethnomusicology professor Dr. Maulsby. Maulsby’s interviews trace the emergence of black music divisions and the promotion of black artists by major record labels – topics that have not yet been adequately explored. Maulsby recorded interviews with one hundred record company executives, producers, promoters, composers, musicians, and deejays involved with recording, marketing and performing R&B music. Some of the highlights of Maulsby’s collection include interviews with Bobby Byrd of James Brown’s Famous Flames, Rufus Thomas – performer of “Walking the Dog” and “The Funky Chicken” – and Albert “Diz” Russell of the Orioles. In addition to performers, Maulsby also interviewed record company personnel at Stax, Motown, and Philadelphia International.

The collection also includes a number of interviews with African American female record company executives, offering an alternative behind-the-scenes perspective on the heavily male-dominated record industry.

The *Michael Lydon Collection* consists of interviews conducted by Lydon, a veteran music journalist and founding editor of *Rolling Stone*, during his research for “Ray Charles: Man and Music” (1998). Lydon’s definitive biography documents the significant contributions to American music by Charles, whose gospel-inflected rhythm and blues gave birth to soul. The interviews also shed light on Charles’s business practices, from his unprecedented control of his master tapes to the founding of his music publishing company and record label. In addition to taped interviews with Charles himself, the collection contains conversations with a multitude of musicians and record company personnel whose careers spanned the decades from 1940 to 1980. Among these prominent figures are bandleader Hank Crawford, saxophonists David “Fathead” Newman and Leroy “Hog” Cooper, and vocalists Ruth Brown and Little Jimmy Scott. Lydon also interviewed Ahmet Ertegun, Sid Feller, and Jerry Wexler, all three of whom have been recognized as among the most significant figures in the modern music industry.

Both collections capture historic evidence of the role of black artists and institutions in the rise and development of the popular music industry. Other topics include black artists’ exclusion from mainstream institutions and venues, their struggle for control of their own productions, and the efforts of labels such as Stax, Motown, and Atlantic to prevent major labels from buying off their best performers.

By funding “Pioneers of Rhythm and Blues,” the GRAMMY Foundation® has not only recognized the importance of these collections to future researchers, it has also provided the assistance necessary for this valuable content to make its journey from cassettes – a fragile medium threatened by degradation and obsolescence – into the robust realm of digital preservation.

Ronda L. Sewald, AAAMC Administrator / Project Coordinator (rsewald@indiana.edu)

ARSC Members Nominated for Grammys

(Continued from page 5)



ARSC Grammy Party, Agoura Hills, CA

Back row: Bob Gitt, Dan Reed, Michael Khanchalian, Richard Martin, Michael Devecka, Megan Hennessey
 Middle row: David Seubert, David Giovannoni, Jeff Oliphant (host), Cary Ginell, Ronda Sewald Feaster
 Front row: Patrick Feaster, Kurt Nauck

The Producers & Engineers Wing of The Recording Academy celebrated the work of legendary music men Tom Dowd, Ahmet & Nesuhi Ertegun, Arif Mardin, and Jerry Wexler.

The Lifetime Achievement Award, honoring lifelong artistic contributions to the field of recording, went to Gene Autry, The Blind Boys of Alabama, The Four Tops, Hank Jones, Brenda Lee, Dean Martin, and Tom Paxton. The Trustees Award, recognizing outstanding contributions to the industry in a non-performing capacity, went to George Avakian, Elliott Carter, and Allen Toussaint. The Technical Grammy Award, recognizing individuals and companies that have made contributions of outstanding technical significance to the field of recording, went to Clarence "Leo" Fender and Universal Audio.

Louise Spear (LouiseS@grammy.com)

First photo courtesy Michael Devecka, featuring Richard Martin, Ronda Sewald, Patrick Feaster, David Giovannoni, Kathy Sheram, Meagan Hennessey; Second photo courtesy, Kurt Nauck.

ARSC Newsletter Submission Deadlines

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

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

No. 122, Winter 2010 – February 10, 2010 (advertising February 1, 2010)

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.

Independent Music Retailers Celebrate Record Store Day

On April 18, 2009, independent music retailers and record labels across the globe will offer special releases in celebration of Record Store Day. It is the second year for the event. Record Store Day is co-sponsored by the National Association of Recording Merchandisers (NARM), the Music Monitor Network, the Coalition of Independent Music Stores (CIMS), the Alliance of Independent Music Stores (AIMS) and Newbury Comics.

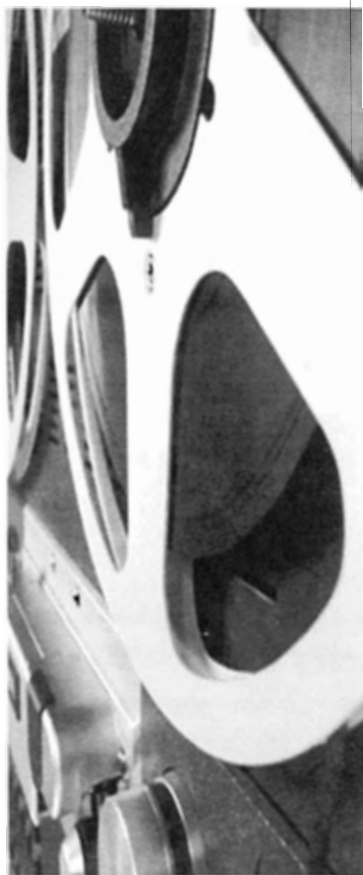
Last year, Record Store Day included exclusive one-day-only releases by the likes of Vampire Weekend and R.E.M., while hard rock veterans

Metallica hosted its first record store appearance in over ten years at the Rasputin Records location in Mountain View, California. This year looks to be no different with similar releases from high-profile independent labels such as New York's Matador Records, including a split single of Sonic Youth and Beck covering each other's songs and a heretofore unheard live LP by the legendary indie band, Pavement. Both releases are limited to 2,500 copies and both are available only at shops participating in Record Store Day, which, this year, includes not only North America but also stores in Australia, Belgium, Denmark, Greece, Hong Kong, Israel, and Japan.



For more information see: www.recordstoreday.com

Brandon Burke (burke@hoover.stanford.edu)



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New ARSC Members

(The following table contains extremely faint text, likely a list of new members, including names and contact information. The text is illegible due to low contrast and scan quality.)

In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the executive Director, at 410-757-0488 or execdir@arsc-audio.org, and he will gladly provide you with the most up-to-date information on file.

ARSC))))))

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Peter and Gordon, Pretty as a Victor...



British duo Peter and Gordon at the offices of EMI with Radio Free Europe's Stanislaw Julicki and Jozef Ptaczek of the Polish service teen program, "Green Wave" (December 1965).

(Photo courtesy of the Hoover Institution Archives, Stanford University)