

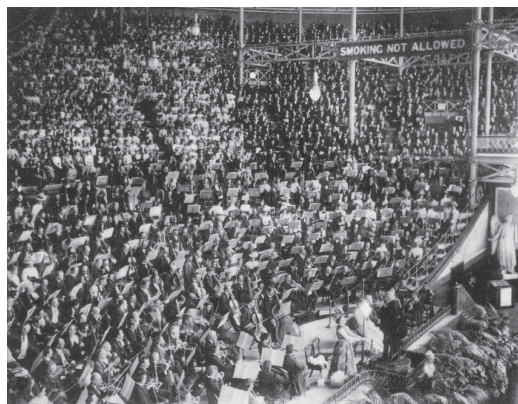
ARSC Newsletter

Association For Recorded Sound Collections

Number 130 • Fall 2012

ARSC Debuts “Echoes of History” Educational Podcast Series

This past October The Association For Recorded Sound Collections introduced a new series of podcasts entitled “Echoes of History.” The purpose of the series is to help the general public appreciate the important role recorded sound plays in understanding history. Each episode highlights a particular historical subject and features an original audio clip along with a brief interpretive narration.



Handel Orchestra at Crystal Palace, 1903

Designed to be concise, entertaining and informative the podcasts run from approximately two to four minutes in length. The series was created and is produced by writer, announcer and ARSC member, Anthony Wellman.

When ARSC President, Tim Brooks heard about the idea he was immediately supportive, saying, “I always thought an association dedicated to audio should have more audio on its web site, and now Tony Wellman has stepped up with engaging and understandable examples of why preservation and access are so important.” The ARSC Board of Directors agreed and endorsed the project.

“ARSC members already know the great value of recorded sound to the study of history,” said Wellman, continuing, “However, we are told that the general public is increasingly uninformed about history. This is a chance to work against that trend and demonstrate how wonderful sound can be to opening a door to learning about the past. What a great opportunity to bring ARSC to the forefront and not only highlight history, but the value of ARSC itself and what its membership works so hard to achieve.”

The podcasts feature public domain audio and are available for streaming or downloading for any non-commercial use. The first two episodes, “The Crystal Palace” and “First Sound Bites” were immediately put to use as ARSC’s contribution for “World Day for Audiovisual Heritage” on October 27, hosted by the International Association of Sound and Audiovisual Archives (IASA) website on behalf of CCAAA (Co-ordinating Council of Audiovisual Archives Associations), for The United Nations Educational, Scientific and Cultural Organization (UNESCO).

Echoes of History can be found on the ARSC website (www.arsc-audio.org) by navigating from the home page, or directly at www.arsc-audio.org/resources/echoes-of-history.html.

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Events

December 4-7, 2012 Association of Moving Image Archivists (AMIA) annual conference. Seattle, Washington

February 27-March 3, 2013. Music Library Association (MLA) annual meeting. San Jose, California

February 28-March 3, 2013. International Association for the Study of Popular Music, US Branch (IASPM-US) annual conference. Austin, Texas

May 15-18, 2013. 47th Annual ARSC Conference. Kansas City, Missouri

May 22-24 May, 2013. Music Encoding Conference. Mainz, Germany

July 12-14, 2013. The 8th Art of Record Production Conference. Québec, Canada

July 28 -August 2, 2013. International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference. Vienna, Austria

Please send notices of events to the editor

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President's Message

There is a lot going on within ARSC right now, and a lot of positive energy in the organization. Your Board held its fall meeting in Washington, D.C. in November, and outgoing Executive Director Peter Sham-barger reported that membership, which had been in gradual decline since the financial crisis hit, has turned around and was up this year in both individual and institutional memberships. Overall we've fluctuated around 1,000 members for most of the last decade, which is enviable considering the major declines suffered by some other organizations. The 2012 Rochester conference had the third highest attendance of any conference in our history. The conference, managed by Program Chair George Blood and Conference Manager Brenda Nelson-Strauss, featured 55 papers, the largest number in ARSC history (typical conferences of the past used to have 20-25 papers). There was something for just about everyone. In addition the workshop on copyright, organized by Education & Training co-chairs Karen Fishman and Aaron Bittel, was a smash hit. In addition to in-person attendees nearly 30 attended by web conference, the first time this option was offered by ARSC--but certainly not the last.

Second, if you haven't visited the ARSC website recently you ought to check it out (www.arsc-audio.org). Web Editor Kim Peach and Webmaster Robin Pike, with the help of many others, are adding many new features and updates. The site now hosts a series of three to five-minute podcasts, produced by member Tony Wellman and showcasing specific examples of historic audio to demonstrate to the public why audio preservation and access is important. There is also a special feature on archival disaster recovery resources, in response to Hurricane Sandy.

These are publicly available resources. A new section of the site will be for ARSC members only--and require a password (which you can easily obtain from the Executive Director). After much discussion the Board felt that some resources should be reserved for ARSC members, since they are paid for by member dues. This is a new benefit that you will have as an ARSC member. Right now the member's section contains the 2012 Membership Directory (pdf), and other resources will be added soon. Incidentally this is the first time that ARSC has updated its Membership Directory in two successive years. We hope to provide you with an annual update from now on.

Besides all this, in order to give ARSC a "human face" the home page now features a carousel of pictures from the Rochester Conference, the 2011 Los Angeles conference, and the 2010 New Orleans conference. See the smiling faces, recall good times, or see what you missed! Also added recently is 2012 conference audio, and a regularly updated "News and Events" section. We are working on the capability to let you register for the conference online (just as you can now renew your membership online), and this should be ready for the 2013 Kansas City conference. If you think any of this web programming was "easy to do" think again--great credit goes to everyone who has worked hard on upgrading the ARSC site. If you have something you think should be added to the site

ARSC Newsletter

Issue 130 Fall 2012

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

Editor

Franz Kunst

2442 24th St.

San Francisco, CA 94110

fkunst@gmail.com

Michael Gray, copy editor

Board of Directors

Tim Brooks, President

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George Blood, Second Vice President/Program Chair

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Leah Biel, Secretary

David Giovannoni, Member-At-Large

Sara Velez, Member-At-Large

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

Nathan Georgitis

Knight Library

1299 University of Oregon

Eugene, OR 97403-1299

execdir@arsc-audio.org

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

contact Kim (kimpeach0@gmail.com), who manages site content.

Another major initiative kicked off at the fall board meeting when the board met with representatives of the Library of Congress to discuss ARSC participation in the National Recording Preservation Plan. This is a new program by the government to foster preservation and access to audio resources (similar to a previous program dedicated to film preservation), and the Library invited ARSC to be a key participant in the effort. Since such work is core to our mission, we will be delighted to participate (along with AMIA, AES and other organizations). New Technical Committee co-chairs Marcos Sueiro Bal and Mark Hood and Education & Training Co-chair Karen Fishman attended the meeting and are already formulating projects to be proposed for NRPP support. If you have ideas for useful projects contact them or another committee chair. This is a historic opportunity, I believe, to advance audio preservation and access in the U.S.

Our new Executive Director, Nathan Georgitis, takes over officially on January 1, 2013, and we all welcome him. I'm also delighted to announce the appointment of Suzanne Flandreau, recently retired from the Center for Black Music Research, as the new chair of the Grants Committee. She replaces one of ARSC's most beloved members, Richard Warren, who passed away suddenly in October. We are still seeking an Advertising Manager to solicit advertising for the Journal and the Newsletter (for which he or she will receive a commission!), and the Board expressed interest in establishing the position of Development Director to work on fund-raising for the organization. Come on. Join the team!

Finally, for those of you on the leading edge of technology here is a QR Code which, when scanned with a reader on your smartphone or tablet, will take you directly to the updated ARSC committee page where you can learn more about our activities. For those on the trailing edge, don't worry, most everything we do is still available in paper form as well.

Tim Brooks, president



UPCOMING 2013 ARSC CONFERENCE DEADLINES

The winter holidays are approaching. Before you become fully involved with the festive activities, please keep these conference-related deadlines in mind:

**ARSC Conference Travel
Grants: Application Deadline --
December 7, 2012**

**ARSC Conference
Presentations: Proposal
Deadline -- January 4, 2013**

If you want to apply for a Travel Grant, or wish to give a conference presentation, now is a great time to prepare and submit your application or proposal -- during the lull before the holidays.

For information about the Travel Grants:

<http://www.arsc-audio.org/committees/grant-programs.html>

Continued from p.1

Additional episodes in the series are scheduled to be added to the website soon and into the future on an ongoing basis. ARSC members are encouraged to spread the word about the series, to make use of it themselves and to propose ideas for future episodes. Subject matter should be of potential interest to the general or lay public using an audio clip to illuminate an historical subject. Audio clips must be either public domain or cleared with the copyright holder in order to be considered for use. To propose ideas please contact Anthony Wellman via his website: www.AnthonyWellman.com.

ARSC New York Chapter November 2012 Meeting

John H. Haley On "Re-Evaluating The Artistry Of Yma Sumac Based On Live Recordings."

7 P. M. Thursday, 11/29/12

CUNY Sonic Arts Center

West 140th Street & Convent Avenue, New York

As outlined in the author's article of the same title in the current fall issue of the ARSC journal, what until recently could be known of Yma Sumac's artistry was based on her handful of commercial record album: a beautiful but very unusual voice spanning more than four octaves, heard primarily in quaint-sounding 1950's exotica pop music. Listeners often doubted the reality of what they were hearing, and much misinformation grew up around a voice that was beyond category. Now, at last we have the opportunity to assess Sumac's unique talents based upon live performances, in which both her superb quality as a vocalist and her genuine artistry as a performer can be more accurately understood and appreciated.

Heard live, Sumac was a far more versatile performer than her commercial recordings reveal. An unexpected vivaciousness and depth of feeling disclose a musical artist of much greater range and substance, possessing a contralto voice that was fully developed in the classical sense. Even that was greater than suspected. Heard live, her seemingly limitless upper range extends above Double High C for almost a half octave higher than can be heard on her commercial recordings. Her live recordings mandate a reassessment of her musical stature. Haley asserts that Sumac's voice can be compared to Colbran, Malibran and Viardot-Garcia, three great wide-ranging contraltos of the bel canto era, an operatic voice type completely unknown to us today.

John H. Haley is the newly appointed Editor of the Sound Recording Reviews section of the ARSC Journal. He is an ARSC member of many years who does audio restoration work and is a practicing attorney with a life-long interest in both classical and popular music. He has a Bachelors of Music degree from University of North Texas with concentration in voice and piano, and while

in college he served as a professional chorister for the Dallas Civic Opera. Since 1987 he has served as a Board Member of the Bel Canto Institute (www.belcantoinst.org), an organization that teaches bel canto opera style to young opera singers every July in Florence, Italy, serving as President of the Board since 2005.

Our Next Program Will Be On December 20, 2012

"In Memoriam: David Hall," moderated by Seth B. Winner, and "WNYC On Line" with Andy Lanset

All ARSC NY Chapter meetings are free and open to the public. Voluntary contributions to help defray our expenses are welcome!

ARSC Conference Call For Presentations

Proposal deadline: January 4, 2013

The Association for Recorded Sound Collections invites proposals for presentations at its 47th annual conference, to be held May 15-18, 2013, in Kansas City, Missouri.

ARSC welcomes papers on the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content.

For this conference, we encourage presentations related to recording in the Kansas City area and surrounding region. Is there an artist, label, or other aspect of the industry you've been working on? Preservation, archives management, or research technique that might be of interest to others? Share your special interests with our engaged community of collectors, historians, musicians, preservationists, and archivists.

At the conference, we plan to have a separate critical listening room available for demonstrations. Seating 8-10 people, this space can be used for highly-targeted presentations where excellent sound is needed; or as an

“appendix” to a paper presentation to a large audience. If your entire presentation will take place in this space, you may request 20 or 35 minutes. If you are requesting an opportunity to play examples supplementing a paper, you will be allotted an additional 15 minutes at a different time. Time permitting, you may be given more than one slot to accommodate a larger number of people, but split into smaller groups. Questions about the critical listening room should be directed to George Blood, ARSC2013@georgeblood.com.

The deadline for presentation proposals is January 4, 2013. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter.

For more information and the Call for Presentations form, visit: <http://www.arsc-audio.org/conference/index.html>



ARSC Newsletter Submission Deadlines

- No. 131, Winter 2013 – February 10, 2013 (advertising, February 1, 2012)
- No. 132, Summer 2013 – June 10, 2013 (advertising, June 1, 2013)
- No. 133, Fall 2013 – November 10, 2013 (advertising, November 1, 2013)

Save The Dates: 2013 ARSC Conference, Kansas City, Missouri

The 47th annual ARSC Conference will be held May 15-18, 2013 at the Kansas City Marriott Country Club Plaza. The hotel, in the heart of Kansas City, overlooks Country Club Plaza, a premier shopping and entertainment district. The University of Missouri-Kansas City will host the conference.

A pre-conference workshop will be held on May 15, 2013. The Marr Sound Archives, located at the Miller Nichols Library at the University of Missouri-Kansas City, is not far from the conference venue.

Local attractions include: the American Jazz Museum, Arabia Steamboat Museum, Hallmark Visitors Center, Harry S. Truman Library and Museum, Kansas City Zoo, Jesse James Farm and Museum, and the Nelson-Atkins Museum of Art.

More information about the 2013 conference and pre-conference workshop will be posted at:

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

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

ARSC Pre-Conference 2013 Workshop

The Education and Training Committee is planning another of their popular pre-conference workshops for Wednesday, May 15, 2013. “Discovery Access Methods for Sound Recording Collections” will bring together presenters from a variety of backgrounds to discuss how audio resources can be found – and made findable – in libraries, archives, digital collections, and discographies. This year’s workshop will once again be offered for both in-person and online attendees. There will be something for everyone! More information about the 2013 conference and pre-conference workshop will be posted at <http://www.arsc-audio.org/conference/index.html> as it becomes available.

ARSC Preservation Grants Program

**Deadline for receipt of applications:
December 15, 2012**

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

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

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

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

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

Send completed applications to:
arscgrants@aol.com

or
ARSC Grants Program
621 N. Fifth Street
Niles, MI 49120

Grant applications must be received by December 15, 2012.

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

<http://www.arsc-audio.org/committees/preservation-grants.html>

Questions about the Preservation Grants Program should be directed to Suzanne Flandreau, Grants Committee Chair, at arscgrants@aol.com.

ARSC Research Grants Program: 2012 Recipients

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound.

The ARSC Grants Committee is pleased to announce the recipients of the 2012 Research Grants:

Meghan Forsyth, Memorial University of Newfoundland

For her project on the impact of sound recordings on Acadian music traditions of Les Îles-de-la-Madeleine, Meghan Forsyth receives \$1000 to fund travel and lodging to Moncton, New Brunswick and the Magdalen Islands. There she will study important sources, including historical information and recordings of musicians of older generations, and interview culture-bearers, local recording artists and engineers, and arts administrators.

Jane K. Mathieu, University of Texas at Austin

Jane Mathieu receives \$1000 to fund travel and lodging to New York City and Washington, D.C. for her project "'Over There' Over Here: Performing the American Home Front During World War I." The project will contribute to her dissertation in Historical Musicology, on the topic of redefining Tin Pan Alley, in relation to American collective identity from 1890 to 1920.

Deadline for Receipt of Research Grant Applications: February 28, 2013

ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level. ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job. Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Research Grant Applications shall include:

- a summary of the project (one page maximum), with samples of the work, if possible;
- a budget covering the entire project, highlighting the expenses the ARSC

Grant will cover (one page maximum);

- a curriculum vitae; and
- an indication of the prospects for publication or other public dissemination of the project results.

Applications should be sent in the form of four paper copies to:

ARSC Grants Program
621 N. Fifth Street
Niles, MI 49120

Applications for the next grant cycle must be received by February 28, 2013.

For more information, visit:

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

Questions about the Research Grants Program should be directed to Suzanne Flandreau, Grants Committee Chair, at arscgrants@aol.com.

George Cunha and Susan Swartzburg Preservation Award

**Deadline for receipt of applications:
December 1, 2012**

The George Cunha and Susan Swartzburg Preservation Award was established by the American Library Association's Preservation and Reformatting Section (PARS) to honor the memory of George Cunha and Susan Swartzburg, early leaders in cooperative preservation programming and strong advocates for collaboration in the field of preservation.

The award acknowledges and supports cooperative preservation projects and/or rewards individuals or groups that foster collaboration for preservation goals. Recipients of the George Cunha and Susan Swartzburg Award demonstrate vision, endorse cooperation and advocate for the preservation of published and primary source resources that capture the richness of our cultural patrimony. The award recognizes the leadership and initiative required to build collaborative networks designed to achieve specific preservation goals. Any person or group is eligible for this award; membership in ALA is not required. The Cunha/Swartzburg Award is sponsored by Hollinger Metal Edge and includes a \$1,250 grant and citation.

Send nominations, including the name of the person or group being nominated; address, phone number and email address of nominee and nominating party; a formal statement of nomination, with rationale for the nomination; resume, vita or extensive narrative career outline upon which the award jury can base its determination; and letters of support and endorsement, to Kris Kern, chair, Cunha/Swartzburg Jury, kernk@pdx.edu All nomination materials are due December 1.

Visit the Cunha Swartzburg page for more information:

<http://www.ala.org/alcts/awards/profrecognition/lbicunhaswartz>

ARSC Conference Travel Grants

Application Deadline: December 7, 2012

The Association for Recorded Sound Collections is now accepting applications for ARSC Conference Travel Grants to be awarded in 2013. The grants are designed to:

- encourage ARSC members to attend their first ARSC conference
- reach out to college students and professionals in the early stages of their careers
- promote mentoring and professional development opportunities
- advance scholarly research and publication, and
- support ARSC members who desire to participate more actively in the association.

Grant recipients are awarded:

- complimentary registration for the entire ARSC Annual Conference
- gratis registration for the Pre-Conference Workshop, and reimbursement up to US\$750 to defray the expenses of transportation and lodging (upon approval of valid receipts, to be submitted after the conference). Rental car costs for transportation within the conference city are not reimbursable.

At the time of application, the applicant must be a member of ARSC in good standing, planning to attend his or her first ARSC conference. The applicant must also be one of the following:

- a college or university student aspiring to work with sound recordings
- a recent graduate seeking a professional position involving sound recordings
- a professional within the first five years of his or her career, who has demonstrated a dedication to sound recordings
- a researcher or discographer showing compelling prospects for the publication or dissemination of his or her scholarly work.

Applicants who demonstrate an interest in serving on an ARSC committee, publishing their work in the ARSC Journal, or presenting at an ARSC conference will be given particular consideration. Preference will be given to applicants who plan to attend the entire conference, beginning with the pre-conference workshop. Each applicant must submit:

- a letter of application describing the applicant's background and current activities, clearly indicating why the applicant merits consideration for an ARSC Conference Travel Grant
- a proposed budget for travel costs
- itemization of any non-ARSC funds that the applicant may receive toward ARSC conference attendance, such as institutional support, etc.
- a brief resume or curriculum vitae, and
- two letters of support, each submitted directly by the writer.

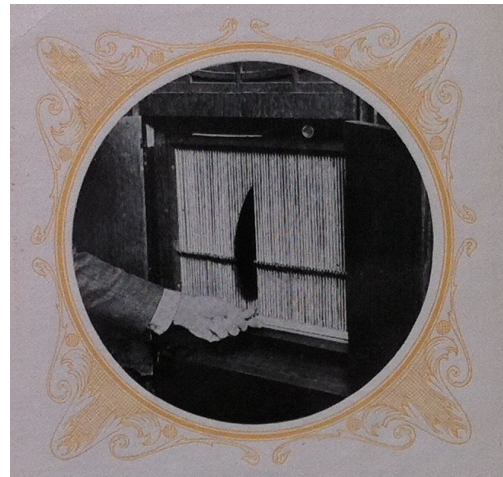
Applications lacking any of the above items will be deemed incomplete, and may not be viewed favorably by the Travel Grants Committee.

All applications and supporting materials must be received by December 7, 2012. Send them by e-mail or postal mail to:

Louise Spear,
ARSC Conference Travel Grants Committee
American Musical and Dramatic Academy
6305 Yucca Street
Los Angeles, CA 90028
LSpear@amda.edu

For more information, visit: <http://www.arsc-audio.org/committees/grant-programs.html> or e-mail: LSpear@amda.edu

Applicants will be notified about the award decisions by January 21, 2013.



Nominations For The 2013 ARSC Awards For Excellence

You are invited to propose candidates for the 2013 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is December 31, 2012.

Eligible publications include any original work -- book, monograph, article, liner notes, conference proceedings, or electronically-published materials -- first published during 2012. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology.

The ARSC Awards typically recognize histories, discographies, or biographies representing the "Best Research" in these recording genres: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include: General Research in Recorded Sound; Record Labels or Manufacturers; Phonographs; and Preservation or Reproduction of Recorded Sound.

The Awards Committee especially welcomes information concerning eligible journal articles, as well as foreign and small-press publications that might otherwise be overlooked.

For more information about the Awards for Excellence:

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

Nominations For The ARSC Lifetime Achievement And Distinguished Service Awards

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life's work in research and publication. The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field,

outside of published works or discographic research.

Nominations for either of these awards must be received by December 31, 2012. For more information about the Lifetime Achievement and Distinguished Service awards:

<http://www.arsc-audio.org/awards/lifetime-distinguished.html>

SUBMISSIONS

Nominations for the ARSC Awards for Excellence must include the name of each nominee, together with the names of co-authors, the publication title, and the publisher's name and address. Please submit nominations to one of the co-chairs of the Awards Committee:

Roberta Freund Schwartz

rfschwar@ku.edu

or

David Lewis

dlewis@gmail.com

Additional information about ARSC, including a list of past ARSC Award Winners, may be found at:

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

ARSC CONFERENCE 2011: FREE ONLINE RECORDINGS

Audio recordings of presentations made during the 2011 ARSC Conference in Los Angeles, California, are freely available online in MP3 format at:

<http://www.arsc-audio.org/conference/audio2011/index.html>

In some cases, PowerPoint slides are also included. For those who joined us in Los Angeles, we hope you'll enjoy this chance to relive the memories and to catch up on the sessions you missed.

For anyone who has yet to attend an ARSC conference, here's a good opportunity to find out some of what you're missing. Coming soon: 2012 conference recordings and presentations (in a new Members Only web space!).

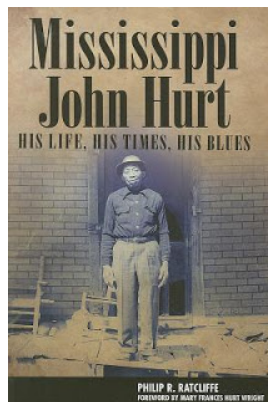
2012 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the winners of the 2012 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. Two awards may be presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2012 Awards for Excellence honor works published in 2011.

BEST RESEARCH in RECORDED BLUES, RHYTHM & BLUES, or SOUL MUSIC

Best History:

Mississippi John Hurt: His Life, His Times, His Blues, by Philip R. Ratcliffe (University Press of Mississippi)



Best Discography:

The Blues Discography 1971-2000: the later years: a selective discography, by Robert Ford and Bob McGrath (Eyeball Productions)

Certificates of Merit:

I Feel So Good: The Life and Times of Big Bill Broonzy, by Bob Reisman (University of Chicago Press)

The Chitlin' Circuit and the Road to Rock and Roll, by Preston Lauterbach (W. W. Norton)

BEST RESEARCH in RECORDED CLASSICAL MUSIC

Best History:

George Szell: *A Life of Music*, by Michael Charry (University of Illinois Press)

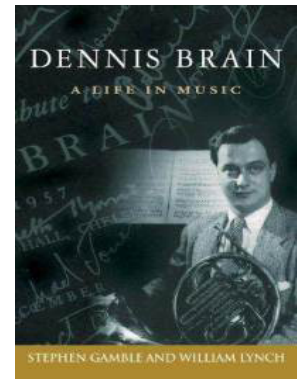
Best Discography:

Discography of the Concert Hall Society and Concert Hall Society Record Club, by John Hunt (John Hunt)

Certificates of Merit:

Richard Strauss: A Musical Life, by Raymond Holden (Yale University Press)

Dennis Brain: A Life in Music, by Stephen J. Gamble and William C. Lynch (University of North Texas Press)



BEST RESEARCH in RECORDED COUNTRY, ETHNIC, OR FOLK MUSIC

Best History:

Crowe on the Banjo: The Music Life of J. D. Crowe, by Marty Godbey (University of Illinois Press)

Certificate of Merit:

Jim Reeves: His Untold Story, The Life & Times of Country Music's Greatest Singer, by Larry Jordan (Page Turner)

BEST RESEARCH in RECORDED ROCK OR POPULAR MUSIC

Best History:

Pop Song Piracy: Disobedient Music Distribution since 1929, by Barry Kernfeld (University of Chicago Press)

Certificates of Merit:

Tori Amos: in the Studio, by Jake Brown (ECW)

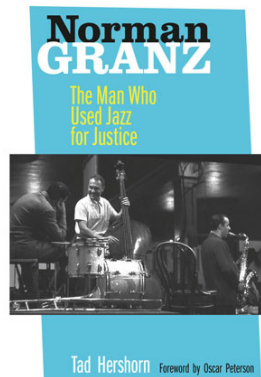
Everything is an Afterthought: The Life and Writings of Paul Nelson, by Kevin Avery (Fantagraphics Books)

Had Me a Real Good Time: The Faces Before and After, by Andrew Neill (Omnibus)

BEST RESEARCH in RECORDED JAZZ MUSIC

Best History:

Norman Granz: The Man Who Used Jazz for Justice, by Tad Hershorn (University of California Press)



Certificates of Merit:

Clark: The Autobiography of Clark Terry, by Clark Terry (University of California Press)

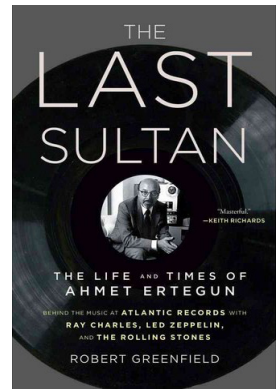
What a Wonderful World: The Magic of Louis Armstrong's Later Years, by Ricky Riccardi (Pantheon Books)

The Studio Recordings of the Miles Davis Quintet, 1965-68, by Keith Waters (Oxford University Press)

BEST RESEARCH in RECORD LABELS

Best History:

The Last Sultan: The Life and Times of Ahmet Ertegun, by Robert Greenfield (Simon & Schuster)



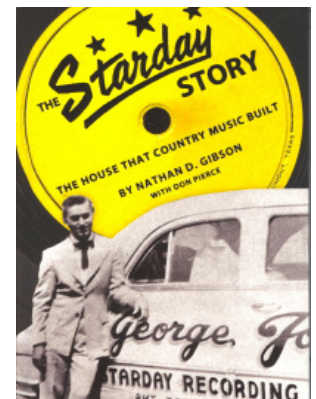
Best Discography:

Beka Records: A Discography, by Frank Andrews and Bill Dean-Myatt (City of London Phonograph and Gramophone Society)

Certificates of Merit:

The Indestructible/U-S Everlasting Cylinders: An Illustrated History and Cylinderography, by Kurt Nauck and Allan Sutton (Mainspring Press)

The Starday Story: The House that Country Music Built, by Nathan D. Gibson (University Press of Mississippi)



BEST GENERAL RESEARCH in RECORDED SOUND

Best History:

Spoken Word: Postwar American Phonograph Cultures, by Jacob Smith (University of California Press)

2012 ARSC Service Awards

Ronald Dethlefsen wins the ARSC Lifetime Achievement Award

The Lifetime Achievement Award is presented annually to an individual in recognition of his or her life's work in published recorded sound



research. The 2012 Lifetime Achievement Award was presented to Ronald Dethlefsen. Ron is Professor Emeritus of Communication at Bakersfield College in California. He has collected early records and phonographs since 1953 and has written about Edison records and phonographs since 1980. Since 1999 he has collaborated with George Copeland, a scholarly collector of popular and operatic recordings living in St. Louis. Ron Dethlefsen also writes a monthly column for *In the Groove*, a publication of the Michigan Antique Phonograph Society. Since 1980, he has been a consultant and volunteer at The Henry Ford in Dearborn Michigan.

Dethlefsen's major publications include *Edison Blue Amberol Recordings* (APM Press, 1980); *Edison Blue Amberol Recordings: 1912-1914: American popular series, "live" recordings and selected recordings 1915-1928* (APM Press, 1980); *Edison Blue Amberol Recordings 1912-1914: Companion edition*, with Michael Buchak (Stationery X-Press, 1997); *Edison Blue Amberol Recordings Volume 2 (1915-1929)* (APM Press, 1981); *Pathé Records and Phonographs in America, 1914-1922* (Mulholland Press, 1999), with George A. Copeland and Peter J. Fraser, as well as *Edison, Lambert Concert Records & Columbia Grand Records and related phonographs* (Mulholland Press, 2004), also with George Copeland, and co-authored with Ray Wile *Edison Disc Artists & Records, 1910-1929* (APM Press, 1985).

Richard Weize receives the Award for Distinguished Service to Historical Recordings

The Award for Distinguished Service to Historic Recordings is presented annually to an individual who has made



contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. The 2012 ARSC Distinguished Service Award was presented to Richard Weize, founder and CEO of Bear Family Records, probably the most important reissue label in the world for roots-oriented music. Richard began collecting records in 1956, with the purchase of Bill Haley's "Rock Around the Clock." In the fifties he was fascinated by rock 'n' roll, but from 1960 on his interest shifted to country music. In the early 1970s, he started the Folk Variety label and started booking folk acts into German clubs.

Bear Family Records was launched in 1975. This first venture into leasing vintage masters and repackaging came in 1978 when he licensed "The Unissued Johnny Cash." As a parallel venture, Bear Family mail order was started. Richard never looked to make money from Bear Family Records. As a result of this non-commercial orientation, Bear Family was in a position to postpone a release until Richard was completely satisfied with the quality. The emphasis for Richard has always been on quality. Bear Family licenses the masters from the copyright holders and doesn't take advantage of the current copyright laws that enable old masters to be issued without payment after a certain number of years. Bear Family takes special pride in its boxed sets. Some are complete career retrospectives, while others are complete within certain time periods.

Richard calls his work a passion, an obsession. He works sixteen hours a day, seven days a week. Love of music is his primary motivation. He wants to make sure that the old music is not forgotten.

2012 AWARDS COMMITTEE

Winners are chosen by the ARSC Awards Committee: five elected judges representing specific fields of study, the ARSC President, and the Book Review Editor of the *ARSC Journal*. The members of the 2012 ARSC Awards Committee are:

Roberta Freund Schwartz (Committee Co-Chair)
 David Lewis (Committee Co-Chair)
 Vincent Pelote (ARSC President)
 James Farrington (Book Review Editor, *ARSC Journal*)
 Dennis Rooney (Classical Music Judge)
 Mike Biel (Judge-At-Large)
 Dan Morgenstern (Jazz Music Judge)
 William L. Schurk (Popular Music Judge)
 Richard Spottswood (Judge-at-Large)

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



New Technical Committee Chairs

Several months ago Adrian Cosentini and myself stepped down as co-chairs of the Technical Committee after eight years of service. It is my pleasure to announce that ARSC president Tim Brooks has appointed Mark Hood and Marcos Sueiro Bal as the new co-chairs of the ARSC TC. Mark is an Assistant Professor of Music in the Recording Arts Department at Indiana University, former lead engineer for the Sound Directions project, and member of the IU Media Preservation Initiative Working Group. Marcos is Senior Archivist at New York Public Radio, co-translator of IASA TC 04 into Spanish, and one of the primary developers of the prioritization tool AVDb. Welcome to the new TC leadership.

Mike Casey

ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist [your name]" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/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.

ARSC SUSTAINING MEMBERS

According to the ARSC Bylaws, any “Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid.” This means that a current Sustaining Member is one who has contributed at least \$45.00 or more above the cost of the Annual Dues. The Bylaws also state that these members are to be recognized in the final ARSC Newsletter of the year. So at this time, we would like to recognize the following who qualify as Sustaining Members for 2012:

Eduardo Andrade	Norman Field	Bill Klingler	Brenda Nelson-Strauss	Richard Spottswood
David Annett	Richard Figone	Konrad Kuchenbach	James H. North	Dave Stout
Paul Bertalan	Thomas Fine	Frederica Kushner	Bob Norton	Suzanne Stover
David Breninger	Frank Forman	John Lambert	Vincent Pelate	Konrad Strauss
Sam Brylawski	Jeffery Friedman	Andrew Lanset	Arthur Pfeffer	Patrick Sumner
David Budd	John F. Geis	Jim Long	Douglas Pomeroy	Barbara Tancil
Barrett Crawford	Lewis Morris Hall	Marsha Maguire	Mark Renwick	Gerda Taranow
William Davidson	A.L. Henrichsen	Richard Markow	Sandy Rodriguez	Robert Teller
Robert A. Davis	Stephen Hillyer	Carlos Martin	Dennis Rooney	James Tolly
Michael Devecka	William Himmelreich	Sherry Mayrent	Henry Schmoll	Sara Velez
Charles N Downen	Marian Himmelreich	Janet McKee	Nancy Seeger	Jan Westman
Alan Eaton	Bob Hodge	Alexander McLane	Burton J. Shapiro	WNYC/WQXR
David Englemann	Sheldon Hoffman	Russell Miller	Matthew Snyder	Steven L. Wolfe
Milton T. Erickson	Samuel Ingham III	John Milmo	David Sommerfield	
James Farrington	E. Scott Johnson	Du Jun Min	Gail Sonnemann	

ARSC DONOR MEMBERS

The following members have contributed at least \$200 to ARSC for 2012 qualifying them as Donor Members:

Jeffery Bacich	Cristobal Diaz-Ayala	Patrick Loughney	Bonnie Schurk	Louise Spear
Matthew Barton	Edwin Goldstein	Karl Miller	William Schurk	
Garrett Bowles	Lawrence Holdridge	Peter Rabinowitz	David Seubert	
Steven Chaiken	William Kenney	Al Schlachtmeyer	Steve Smolian	

ARSC PATRON MEMBERS

The following members have contributed at least \$500 to ARSC for 2012 qualifying them as Patron Members:

John Bolig Tim Brooks Walter Keevil Roger Snape

ARSC BENEFACTOR MEMBERS

The following members have contributed at least \$1000 to ARSC for 2012 qualifying them as a Benefactor Members:

Richard Benson Thomas Liebert Roderic Moore

We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities which would be difficult if we depended on our modest dues alone.

Peter Shambarger, (Outgoing) Executive Director, ARSC

New (and Returning)

ARSC Members:

*Names and addresses
of new ARSC members
are not available in the
on-line version of the
newsletter.*

**Please renew your membership before it expires
on Dec. 31, 2012.**

**renew online and pay securely by credit card
or PayPal here [http://www.arsc-audio.org/join.
html](http://www.arsc-audio.org/join.html)**

or use the mail-in form and check here:

<http://www.arsc-audio.org/memform1.html>

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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Béla Bartók's study, with
Bösendorfer piano and
Edison cylinder phonograph.
Photograph by Tihanyi
Bence, 1932-19400.