

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

Association For Recorded Sound Collections

Number 120 • Summer 2009

ARSC Secures Historic Legislation

ARSC and the Historical Recording Coalition for Access and Preservation (HRCAP) have scored a major breakthrough with the passage of legislation that mandates a Copyright Office study of the desirability and means for bringing sound recordings made before February 15, 1972, under federal jurisdiction. Pre-1972 recordings—which include most of America’s rich audio heritage—are presently under state laws, which contain few if any provisions for preservation or public access, and no public domain, even for the oldest recordings. State coverage is not scheduled to expire until 2067, by which time access to our audio heritage will have been denied to generations of Americans, and some of it may be lost altogether.

ARSC has been working for more than a year to secure this legislation and was critical to its enactment. It gratefully acknowledges the House Appropriations Committee for including the study directive in H.R. 1105, the Omnibus Appropriations Act, which was signed into law by President Obama on March 11, 2009. The legislation directs the U.S. Copyright Office to solicit public comment and report back to Congress within two years with its recommendations. The study will look at the impact on preservation and access, as well as any economic impact on current rights holders. Most early recordings are currently unavailable in the commercial marketplace.

(Continued on page 11)

Discophiles Convene in DC

The 43rd annual ARSC conference was a resounding success, drawing over 275 members and affiliates to Washington, DC for four days of presentations and activities. Nearly half of the participants took advantage of pre-conference tours, with two busloads departing on Wednesday morning for the Library of Congress Packard Campus of the National Audio-Visual Conservation Center in Culpeper, Virginia, while other groups enjoyed afternoon walking tours of NPR, Smithsonian-Folkways, the Library of Congress Music Division and American Folklife Center, National Archives II, and the University of Maryland Library of American Broadcasting.

Those who visited the NAVCC were given a warm welcome by Patrick Loughney, Chief of the Packard Campus, along with Gregory Lukow and Gene DeAnna, the Head of the Recorded Sound Section. After a presentation in the center’s Art Deco-inspired theater, we were split into smaller groups for tours of the Moving Image Section, led by Mike Mashon, which included a peek into the nitrate film vaults. The afternoon portion of the tour was devoted to the Recorded Sound Section, where we were allowed to roam

(Continued on page 4)

Events

May 2010. 44th Annual ARSC Conference, New Orleans, LA. <http://www.arsc-audio.org/>

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>

August 11-16, 2009. SAA-CoSA Joint Annual Meeting, Austin, Texas. <http://www.archivists.org>.

September 19-25, 2009. IASA 40th Annual Conference, Athens, Greece. <http://www.iasa2009.com>

October 9-12, 2009. 127th AES International Conference, New York, USA. <http://www.aes.org/events/127/>

October 27, 2009. UNESCO World Day for Audiovisual Heritage, Worldwide. <http://www.ccaaa.org/wdavh>

Please send notices of events to the editor.

Contents

Copyright News	pages 1, 11-12
2009 ARSC Conference	pages 1, 4-5
President’s Message	page 2
ARSC Awards	pages 3, 6-7
Grammy Preservation Grants	pages 8-9
National Recording Registry	pages 9-10
ARSC News	pages 11, 16
Phonogram News	page 13
News from Institutions	pages 14-15
Obituary, Martin Silver	page 17
News from Organizations	pages 18- 20
New ARSC Members	pages 21-23

President's Message

Our Washington conference in May was once again a success. While I can't imagine NOT going to ARSC every year, it still costs real money to attend, and many of us have to justify the cost in a variety of ways. My rule of thumb is that if it costs about \$1000 to attend a conference, all you need is one "\$1000 idea" to make it worthwhile and to make not going more expensive than going. Perhaps the "\$1000 idea" is a presentation that will make our work more efficient, a new connection with someone with the answer to a question that would have taken hours of research, or meeting a vendor that has a product or service that will save time and money. ARSC never fails to deliver on the \$1000 ideas, and this year was no exception.

This year I found my \$1000 idea in a Saturday technical session on simultaneous transfers. There has always been a sense among those preserving audiovisual media that the task of transferring our collections on obsolete and deteriorating media was a vast challenge, but for the first time I sensed a fear that we are running out of time to migrate our collections. Equipment, parts, and repair facilities are disappearing, the backlog keeps growing, money is becoming tighter, expertise is disappearing, and the formats aren't slowing down their deterioration to accommodate us. My feeling is that striving for perfection will result in portions of our collection being impeccably preserved to a very high standard, while larger amounts deteriorate beyond playability. Is that really how we want to approach this problem? Perhaps we will rethink this when panic sets in, and we realize that the collections we care for can't be preserved in our lifetimes with the resources we have, using existing techniques and methodologies.

Multiple simultaneous transfers, semi-monitored, or even unmonitored transfers are necessary solutions that we will have to implement if we are to migrate more than a fraction of our legacy media. While some may resist this idea, these are real solutions to a very real problem, and we must consider and utilize them when appropriate, while maintaining appropriate levels of technical quality. We need to have this discussion, and in fact, our quality might even increase in some cases because of the use of automated quality control procedures. Nobody's going to suggest transferring cylinders at double speed, six at a time, but transferring cassette tapes one at a time is, frankly, crazy.

In Europe, the BBC and the Swedish National Archive of Recorded Sound have already done this on a large scale, and we should learn from them and from each other and make it a priority to develop best practices for mass digitization. We've figured out boutique digitization, and ARSC is full of expertise on that, but there aren't enough technicians, critical ears, equipment, money, and time to transfer our collections one item at a time, each one monitored in real time by a professional engineer.

I look forward to the ongoing discussion of these issues as we develop workable solutions that will result in the preservation of legacy media in our lifetime. Transferring these collections is the job for the present generation of archivists, not the next.

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

ARSC Newsletter

Issue 120 Summer 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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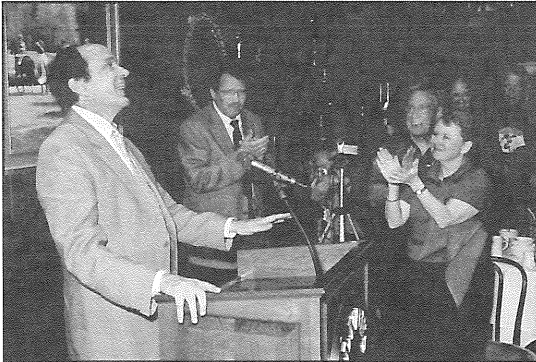
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Special thanks to Jill Breedon for copy editing the ARSC Newsletter.

2009 Award for Distinguished Service to Historical Recordings Presented to Ward Marston



ARSC's Award for Distinguished Service to Historical Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.

This year's recipient is a familiar name to collectors of historical recordings. In 1979 Ward Marston put himself on the map as one of the world's leading transfer engineers with his restoration of the experimental Bell Laboratories Wide Range and Stereophonic recordings of Leopold Stokowski and the Philadelphia Orchestra, made in 1931 and 1932. Audiophiles and music lovers alike were stunned by the remarkable recorded sound Ward was able to extract from the Bell recordings. The painstaking manual synchronization of the dual-band stereophonic recordings would be typical of the care and attention to detail that Ward would bring to so many future projects.

Since that time, Ward's work has appeared on the labels of many of the major record companies, including BMG/RCA, EMI, Romophone, Pearl, and Naxos Historical. His 11-CD collection devoted to the Victor recordings of Fritz Kreisler, released in 1995, received a Grammy nomination for Best Historical Album. Other significant historical projects include the Franklin Mint Toscanini Collection, BMG's 10-CD Complete Rachmaninoff, the 12-CD Philadelphia Orchestra Centennial Collection, several transfers for the BMG Toscanini Collection, and the complete recordings of Josef Hofmann. No less than four record labels have attempted "Complete Caruso" collections on CD, but the two transferred by Ward, for the Pearl and Naxos labels, are the only ones that were truly complete at the time of their release, with consistent attention to correct playback speeds.

In 1997 Ward formed his own Marston record label, concentrating on the reissue of recordings by performers neglected by the major record companies, including an ongoing series devoted to the acoustically recorded Pathé series of complete operas. His most recent achievements on his own label include the Julius Block collection, a 3-CD collection of rare, privately made cylinder recordings featuring some of the most important musical personalities of the late 19th and early 20th centuries.

Ward once told me that he has never thought of himself as an engineer and, indeed, the success of his work over the past 30 years is a result of a rare combination of musical knowledge and sensitivity, together with technical skill. It is my pleasure to present this year's award for Distinguished Service to Historical Recordings to Ward Marston.

Gary Galo (galoga@potdam.edu)

2009 Lifetime Achievement Award Presented to Cristóbal Díaz Ayala

Cristóbal Díaz Ayala (Cris or Toby to his friends) was born and educated in Havana, where he received degrees in journalism, the social sciences, and law. He joined the flood of emigrés from there in 1961. His lifelong love of the music of his birthplace led him to both study and publish works on the history of Cuban music styles, their presentation on stage, radio, and other media, and their appearance on historical sound recordings from 1905 (the earliest known) to the present day. He has written several books, including *San Juan – New York: Discografía de la música puertorriqueña 1900–1942*, published this year. He was producer and host for *Cubanacán*, a long-running syndicated radio series, and he became well known for assembling a major collection of sound recordings, sheet music, and other ephemera that now resides at Florida International University in Miami.

In 1994, Dr. Díaz received the ARSC Award for best research in the field of recorded folk or ethnic music, for his book-length *Discografía de la Música Cubana. 041737*

Dick Spottswood (dick@wamu.org)

Discophiles Convene in DC

(Continued from page 1)

freely through areas where new collections were being accessioned, while Marsha Maguire, Caitlin Hunter, and other staff answered questions about different stages of the accessioning and cataloging process. Within the new sound preservation audio reformatting labs, engineers gave brief lectures about the design of the rooms and the equipment used for transfers, followed by demonstrations of the transfer process. The tour concluded back in the theater, where we were treated to a special screening of five short films, curated by Matthew Barton. Everyone at the NAVCC should be congratulated for orchestrating this tour, which seamlessly moved over 100 people through the facility in a timely and efficient manner, while staff regaled us with anecdotes, displayed rare historical artifacts, and provided a most informative and enjoyable experience for all.

The conference formally began on Thursday morning with a heavily attended plenary session on Copyright Reform, which led off with a presentation by copyright committee chair Tim Brooks on ARSC's lobbying activities during the past year. He reported that ARSC had scored a major breakthrough in March 2009 by obtaining passage of legislation requiring the Copyright Office to begin a study on how to bring pre-1972 recordings under federal law, which among other things would establish a public domain for recordings for the first time. This was followed by a lively panel of Washington "insiders" who commented on the current state of copyright legislation, and how ARSC could further its agenda of preservation and access to historical recordings. The all-star panel included June Besek, director of the copyright center at Columbia Law School; Gigi Sohn, president of Public Knowledge; Corey Williams, Associate Director of Governmental Relations for the American Library Association; Jonathan Band of the Library Copyright Alliance; and Malcolm Grace, Vice President of Wexler & Walker

Public Policy Associates and ARSC's representative in Washington last year.

Another important session took place after the morning break, when Loughney, Lukow, and DeAnna outlined the next steps towards development of a National Plan for Audio Preservation, under the auspices of the Library of Congress's National Recording Preservation Board (NRPB). This included a report on the NRPB study, conducted over the past two years, which will result in the publication of a comprehensive summary outlining the perceived issues and challenges in various

areas of recorded sound preservation, including copyright, technology, public awareness, funding, and education and training. Over the next six weeks, task forces involving key stake holders will be appointed to address each of these areas and outline recommendations and implementation strategies. The current target date for the completion of the final plan is May of 2010 and, if all goes according to schedule, details will be presented at next year's conference.

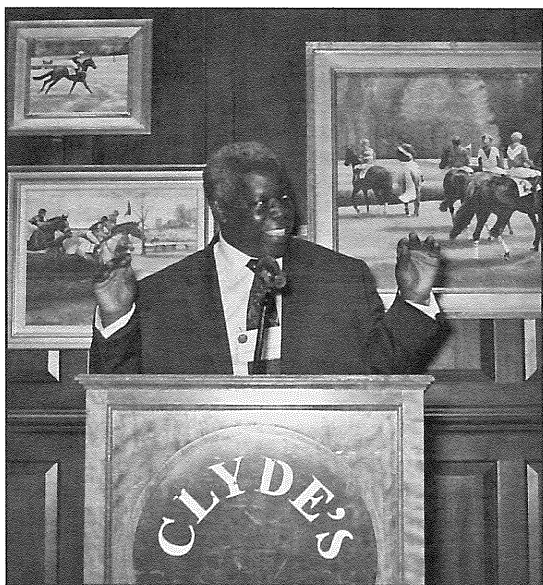
The Technical Committee held a two-hour open meeting at the conference in which it reported on current activities and discussed ideas for new projects. Approximately 40 conference attendees engaged in a spirited discussion that covered a number of topics, including obsolescence issues for audio formats, playback machines, parts, and expertise; metadata for audio preservation; and preserving the technical knowledge of ARSC experts through oral history-type interviews. The TC followed up with a working meeting of committee members that resulted in the initiation of several new projects

and significant progress on the existing effort to develop guidelines for small-scale audio preservation solutions. Finally, the Technical Committee presented a two-hour session at the conference on born digital recordings. This session featured presentations by David Nolan on born digital formats, Chris Lacinak on strategies for managing born digital collections, and David Julian Gray on NPR's plans to handle born digital content.

Friday morning's plenary session on Recovering the Earliest Sound Recordings included a spellbinding pre-



Brad McCoy, Senior Studio Engineer at the Library of Congress, auditions a recording of the radio crime drama series "Gang Busters" for attendees of the Library's National Audio-Visual Conservation Center tour. The "Gang Busters" episode in question is part of the 2008 National Recording Registry. (Photo courtesy of Brandon Burke)



ARSC President Elect Vincent Pelote presents rare Benny Goodman recordings from the vaults of the Rutgers Jazz Institute. (Photo courtesy of Michael Devecka)

sentation by Ward Marston on the discovery and restoration of the Julian Block cylinders. His obvious reverence for the subject matter and unbridled enthusiasm for his work deeply touched everyone in the audience. Patrick Feaster and David Giovannoni continued their story of the phonoautograph and unveiled yet more important discoveries, which are outlined in their First Sounds article.

Saturday morning's plenary session featured the world premiere of Leah Biel's documentary about record collectors, appropriately titled *For the Record*, which profiled a number of long-time ARSC members, some of whom were in the audience, including her proud father, Mike Beil. Her introduction, interspersed with clips from feature films that portrayed record collectors, was both informative and highly entertaining. It is impossible to touch upon the many fine presentations given during the conference, but rest assured that they will be mounted on the ARSC website in the near future for everyone to enjoy.

The conference drew 91 first-time attendees from across the U.S., in addition to representatives from South Africa, Norway, and Ireland. Among them was Indiana University's Mark Hood, who offered the following observations:

“As a new ARSC member and first-time conference attendee, I was struck by the many different disciplines of the members: archivists, librarians, audiophiles, collectors, government agencies, educational institutions, private industry, and private individuals – that's a lot of diversity under one small umbrella. It's an interesting alliance between those that love the content of sound recordings and those dedicated to the science of preserving the content – obviously many members wear both of those hats.

I enjoyed the small size of the gathering (compared to others I've attended) and that all of the meetings took place in the same place that most attendees were housed. This made for easy networking and making new friends and connections. It also helped that the hotel bar was so close by. The tour of NAVCC was simply awesome on many levels. The staff there was very organized and welcoming. It made me feel a part of a giant, important endeavor – audio preservation taking place the world over.

My overall impression of my first ARSC conference was one of acceptance – a sense of being welcomed as a new member of a congenial group of passionate audio people.”

The conference concluded with the annual Awards Banquet, where Ward Marston was presented with the Distinguished Service to Historical Recordings Award, and Cristóbal Díaz Ayala was recognized as the winner of the Lifetime Achievement Award. Díaz Ayala, who was not able to attend the banquet, sent his greetings and thanks via a pre-recorded message. The 2008 ARSC Award winners were also recognized during the banquet, and the finalists for the 2009 awards were announced. Vince Pelote topped off the evening's festivities with a special presentation honoring the 100th anniversary of Benny Goodman's birth, which just happened to fall on the same day as the banquet, and played several rare Goodman recordings from the vaults of the Rutgers Jazz Institute.

I hope you will all consider joining us next May in New Orleans for the 44th annual conference. Planning is already under way and further details will be announced soon on the ARSC website.

Brenda Nelson-Strauss, ARSC Conference Manager (bnelsons@indiana.edu) with assistance from Tim Brooks, Mike Casey, and Mark Hood

Finalists for the 2009 ARSC Awards for Excellence

The Awards Committee is pleased to announce the finalists for the 2009 ARSC Awards for Excellence in Historical Recorded Sound Research. Winners will be announced in August 2009, and awards will be presented at a ceremony during ARSC's next annual conference, to be held in New Orleans, LA in May 2010.

Begun in 1991, the ARSC Awards are given to authors of books, articles, or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards to promote readership of their work. A maximum of two awards are presented annually in each category, for best history and best discography. Awards are presented to both the authors and publishers of winning publications.

Winners are chosen by an ARSC Awards Committee consisting of five elected judges representing specific fields of study in addition to the editor of the ARSC Journal and the President of ARSC. The members of the Awards Committee are: Roberta Freund Schwartz (co-chair); Robert Iannapolo (co-chair); Brenda Nelson-Strauss (ex officio); 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); and Dick Spottswood (judge-at-large).

The following works, published in 2008, have been nominated:

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

- Giota, Ted. *Delta Blues: The Life and Times of Mississippi Masters Who Revolutionized the Genre* (W. W. Norton)
- Govenar, Alan B. *Texas Blues: The Rise of a Contemporary Sound* (Texas A&M)
- Lornell, Kip. *Shreveport Sounds in Black and White* (U Mississippi)
- Minton, John. *78 Blues: Folksongs and Phonographs in the Deep South* (U Mississippi)

Best Research in Recorded Classical Music

- Burk, James Mack. *Charles Ives: An Omnibus* (Pendragon)
- Hamilton, Kenneth. *After the Golden Age* (Oxford)
- Kater, Michael H. *Never Sang For Hitler: The Life and Times of Lotte Lehmann, 1888–1976* (Cambridge)
- North, James H. *Boston Symphony Orchestra: An Augmented Discography* (Scarecrow)
- Polisi, Joseph W. *American Muse: The Life and Times of William Schuman* (Amadeus)
- Soder, Aidan. *Sprechstimme in Arnold Schoenberg's Pierrot Lunaire: A Study in Vocal Performance* (Edwin Mellon)

Best Research in Recorded Country Music

- Abbott, Lynn. *I Got Two Wings: Incidents and Anecdotes of the Two-Winged Preacher and Electric Guitar Evangelist Elder Utah Smith* (Case Quarter)
- Dickens, Hazel. *Working Girl Blues: The Life and Music of Hazel Dickens* (U Illinois)
- Dickerson, Deke. *Merle Haggard: Concepts Live, 1968–1976* (Bear Family)
- Huber, Patrick. *Linthead Stomp: The Creation of Country Music in the Piedmont South* (U South Carolina)

Best Research in Recorded Folk, Ethnic, or World Music

- Bonner, David. *Revolutionizing Children's Voices: The Young People's Records and Children's Record Guild Series 1946–1977* (Scarecrow)
- Booth, Gregory D. *Behind the Curtain: Making Music in Mumbai's Film Studios* (Oxford)
- Horbal, Bogdan. *Lemko Folk Music on Wax Cylinders (1901–1913) and American Records (1928–1929)* (Walter Maskin)
- Macias, Anthony. *Mexican American Mojo: Popular Music, Dance and Urban Culture In Los Angeles* (Duke)
- Scully, Michael F. *The Never-Ending Revival: Rounder Records and the Folk Alliance* (U Illinois)

Best Research in Recorded Popular Music

- Adinolfi, Francesco. *Mondo Exotica: Sounds, Visions, Obsessions of The Cocktail Generation* (Duke)

Best Research in Recorded Rock Music

- Einarson, John. *Hot Burritos: The True Story of The Flying Burrito Brothers* (Jawbone)
- Hjort, Christopher. *So You Want To Be a Rock 'n' Roll Star: The Byrds Day-by-Day 1965–1973* (Jawbone)
- Holm-Hudson, Kevin. *Genesis and The Lamb Lies Down on Broadway* (Ashgate)
- Julein, Olivier. *Sgt. Pepper and The Beatles: It Was Forty Years Ago Today* (Ashgate)
- Kallis, Jeff. *I Want To Take You Higher: The Life & Times of Sly & The Family Stone* (Backbeat)
- Sheppard, David. *On Some Faraway Beach: The Life and Times of Brian Eno* (Orion)
- Wall, Mick. *When Giants Walked the Earth: A Biography of Led Zeppelin* (Orion)

Best Research in General History of Recorded Sound

- Dogantan-Dack, Mine. *Recorded Music: Philosophical and Critical Reflections* (Middlesex UP)
- Franzen, Tony. *Den Talande Makinen De Forsta Inspelade Ljuden I Sverige Och Norden* (Suomen Aantarkisto)
- Nyre, Lars. *Sound Media: A Theory of Live Journalism and Musical Recording* (Routledge)
- Smith, Jacob. *Vocal Tracks: Performance and Sound Media* (U California)

Best Research in Record Labels

- Powers, Brian F. X. *A King Records Scrapbook* (Terra Incognita)
- Stubbs, David. *Ace Records: Labels Unlimited* (Black Dog)
- Sutton, Alan. *Montgomery Ward Records: A Discography* (Mainspring)
- Wile, Raymond R. *The Edison Discography (1926–1929)* (Mainspring)

Best Research in Recorded Jazz Music

- DeVito, Chris. *The John Coltrane Reference* (Routledge)
- Hendler, Maximilian. *Vorgesichichte Des Jazz: Vom Aufbruch Der Portuguesen Zu Jelly Roll Morton* (Akademische Druck-u Verlagsanstalt)
- Hinton, Milt. *Playing the Changes: Milt Hinton's Life in Stories and Photographs* (Vanderbilt)
- Lewis, George. *A Power Stronger Than Itself* (U Chicago)
- McMillan, Jeffrey. *Delightfulee: The Life and Music of Lee Morgan* (U Michigan)
- Morton, John Fass. *Backstory in Blue: Ellington at Newport '58* (Rutgers)
- Solis, Gabriel. *Monk's Music: Thelonious Monk and Jazz History in the Making* (U California)
- Weeks, Todd Bryan. *Luck's in My Corner: The Life and Music of Hot Lips Page* (Routledge)
- Yudkin, Jeremy. *Miles Davis: Miles Smiles and the Invention of Post-Bop* (U Indiana)

Grammy Foundation Awards Grants for Sound Preservation



GRAMMY FOUNDATION®

The GRAMMY Foundation® Grant Program, now in its 22nd year, announced in April that \$150,000 in grants will be awarded to 11 recipients across the United States. The GRAMMY Foundation's Grants Program is generously funded by The Recording Academy. To date, the GRAMMY Foundation Grant Program has awarded \$5.4 million to more than 250 noteworthy projects. The Grant Program provides funding annually to organizations and individuals to support efforts that advance the archiving and preservation of the recorded sound heritage of the Americas for future generations, as well as research projects related to the impact of music on the human condition. In 2008 the Grant Program expanded its granting categories to include planning grants for individuals and small to mid-sized organizations to assist collections held by individuals and organizations that may not have access to the expertise needed to create a preservation plan. The planning process, which may include inventorying and stabilizing a collection, articulates the steps to be taken to ultimately archive recorded sound materials for future generations.

The deadline each year for submitting grant applications is Oct. 1. Applications for the 2010 cycle will be available at www.grammyfoundation/grants in June 2009.

Preservation Planning

Bob Wills Heritage Foundation Inc. — Fort Worth, TX

An assessment survey will be completed of recently discovered audio materials potentially representing as many as 1,200 unique recordings of musical compositions by Bob Wills and His Texas Playboys, as well as assessing artifacts displayed in the Bob Wills Museum in Turkey, Texas. This project will help develop a preservation plan with goals of offering the audio archives free to the public, and restoring and sustaining the ability to display the artifacts in an appropriate environment. www.bobwills.com. (\$5,000)

Elliott Leib — San Diego, CA

A plan will be developed to digitally preserve material from the Trade Roots Reggae Collection, including identification, assessment, and cataloging of items to be archived, with priority given to materials requiring stabilization. Collection contents include field recordings, video, photographs, and materials produced and collected while conducting ethnographic research in Jamaica from 1977 to 1984, as well mento, ska, rock steady, reggae, and dance hall recordings and related documentary materials from 1961 to 2005 collected over 20 years at Trade Roots Reggae. (\$5,000)

Passim Folk Music and Cultural Center — Cambridge, MA

A master plan will be created to reformat the most fragile live performance and field recordings from Club 47's early years, from 1958 to 1963, as well as complementary oral histories from 1990 to the present. Once preserved, access copies of the recordings will be made available at the Loeb Music Library and the Passim Archives. www.passimcenter.org. (\$5,000)

William James Association — Santa Cruz, CA

Recordings related to the Prison Arts Project across 33 California prisons will be identified, assessed, and prepared for archiving. By the end of the period, recordings dispersed across California prisons, arts facilitators, individual collections, and the William James Association will be ready to be housed in the UCLA Ethnomusicology Archive. www.williamjamesassociation.org. (\$5,000)

Preservation Implementation

Bob Moog Memorial Foundation for Electronic Music — Asheville, N.C.

Musical and historical content relative to the unique legacy of synthesizer pioneer Dr. Robert Moog will be cleaned, restored, re-housed, and transferred to digital format for accessibility and long-term storage. The recordings will be shared by the Library of Congress, the Bob Moog Foundation Web site, and eventual museum and traveling exhibitions. www.moogfoundation.org. (\$15,000)

Chicago Symphony Orchestra — Chicago, IL

The George Stone Collection's Conversation Series, the Oral History Project, and the WFMT Fine Arts Network Live Concert Series will be converted from reels and cassettes to digital format, resulting in more extensive catalogue records and improved accessibility for researchers. www.cso.org. (\$20,000)

UCLA Ethnomusicology Archive — Los Angeles, CA

Recordings focusing on the western United States will be digitized, preserving and creating access to a valuable collection that documents much of American traditional music from the period of 1950–1990. Secure online access will be provided by UCLA's Digital Library. www.ethnomusic.ucla.edu/archive. (\$20,000)

University of California, Santa Barbara — Santa Barbara, CA

Edison cylinder recordings will be digitized and preserved, with access to them provided by the university library's internationally acclaimed Cylinder Preservation and Digitization Project. Funding will enhance public access to these important historical recordings, which will be part of the Web site's collection of nearly 8,000 digitized recordings, the largest such archive currently available online. www.cylinders.library.ucsb.edu. (\$20,000)

University of Washington — Seattle, WA

Access to a body of culturally and historically significant Native American and Latin American sound recordings will be improved. This process includes digitization of analog tape reels, creation of accompanying metadata, file management, production of user copies, and safe storage of original tapes. www.washington.edu/research/osp. (\$15,000)

Grant Program Contact: Kristin Murphy, The GRAMMY Foundation (kristinm@grammy.com)

2008 National Recording Registry

The unforgettable lyrics of a Broadway and movie classic, the historic recital of one of the nation's greatest contraltos, and the speech that warned of "an iron curtain" descending across the continent have made the list of recordings that have been identified as cultural, artistic, and historical treasures to be preserved for future generations. Librarian of Congress James H. Billington named the 25 new additions to the National Recording Registry of the Library of Congress as part of its efforts to ensure that the nation's aural history is not lost or forgotten.

Under the terms of the National Recording Preservation Act of 2000, the Librarian, with advice from the Library's National Recording Preservation Board (NRPB), selects 25 recordings that are "culturally, historically, or aesthetically significant" and are at least 10 years old. The selections for 2008 bring the total number of recordings in the registry to 275.

"This year's selections lovingly reflect the diversity and humanity of our sound heritage where astonishing discoveries and a vibrant creative spirit seem to appear around every corner," said Billington. "Our daily lives and memories are suffused with the joyous notes of recorded sound, making these choices extremely difficult. The Library, in collaboration with others, will now work to ensure that these cultural touchstones are preserved for future generations to hear and experience."

The list of recordings named to the registry features a diverse selection of spoken and musical recordings that span the years 1908–1966. They cover a broad scope of the American soundscape, encompassing the nation's rich tapestry of imaginative and disparate voices.

Among the selections are Marian Anderson's recital at the Lincoln Memorial in 1939; Mary Margaret McBride's interview with Zora Neale Hurston; the sounds of the ivory-billed woodpecker in the Louisiana swamp forest, the last confirmed aural evidence of what was once the largest woodpecker species in the United States; studio recordings of violinist Jascha Heifetz from 1917 to 1924; the recording credited with launching the American audiobook industry, "A Child's Christmas in Wales"; Etta James's "At Last" crossover masterpiece; Winston Churchill's "Sinews of Peace" speech at Westminster College in Fulton, Missouri; and the original cast recording of "West Side Story."

(Continued on page 10)

2008 National Recording Registry

(Continued from page 9)

Additions to the registry also feature notable performances by The Who, Oran "Hot Lips" Page, the Andrews Sisters, Ray Bolger, Carl Reiner and Mel Brooks.

Nominations were gathered from online submissions from the public and from the NRPB, which comprises leaders in the fields of music, recorded sound, and preservation. The Library is currently accepting nominations for the next registry at the NRPB website (www.loc.gov/nrpb/).

As part of its congressional mandate, the Library is identifying and preserving the best existing versions of the recordings on the registry. These recordings will be housed in the Library of Congress Packard Campus for Audio Visual Conservation in Culpeper, VA, which was made possible through the generosity of David Woodley Packard and the Packard Humanities Institute.

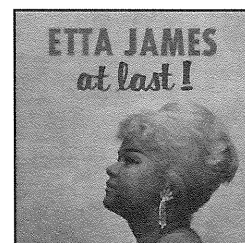
Later this year, the Library will issue a detailed report on the current state of recorded sound preservation. In 2010, the Library will also publish a national plan to ensure that America's aural heritage survives and is made accessible for future generations. The Library's Motion Picture, Broadcasting, and Recorded Sound Division's collections include nearly 6 million items, including nearly 3 million sound recordings.

2008 National Recording Registry (Listing in Chronological Order)

1. "No News, or What Killed the Dog," Nat M. Wills (1908)
2. Acoustic Recordings for Victor Records, Jascha Heifetz (1917–1924)
3. "Night Life," Mary Lou Williams (1930)
4. Sounds of the Ivory-billed Woodpecker (1935)
5. "Gang Busters" (1935–1957)
6. "Bei Mir Bist Du Schoen," Andrews Sisters (1938)



7. "Que é Que a Bahiana Tem?" Carmen Miranda (1939)
8. NBC Radio coverage of Marian Anderson's recital at the Lincoln Memorial (April 9, 1939)
9. "Tom Dooley," Frank Proffitt (1940)
10. "Uncle Sam Blues," Oran "Hot Lips" Page, accompanied by Eddie Condon's Jazz Band. V-Disc (1944)
11. The Mary Margaret McBride Program, Zora Neale Hurston and Mary Margaret McBride (January 25, 1943)
12. "Sinews of Peace" (Iron Curtain) Speech at Westminster College in Fulton, Missouri, Winston Churchill (March 5, 1946)
13. "The Churkendoose," Ray Bolger (1947)
14. "Boogie Chillen," John Lee Hooker (1948)
15. "A Child's Christmas in Wales," Dylan Thomas (1952)
16. "A Festival of Lessons and Carols as Sung on Christmas Eve in King's College Chapel, Cambridge," King's College Choir; Boris Ord, director (1954)
17. "West Side Story," original cast recording (1957)
18. "Tom Dooley," the Kingston Trio (1958)
19. "Rumble," Link Wray (1958)
20. "The Play of Daniel: A Twelfth-Century Drama," New York Pro Musica under the direction of Noah Greenberg (1958)
21. "At Last!," Etta James (1961)
22. "Rank Stranger," Stanley Brothers (1960)
23. "2000 Years with Carl Reiner and Mel Brooks," Carl Reiner and Mel Brooks (1961)
24. "The Who Sings My Generation," The Who (1966)
25. "He Stopped Loving Her Today," George Jones (1980)



ARSC Secures Historic Legislation

(Continued from page 1)

Wording of the legislation can be found at www.thomas.gov (under H.R. 1105, Explanatory Statement page H2397) or here: <http://tinyurl.com/o7o9ok>

We believe that this study will shine a light on this dark corner of copyright law, and that it represents a first step toward according historical sound recordings the same level of federal protection and public access as other intellectual property. It may also lead to the establishment, for the first time, of a public domain for the earliest recordings. The U.S. is the only country in the world that does not have such a public domain or offer legal protections for its oldest, most endangered recordings.

It will be important for archives and private citizens to show their support for these measures when the Copyright Office asks for public comment in the coming months. ARSC will provide information on how to do this.

ARSC and HRCAP are proud of the role they played in bringing this study about, and look forward to working with the Copyright Office and stakeholders toward a common goal of preserving our audio heritage and making it accessible to the public. My sincere thanks to several people who worked closely with me in securing this legislation, including David Seubert, Sam Brylawski, Malcolm Grace of Wexler & Walker Public Policy Associates, and musician Stephen Wade.

Note: The Historical Recording Coalition for Access and Preservation was founded in 2008 to “advocate for changes to the law that respect creators but at the same time encourage the preservation of our rich and varied audio heritage, and enable greater public access to that heritage.” Current members of the coalition are ARSC, the Music Library Association, and the Society for American Music. HRCAP’s website is www.recording-copyright.org.

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

Announcing Our New ARSC Officers!

The votes are in and new officers have been elected for the Association for Recorded Sound Collections. Revealed May 30th at the business meeting in Washington D.C., the new officers are:

Vincent Pelote — President Elect
 Tim Brooks — Vice President
 Marsha Maguire — Secretary
 Sarah Cunningham — Member at Large
 David Giovannoni — Member at Large

Vincent Pelote is currently the Head of Collection Services/Sound Archivist at the Institute of Jazz Studies at Rutgers University and will become president after the annual conference in New Orleans in 2010.

Historian and media research executive Tim Brooks is a Grammy award winner and the author of *Lost Sounds*. Brooks will serve as the VP in charge of Programs.

Taking on the secretarial duties, Marsha Maguire is from the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress based at the new National Audio Visual Conservation Center (NAVCC) in Culpeper, VA.

Sarah Cunningham, Archivist for AudioVisual Collections at the Lyndon Baines Johnson Library and adjunct professor at the Kilgarlin Center/School of Information at the University of Texas at Austin will serve as a Member at Large. She served as Secretary from 2007 to 2009.

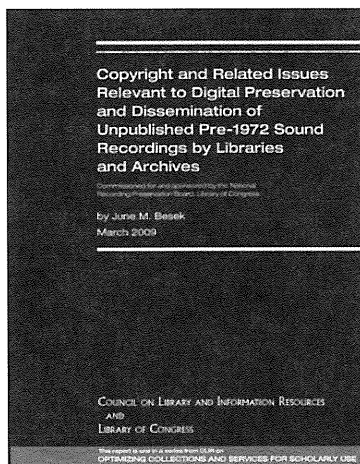
David Giovannoni, Grammy award winner and the creator of AudiGraphics, an analysis tool for audience research, will also serve as a Member at Large after serving a term as the Program VP. Giovannoni heads [First Sounds.org](http://FirstSounds.org), a collaborative for the research and preservation of mankind’s earliest sound recordings.

Sarah Cunningham (shcunningham@mail.utexas.edu)

Public-Domain Status of Early Sound Recordings Delayed Until 2067, According to Library Report

Sound recordings were not protected by federal copyright law until 1972. A Library of Congress report indicates that the miscellany of state laws protecting pre-1972 sound recordings will extend copyright protection until 2067, creating a situation where some recordings dating to the 19th century are not available in public domain.

The Library announced today the completion of a commissioned report that examines copyright issues associated with unpublished sound recordings. This new report from the Library of Congress and the Council on Library and Information Resources addresses the question of what libraries and archives are legally empowered to do, under current laws, to preserve and make accessible for research their holdings of unpublished sound recordings made before 1972.



The report, “Copyright and Related Issues Relevant to Digital Preservation and Dissemination of Unpublished Pre-1972 Sound Recordings by Libraries and Archives,” is one of a series of studies undertaken by the National Recording Preservation Board (NRPB), under the auspices of the Library of Congress. It was written by June Besek, executive director of the Kernochan Center for Law, Media and the Arts at Columbia University. The report is available free of charge at www.clir.org/pubs/abstract/pub144abst.html.

Unpublished sound recordings are those created for private use, or even for broadcast, but that have not been distributed to the public in copies with rights holders’ consent. Such recordings often possess considerable cultural and historical significance because they may be the only record of an event or performance. These would include radio broadcast recordings, oral histories and interviews conducted as part of field research or news-gathering, and authorized as well as bootlegged tapes of historic live musical performances for which no other recording survives.

“While digital technologies make access relatively easy, there are major legal impediments to the delivery of sound recordings preserved by the nation’s libraries and archives to home computers and other digital access devices,” said Library of Congress Associate Librarian for Library Services Deanna Marcum.

The patchwork of state laws protecting unpublished sound recordings made before 1972 is far less clear-cut than the federal copyright law. States may protect copyright through criminal, common, or civil law. Thus, copyright protections for these sound recordings will endure far beyond the terms of other kinds of media. Books, sheet music, maps, motion pictures, and photographs published prior to 1923 are already in public domain.

To help bring clarity to the morass of rights issues, Besek’s report describes the different bodies of law covering these recordings and the uncertainties inherent in these laws, and provides guidance—using nine examples of unpublished sound recordings—for libraries to use when preserving and making these materials accessible to the public.

In 2005, Besek addressed pre-1972 commercial recordings in another study for NRPB titled “Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives.” This report can be accessed at www.clir.org/pubs/abstract/pub135abst.html.

Press contact: Sheryl Cannady, Library of Congress (scannady@loc.gov)

ARSC Newsletter Submission Deadlines

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

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

No. 123, Summer 2010 – June 10, 2010 (advertising, June 1, 2010)

PLEASE CAST YOUR VOTE

PROPOSAL TO AMMEND THE BYLAWS OF THE ASSOCIATION FOR RECORDED SOUND COLLECTIONS

The Bylaws Committee established by the ARSC Board of Directors has proposed a number of changes to the Bylaws of the Association. Members were informed of the proposed changes in the conference packets mailed in March. The proposals were discussed at the annual business meeting conducted in Washington on May 30, 2009.

Most of the changes proposed to the Bylaws formalize practices already in place. Major changes in ARSC Bylaws being proposed include: dues to be set by vote of 2/3rd of the Board of Directors; a statement of member Entitlements; streamlined Nominating Committee processes; and authority to Board to establish membership categories (e.g., student memberships). At the annual business meeting concerns were expressed about communication to members about dues changes being considered by the Board of Directors. As the result of a motion and vote at the meeting, a sentence has been added to the proposed Bylaws which requires the Board to notify the membership 60 days in advance of any Board meeting where a dues increase will be voted upon so that members can provide feedback to the Board.

A printable pdf of the proposed revisions to the Bylaws can be found on the ARSC website at <http://www.arsc-audio.org/Bylaws>.

All ARSC members are urged to cast a vote for or against the amendments. The deadline for voting in August 30, 2009. The bottom of this form, with your vote, should be mailed to the Executive Director and postmarked by August 30, 2009.

Bylaws Committee:
Sam Brylawski, Elwood McKee, and Peter Shambarger

As a member in good standing of the Association for Recorded Sound Collections,

I vote **For** the Bylaws revision as found at <http://www.arsc-audio.org/Bylaws>.

I vote **Against** the Bylaws revision as found at <http://www.arsc-audio.org/Bylaws>.

Mail your ballot to:

ARSC Bylaws Vote
c/o Mr. Peter Shambarger
P.O. Box 543
Annapolis, MD 21204-0543

Phonautogram News

A special report to ARSC from First Sounds

In which Scott's 1857 work on the phonautograph is identified, and the inventor's own voice emerges – in speech and song – from behind a feminine phantom's veil.

The First Sounds initiative has identified an extensive file of Édouard-Léon Scott de Martinville's experiments at the Society of Encouragement for National Industry in Paris. This dossier of work Scott carried out during 1857 had been presumed lost. But thanks to the astute observations of Valerie Marchal at the French patent office and the good offices of professors Gérard Emptoz, Serge Benoit, and Jean-Yves Dupont, this critical file has come to light and is now the object of intense study. Following a preliminary examination by David Giovannoni and Michael Devecka in December 2008, the complete dossier was scanned in April 2009 by Patrick Feaster and Melissa Van Drie.

The thirty-one phonautograms in this dossier were made three years earlier than *Au Clair de la Lune* and others deposited by Scott with the French Academy of Sciences in 1861. Their inscriptions reveal such intriguing subject matter as "The Whole Lord's Prayer," "Timbre of the Cornet," and "Song at a Distance." But can they be heard? The obstacles are daunting. Jules Lissajous put it poetically in his review of Scott's experiments for the Society:

"It now remains to establish the relationship between the graphic characters of this line [inscribed in a phonautogram] and the various qualities of sound that produced it. This problem would have an immediate and precise solution if the movement of the membrane were the faithful translation of the motion of the air which agitates it; and ... if the motion of the stylus represented the motion of the membrane with the same facility. Unfortunately, these intermediaries tend to disfigure the primitive vibration, exactly as a mirror of irregular surface modifies the aspect of a figure seen in it...."

Scott's recordings of 1857 are replete with malformed waveforms that violate the basic requirements of sound reproduction. Even so, tantalizing hints of voices and timbres are beginning to emerge from some of them.

Meanwhile, two of Scott's more mature efforts were premiered in May at the ARSC conference in Washington DC, both from the 1861 Academy of Sciences deposit. One contains a recitation in Italian of the opening lines of Torquato Tasso's *Aminta*. Scott's notes reveal that the muffled voice preserved in this recording is his own!

The other, *Vole, Petite Abeille (Fly, Little Bee)*, is a lively vocal solo. The recording is undated, but technical notes show that it represents the final phase of Scott's work – making it, perhaps, the last thing he ever recorded.

For more than a year the world envisioned the ethereal voice heard in *Au Clair* to be that of a young woman. But *Aminta* has required us to revise the playback speed of all Scott's recordings from 1860. We now hear a low male voice slowly intoning *Au Clair* to produce a visible study of vocal pitch – a scientific experiment wafting imperfectly through a window in time.

How cool is that? Listen to these new old sounds, and follow what else old is new, at FirstSounds.org.

First Sounds (info@firstsounds.org)

Stanford University Libraries Launches Comprehensive Web Site for the Monterey Jazz Festival Collection

Stanford University Libraries and the Monterey Jazz Festival announce the completion of a three-year project to digitally preserve the recordings documenting the history of the Festival. The culmination of the project is the web site, The Monterey Jazz Festival Collection at Stanford University (<http://collections.stanford.edu/mjf>), offering unprecedented access to detailed information on the archive recordings spanning the full history of the festival, many of which have not been heard since their first performance. The centerpiece of the web site is a database documenting nearly 9,000 jazz pieces, interviews, and other events representing over 1,000 hours of audio and video recordings. For the first time, jazz researchers and enthusiasts alike can easily explore the multiplicity of jazz performers and styles that make up the collection that distinguishes the Festival as an important American cultural institution—including Dizzy Gillespie, Dave Brubeck, John Coltrane, Charles Mingus, Miles Davis, Sarah Vaughan, Oscar Peterson, Herbie Hancock, Max Roach, Gerry Mulligan, Thelonious Monk, and many more jazz legends.

Users can experience highlights of the collection offering a selection of streamed audio and video clips, such as historic performances by Bobby McFerrin and Diane Reeves, interviews with Dave Brubeck and Dizzy Gillespie, works commissioned by the Festival, and performances from the Blues in the Afternoon series. To view or hear the complete recordings, visitors are invited to the Stanford Archive of Recorded Sound where the collection is housed. Further, a catalog of CDs or digital downloads are available for purchase from Monterey Jazz Festival Records (<http://www.concordmusicgroup.com/labels/Monterey-Jazz-Festival-Records/>). The label was established by the Festival in its fiftieth anniversary year to issue recordings preserved in the project with Stanford.

The Monterey Jazz Festival, a nonprofit organization dedicated to perpetuating the performance of jazz, was founded in 1958. The Monterey Jazz Festival became established as one of the foremost jazz festivals in the United States and soon received international recogni-

tion. The three-day festival—the longest-running jazz festival in the world—is held annually in September and is distinguished for weaving emerging talent alongside the field's grand masters. The Monterey Jazz Festival also plays a significant role in music education by providing year-round youth jazz education training programs and scholarships.

The Stanford University Archive of Recorded Sound is one of the largest collections of historical recordings in the United States, with holdings of over 275,000 recordings. The Monterey Jazz Festival has donated all of its recordings to the Archive of Recorded Sound since 1984. The collection comprises over 1,200 sound recordings, 370 moving image materials, and paper-based records of the founding organization. The collection is an American treasure of unique and irreplaceable recordings of performances by the greatest jazz musicians.

The project was made possible with funding from the National Historical Publications and Records Commission (NHPRC), Save America's Treasures, and the GRAMMY Foundation, and was managed by Hannah Frost, Media Preservation Librarian, with Jerry McBride, Head Librarian of the Music Library and Archive of Recorded Sound, and Tim Jackson, General Manager of the Monterey Jazz Festival, as Project Directors.

Jerry McBride (Jerry.McBride@stanford.edu)

Belfer Cylinders Digital Connection offers historic cylinder sound recordings on the Web

Syracuse University Library's Belfer Audio Archive now offers Web access to its collection of cylinder sound recordings. Cylinders were the earliest form of commercially produced sound recordings, popular from the late 1880s through the 1920s. Belfer's collection of 22,000 cylinders represents 12,000 unique titles and is the largest of any private institution in North America. The collection includes a wide range of performances, including orchestral, vocal, folk, and dance music, as well as spoken word such as speeches, poetry, and dramatic readings.

Belfer Cylinders Digital Connection now contains around 300 items and will eventually include 6,000 cylinder recordings that have not been available on the Internet before. Recordings can be browsed by subject and genre. Search

options include title, performer, composer, time period, label, and others.

Recordings are provided in both MP3 and WAV formats. The WAV files are larger in size and represent the sound of the original recording as it was played. The MP3s are smaller and have had extraneous sounds removed.

The Belfer Cylinders Digital Connection project was partially funded by a grant from the Gladys Krieble Delmas Foundation. The Library welcomes additional financial contributions to support the cylinder digitization project as well as donations of cylinders.

Currently the fourth-largest sound archive in the country, the Belfer Archive holds over 340,000 items in a climate-controlled facility on campus. With funding provided by Diane and Arthur B. Belfer and the Jon Ben Snow Memorial Trust, the Belfer Audio Laboratory and Archive was the first building in the world designed and constructed specifically for the preservation of recorded sound collections.

For more information on the Belfer Cylinders Digital Connection, contact Melinda Dermody at mdermo01@syr.edu.

Pamela McLaughlin (pwmclaug@syr.edu)

Columbia Forges Partnership with ARChive of Contemporary Music

Collection of be-bop, bluegrass, blues, country, jazz, rap, reggae, rock, zydeco and other forms to be made available for research and education

Columbia University has joined in a cooperative agreement with the ARChive of Contemporary Music, the largest collection of popular music in the world, to integrate the resources of the archive into arts programming at the university and other educational and scholarly activities.

The partnership is between the archive, Columbia University Libraries, and the Arts Initiative at Columbia. Holdings of the archive include the Keith Richards Blues Collection, endowed by Richards, and the 50,000-disc World Music collection.

“The ARChive is excited to partner with Columbia to create innovative academic initiatives and online content to help with the study, understanding, and enjoyment of popular music from all over the world,” said Bob George,

director of the archive. “One of the first projects under this new partnership will mount the ARChive’s catalog online, for both students and the general public to access. This initial database, the International Discography, will provide data on a half-million recordings in the collection of over 2 million sound recordings.”

The New York-based archive is supported by a remarkable board of advisors, which includes David Bowie, Jellybean Benitez, Jonathan Demme, Ellie Greenwich, Jerry Leiber, Youssou N’Dour, Lou Reed, Keith Richards, Nile Rodgers, Todd Rundgren, Fred Schneider, Martin Scorsese, Paul Simon, and Mike Stoller.

“The archive is an extraordinary resource and it is an honor for Columbia to make the collection available for education and scholarship,” said Jim Neal, vice president for information services and University Librarian. “We welcome this opportunity to advance wider availability and use of the archive.”

As part of its continuing commitment to engagement in the city, University Libraries and the Arts Initiative will work with the archive to reach out to interested communities to develop programs and projects that support the work of the partnership. The Arts Initiative will work to develop and implement public programming that highlights the work of the collaboration and brings visibility to the archive.

“The Arts Initiative is especially happy to have collaborated with Jim Neal in the expanded access to this remarkable collection,” said Gregory Mosher, director of the Arts Initiative and adjunct assistant professor of theatre arts. “Connecting the arts with other ways of understanding the world is central to the Arts Initiative’s work, and Bob George’s collection is a unique way of understanding the American, not to mention international, experience as expressed through its most popular art form. We look forward to working with Bob, the library, Columbia’s scholars and artists, and artists from around the world to create unique and compelling programming in the coming years.”

LaVenja J. LaVelle (ljl2123@columbia.edu) and Laura Kenna (lk2316@columbia.edu)

Savada Family Supports ARSC Conference Travel Grants



Ashlie Conway, Daniel Shiman, Eli Savada, and Geoff Willard.

In memory of Morton J. Savada, 78-rpm record collector, record store owner, and longtime ARSC member, the Morton Savada family generously supported this year's ARSC Conference Travel Grants. The grants are designed to reach out to students and professionals in the early stages of their careers and to encourage ARSC members to attend their first conference.

This year's grant recipients were Ashlie Conway, Music Librarian for Audio and Digital Services at the University of South Carolina in Columbia; Daniel Shiman, a graduate student in the School of Information at the University of Texas at Austin; and Geoff Willard, also a graduate student in the School of Information at the University of Texas at Austin.

The three grant recipients are interested in the preservation of recordings and aim to learn more about audio technology, digitization, file management, and long-term storage. Ashlie is responsible for the digitization of all audiovisual formats and is dedicated to the preservation of the musical heritage of South Carolina. Daniel has a weblog devoted to obscure 45-rpm recordings and has hosted vintage jazz shows on local Texas radio stations. Geoff has been a music library intern for National Public Radio and a volunteer at the Texas Music Museum.

All were enthusiastic about visiting the National Audio-Visual Conservation Center in Culpeper, attending the variety of ARSC program sessions, and meeting many ARSC members at the annual conference in Washington, DC.

Louise Spear, ARSC Conference Travel Grants Committee Chair (LSpear@ucla.edu)

ARSC Technical Committee Publishes Preservation Statement

The Association for Recorded Sound Collections Technical Committee (ARSC TC) has published its current preservation statement in "Preservation of Archival Sound Recordings." The document contains the committee's recommendations for preserving sound recordings—more specifically, for transferring sound recordings to an archival digital format, based on the state of the art and the technology in 2009.

This statement updates the ARSC/AAA (Associated Audio Archives) recommended practices that guided audio preservation work starting in the late 1980s.

"Preservation of Archival Sound Recordings" provides general guidance using, as much as possible, language accessible to a non-expert audience. Those with more experience in preservation matters may also find it useful. The document is not intended to offer specific procedures or best practices. For that level of detail, refer to the ARSC TC's annotated list "Essential Resources for Audio Preservation," at the link below.

The updated preservation statement should provide useful guidance to public and private archives, libraries, museums, and other collections that include recordings of speech, music, ambient sounds, and other audio.

For more information about the ARSC TC and to view "Preservation of Archival Sound Recordings" and "Essential Resources for Audio Preservation," go to <http://www.arsc-audio.org/technical-committee.html>

Donate to ARSC!

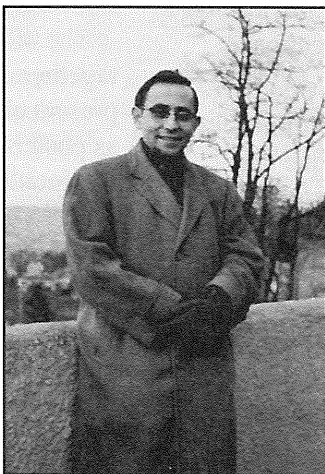
Members aged 70 1/2 or over who are taking mandatory distributions from their IRA should be aware that the government has extended the IRA charitable rollover, which was originally set to expire last December, to December 31, 2009. This means that during 2009 one can transfer amounts up to \$100,000 per year to a qualified charity such as ARSC and not have it counted as taxable income.

Martin Silver (1933–2009)

Martin Silver (1933–2009), flutist, music librarian, music book dealer, and wine connoisseur, died at his home in Santa Barbara February 17th, 2009, at the age of 75. He and I had been friends for more than 30 years; we first met in the early 1970s in the youth of our professional involvements at meetings in California and at national MLA meetings. Though we came from very different backgrounds, I soon knew him to be a knowledgeable and friendly colleague and musician. His warm personality and giving manner left him with many, many friends.

Marty was born in New York City, and his early musical experiences were as a flutist and pianist. After receiving a BA in Music from the City College of New York, he received a scholarship to study flute for a year at the Paris Conservatory in the early 1960s. Among his teachers in Paris was the renowned Jean-Pierre Rampal. During his time in Paris, he shared rooms with flutist James Galway and composer William Bolcom, with whom he remained lifelong friends. Martin returned to the U.S. realizing he could not pursue a professional career because of a severe case of performance anxiety, and he went to work at NYPL. His boss, Suki Sommers, encouraged him to attend library school, and he subsequently received his MLS from Columbia University. In 1967, Martin, with his new wife, Barbara, moved to Santa Barbara to become the Music Librarian at the University of California, where he remained until his retirement in 1992.

In addition to his duties as music librarian, he occasionally lectured at UCSB. He was active on the board of Local 2141, American Federation of Teachers, including a term as president in 1968, and actively participated in the founding of the Librarians Association of the University of California, which served as a University-wide organization supporting fair wages and working conditions for librarians. Among other activities at UCSB he served as DJ for “New Releases from the Music Library” on KCSB-FM. He persuaded his cousin, the film composer Bernard Herrmann, to donate his film scores to the UCSB Special Collections Department, which Martin was responsible for organizing. Marty also oversaw the acquisition and arrangement of a large collection of 78rpm recordings donated by the mystery writer Anthony Boucher. Those recordings had been the basis of



Boucher’s radio program, “Golden Voices,” broadcast over the Pacifica Radio Network from 1964 to 1968. Martin wrote book and music reviews for the ARSC Journal and Notes, and edited a collection of UCSB professor Karl Geiringer’s articles, *Haydn: A Creative Life in Music* (1982). Geiringer dedicated his book *This I Remember* (1993) “To Martin Silver, who suggested this work and devoted much time and effort to it, in sincere gratitude and friendship.” Martin also helped me edit my Krenek bio-bibliography.

As a librarian, Marty was active in the Music Library Association, serving as Member at Large from 1975 to 1977 and as Convention Manager from 1987 to 1990, returning to that position in 1995 for a couple of years to replace someone who dropped out. He hosted MLA’s last summer meeting in 1977 at Santa Barbara. Marty was also active in the Association for Recorded Sound Collections, serving as Secretary from 1981 to 1983, Vice President/President/Past President from 1991 to 1995, and Member at Large from 1997 to 1999.

After his retirement from UCSB, Marty focused his energies on his book business, Martin A. Silver Musical Literature. He also participated in and attended many musical activities around Santa Barbara, and served as the librarian for the Camerata Pacifica.

Marty is survived by his sister, Carole Silver (New York City); his son, Will Silver (Santa Barbara); and his daughter, Jessica Silver-Sharp (Redwood City), who plans to continue his music book business. Marty will be missed for his parties and his barbecuing skills; for his support of MLA and ARSC; and for his intellect, humor, and warmth by the many people he encountered in his life. I have heard several people comment that Marty was one of the first people they had met attending their first ARSC or MLA meeting, and that he always welcomed them and encouraged them to participate. I miss him!

Garrett Bowles (gbowles1@san.rr.com). Photo courtesy of Jessica Silver-Sharp

Search for a logo for the UNESCO World Day for AV Heritage

October 27 has been declared by UNESCO as World Day for AV Heritage.

The audiovisual heritage comprises all forms of moving images and recorded sounds, separately or together, whether or not intended for public distribution, and regardless of the means of creation, preservation, or delivery, or the personal or organizational nature of the custodian. It further includes associated information, documents, objects, artifacts, and technology, as well as graphical material selected in its own right. These materials express a nation as a place and people. The cultural influence and informational content of these documents, considered to be most characteristic of the 20th and 21st centuries, are immense and rapidly increasing. Transcending language and cultural boundaries, appealing immediately to the eye and the ear, to the literate and illiterate alike, they have transformed society by becoming a permanent complement to the traditional written record. Their content cannot be reduced to written form, and their integrity is closely tied to the format of the carrier – be it film, magnetic, or optical media. Because of its fragility, much of this material has been lost and more will continue to be lost if no action is undertaken.

In 2005, the UNESCO General Assembly approved October 27 as the World Day for AV Heritage, to raise awareness of the importance of AV documents as integral parts of national identities and to draw attention to the urgent need to protect them. Since then, the world has observed this day every year through activities organized around a theme agreed upon by the Coordinating Council of Audio-Visual Archive Associations (CCAAA), the UNESCO-designated body to oversee its yearly celebration. For this year, the theme will be “Fading Heritage: We Can Save It.”

For greater impact, both UNESCO and the CCAA have recognized the need to come up with a logo to give the celebration its own identifiable brand.

Please visit the following URL for logo parameters: <http://www.iasa-web.org/noticeboard.asp>.

Deadline for submission: No later than 15 August 2009.

Submit entries and requests for information to:

Ms. Joie Springer
Senior Programme Specialist
Information Society Division
UNESCO
1, rue Miollis
75732 Paris Cedex 15
email: j.springer@unesco.org

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.

New ARSC Members

New ARSC Members

(Continued from page 21)

Call for Presentations

ARSC Annual Conference, New Orleans, Louisiana, May 2010

As the highly successful 2009 conference in Washington fades into memory it's time to start thinking about next year's gathering in one of the most musical cities in America – New Orleans. The program committee invites submissions of program proposals dealing with all aspects of the study and preservation of sound recordings – in all genres of music and speech, in all formats, and from all periods. In general we seek demonstrations, papers and panels that are informative, display a passion about their subjects, and include compelling audio and visual content. (Come on, Powerpoint's not so hard!) Presentations dealing with New Orleans and its musical history are particularly welcome. Share your special interests with our engaged community of collectors, historians, musicians, preservationists, and archivists.

Presentation proposals are due January 4, 2010, to the email below. Presenters will be notified of acceptance approximately one month thereafter. A submission form will be available shortly on www.arsc-audio.org, but all proposals should include the following:

- Name and institution of presenter(s).
- Full address including email and phone number.
- Title of presentation.
- A short synopsis (up to 250 words).
- Time requested (generally either 20 or 35 minutes).
- Audio/video equipment needs.

Tim Brooks, ARSC Program Chair (tim@timbrooks.net)

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.

Research Request

Filmmaker Seeks Sound Recording of the Black Patti

I am an independent filmmaker researching a project on the African American concert singer Madame Sissieretta Jones (1869–1933), also known as the Black Patti. I am seeking any sound recordings of her voice. If you are in possession of one or know of the existence and whereabouts of one, please contact Celia C. Peters, artistic-freedom2k5@gmail.com or 917.723.4275. Many thanks.

ARSC))))))

Association for Recorded Sound Collections

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Congratulations to Our New ARSC Board!



ARSC Board of Directors. Back row (L to R): Peter Shambarger, Tim Brooks, David Seubert, Steve Ramm, David Giovannoni. Front row: Sarah Cunningham, Marsha McGuire, and Vincent Pelote.

Photo courtesy Mike Devecka.