

# ARSC Newsletter

Association For Recorded Sound Collections

Number 140 • Spring 2016

## Recorded Sound in the 21st Century

### 2016 ARSC Conference In Bloomington

The return of the ARSC annual conference to Bloomington, Indiana for its 50th anniversary provides an ideal forum for celebrating ARSC's achievements while looking to the possibilities that lie ahead for sound recordings. This year's theme, "Recorded Sound in the 21st Century: Preserving, Collecting, Collaborating and



Connecting," aims to embody the diverse interests of ARSC's membership and find points of synergy between private collectors, archivists, audio engineers, and scholars. Some common themes throughout the conference program include collaborative digitization and research efforts, Indiana history, and addressing issues with digital audio collections and technology. With over 50 presentations to choose from, there is bound to be something of interest to all attendees.

Thursday's plenary session features authors Dr. Monika Herzig and David Williams celebrating the rich history of jazz in Indianapolis, including a rich legacy of musicians and educators including Wes Montgomery, Freddie Hubbard, David Baker, J.J. Johnson, Slide Hampton, Larry Ridley, Leroy Vinegar, David Young, Willis Kirk, and Killer Ray Appleton. Subsequent parallel sessions address digital archiving issues including new approaches to acquisitions, optical disc migration, and structural and descriptive metadata.

Bill Doggett will describe the intersection of early rock 'n' roll and the civil rights movement and author Robert M. Marovich offers a new look at the influence of African-American choir director Professor J. Wesley Jones. Afternoon sessions include a discussion of Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line, which has recently been published by Dust-to-Digital, and research on cylinder collections from both historic and preservation perspectives. The fun continues after the sessions. Post-session events for the conference include a Thursday evening tour and reception at IU's new Media Digitization and Preservation Initiative facility (sponsored by Memnon).

Friday begins with a plenary session led by Tim Brooks in a retrospective with long-time ARSC members on how ARSC became what it is today, and what lies ahead for the organization. Kurt Nauck and Mark Atnip reflect on 30 years in vintage record business, and play some of their most unique recordings. More

#### Events

**May 10-11, 2016 ARSC Pre-conference Workshop, Media Preservation Boot Camp. Bloomington, Indiana**

**May 11-14, 2016. 50th Annual ATSC Conference. Bloomington, Indiana**

**June 4-7, 2016. 140th International AES Convention. Paris, France**

**August 13, 2016. Antique Phonograph Society Annual Show and Sale. Buena Park, California**

**September 25-29, 2016. 47th Annual IASA Conference, Library of Congress, Washington, D.C.**

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## President's Message

ARSC's fiftieth anniversary is nearly upon us. Of course we'll want to look back at where things stood with the preservation and study of sound recordings in 1967, where we've come since then, and how we got here. There will be plenty to reminisce about at our upcoming conference in Bloomington, and many shared accomplishments we'll want to savor. But at the same time, we need to be sure to look forward as well. Don't misconstrue the "1967-2016" banner that's part of our anniversary logo: 2016 is a milestone, not a finish line. One way for us to put things into perspective is to try to imagine the world our counterparts will find themselves in exactly as far in the future as 1967 now lies in the past. With that long-term view in mind, I've been pondering the idea of making some arrangement to let attendees at this year's fiftieth anniversary conference record audio messages for the attendees of ARSC's centennial conference in 2066. After all, if there's any group in the world with the expertise needed to ensure a sound recording can make it safely to a specific point fifty years in the future, it ought to be us, right? But how would we go about it? When I've brought the idea up in conversation, most people instinctively imagine putting physical recordings into a time capsule and burying it in the ground, but would something in line with current models of digital preservation be more reliable? Or some hybrid approach to hedge our bets? Brainstorming about how best to pull this off strikes me as an interesting thought experiment in its own right, quite apart from the appeal of actually doing it.

On another note, I'd like to draw your attention to a new development in ARSC's electronic mailing lists.

For the past decade and a half, ARSCLIST has been a familiar presence in the inboxes of many people—ARSC members and nonmembers alike—who share an interest in and enthusiasm for our heritage of recorded sound. When it was launched under our sponsorship back in October 1999, the original invitation characterized it as a forum for "discussion about recorded sound research, history, innovations, preservation, archiving, copyrights and access and announcements about ARSC activities and publications," politely recommending that other topics, including "subjective discussions of particular recordings or artists," be handled somewhere else. That same wording is still used on our website today. However, ARSCLIST has since evolved organically into an autonomous virtual community with lively conversations, playful repartee, a roster of chatty regulars, and an atmosphere that's distinctly its own. Its sheer volume of messages—4,465 over the past year, or an average of twelve per day—shows that it provides a valued platform for a number of people, and it has often borne fruit for those who have turned to it seeking specific nuggets of information or advice. That said, the steady onslaught of posts can be overwhelming for someone on a tight schedule who's eager to receive and share professionally useful information about (say) audio preservation or archiving but doesn't have the leisure to sort this out from the more general commentary and banter. Moreover, I've heard from several ARSC members that the tone of conversations on the list—which is unmoderated and open to all comers—occasionally makes them feel

## ARSC Newsletter

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**Spring 2016**

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

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## Board of Directors

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unwelcome and hesitant to post. It's clear that ARSCLIST hasn't been working equally well for all the constituencies we hoped it would serve when we created it.

Meanwhile, you may recall that Jenny Doctor put forward a proposal at our conference in Chapel Hill to reestablish a support group within ARSC for members affiliated with institutional recorded sound collections. The idea has been for this group to take on the role once filled by the Associated Audio Archivists, but since it wouldn't be limited specifically to "archivists," the working name that has emerged for it is the "Libraries and Archives Committee." One of the needs Jenny had identified through her canvassing of the membership was a separate e-mail discussion list for people who have professional responsibilities toward recorded sound collections but who are unable or unwilling to keep up with the volume of social conversation on the main ARSCLIST. After considering a few possible strategies for moving this initiative forward, we decided the best course of action would be to form the discussion group as a first step.

And I'm pleased to announce that the ARSC Library and Archives Electronic Discussion List (ARSCLIB) is now fully functional. You'll find specific subscription information elsewhere in this Newsletter. This new list is intended not to supplant ARSCLIST, but to complement it as a forum specifically "for discussing issues of concern to persons who are responsible for caring for recorded sound collections within institutions." Membership in the new list is by no means restricted to people who fit a particular profile—anyone who wants to participate in conversations that have "a narrower professional focus" will be heartily welcome. If that's you, I hope you'll give it a try!

*Patrick Feaster, ARSC President*

## ARSC Newsletter Submission Deadlines

**No. 141, Summer 2015 – June 10, 2016**

**No. 142, Fall/Winter 2016 – November 10, 2016**

**No. 143, Spring 2017 – February 10, 2017**

*continued from page 1*

Indiana-bred talent is covered including Baby Huey, Cole Porter, and the Hoosier Hot Shots. John Broven and Bill Greensmith discuss the research and interviews collected over the years in Blues Unlimited magazine and Daniel Blazek examines Richard Pryor's output on Laff Records. On the technical side, George Blood reviews pros and cons of the IRENE system, tape guru Richard Hess shares his findings on azimuth alignment and digital post-transfer time alignment, and Mark Cantor addresses soundtrack restoration at Celluloid Improvisations Music Film Archive.

On Friday evening, conference attendees are invited to attend a special film screening at the IU Cinema, a world-class THX certified venue, to see gems from film collections at Indiana University and the Library of Congress. For this year's annual Friday-night roundtable, participants are invited to bring a crate of records they would like to sell or trade, and/or a record or two for show and tell. There's no special theme, just plan on some fun records and interesting discussion.

Saturday features a large-scale media digitization track organized by Mike Casey with presentations on both national and international efforts. Similarly, collaborative archiving and discographical initiatives will be discussed in the afternoon. We'll also review label histories including Gennett Records, King Records, and the avant-garde Advance Recordings. Roberta Freund Schwartz and Terri Brinegar examine early secular and sacred African American musical traditions, and John Stropes, Benjamin Kammin and Josh Lane share how guitarist Leo Kottke's archives have been repurposed in pedagogical settings.

Following the daytime sessions, attendees can enjoy a reception and tours of the IU Media Digitization and Preservation Initiative Facility on Thursday, an evening at the IU Cinema on Friday, and the usual happy hour and awards banquet will close the conference on Saturday.

The preliminary conference schedule, which is subject to change, can be viewed at: [http://www.arsc-audio.org/conference/pdf/program\\_schedule\\_2016.pdf](http://www.arsc-audio.org/conference/pdf/program_schedule_2016.pdf)

## Two-Day Media Preservation Boot Camp: May 10-11th

For this year's pre-conference workshop, the ARSC Education & Training Committee and Technical Committee present a Media Preservation Boot Camp, Tuesday & Wednesday May 10-11.

Learn media preservation basics with workshops led by experts on a variety of topics at the IU Media Digitization and Preservation Initiative and Memnon Archiving Services joint digitization facility. Participants will be able to take a multitude of mini-workshops over the course of two days. Choose among workshops such as:

- Basics of tape and disc digitization
- Basics of video formats and digitization
- Preparing items for digitization
- Metadata for media preservation
- Creating media digitization facilities
- Quality control and quality assurance
- Care and maintenance of physical media
- Access and long-term storage systems
- Disaster planning and recovery
- Digital preservation workflows
- Copyright and legal issues

This two-day workshop is limited to 50 people. A separate registration fee applies for the workshop. Please register by April 18 to receive the early registration discounted price.

The curriculum of the Media Preservation Boot Camp is based on topics covered in the "ARSC Guide to Audio Preservation," created by ARSC members in collaboration with the Council on Library and Information Resources (CLIR) and published in May 2015. Participants are encouraged to obtain and read a copy of the Guide in advance of the workshop. The Guide is available for download as a free PDF, or for purchase in printed form, from CLIR: <http://www.clir.org/pubs/reports/pub164>

The Media Preservation Boot Camp is approved for 5 Archival Recertification Credits through the Academy of Certified Archivists. Please contact the Academy for more information

To register for the workshop:

<http://arsc-audio.org/conference/register/>



Indiana University Auditorium Interior, Bloomington Indiana c.1950s. Postcard published by Indiana University Bookstore

For more information, see: [http://www.arsc-audio.org/conference/pdf/workshop\\_flyer\\_2016.pdf](http://www.arsc-audio.org/conference/pdf/workshop_flyer_2016.pdf) or contact Karen Fishman, [kfishman@loc.gov](mailto:kfishman@loc.gov); Aaron Bittel, [ambittel@arts.ucla.edu](mailto:ambittel@arts.ucla.edu); Michael Casey, [micasey@indiana.edu](mailto:micasey@indiana.edu); or Mark Hood, [mashood@indiana.edu](mailto:mashood@indiana.edu)

### Newcomer Orientation And Mentoring Program

ARSC invites first-time conference attendees and conference veterans to participate in the Conference Mentoring Program during the conference. The program pairs newcomers with long-time members, based on their shared interests. Mentors provide mentees with an orientation to the conference, the association, and its participants in informal meetings over the course of the conference.

Please note: Only ARSC veterans who are committed to the mentoring program should volunteer. Mentors and mentees must be able to attend the newcomer orientation and welcoming gathering on May 11, 6:00-7:00 p.m., in the lobby of the Musical Arts Center.

For more information, visit: [http://www.arsc-audio.org/conference/pdf/mentoring\\_invitation\\_2016.pdf](http://www.arsc-audio.org/conference/pdf/mentoring_invitation_2016.pdf) or contact David Giovannoni, [arsc@dgio.net](mailto:arsc@dgio.net)

### Awards Banquet

The conference will conclude on Saturday evening with the annual Awards Banquet, preceded by a Happy Hour. Winners of the 2015 Awards for Excellence and 2016 Lifetime Achievement and Distinguished Service Awards will be honored. Finalists for the 2016 Awards for Excellence will be announced.

## ARSC New York Chapter March 2016 Meeting

### I May Be Crazy But I Ain't No Fool: The Legacy of Funnyman "Ragtime Bob" Roberts, Presented By David N. Lewis And Rebecca Forste

Many collectors of vintage records need no introduction to Robert S. "Ragtime Bob" Roberts, one of the most charismatic and mysterious figures in the early phonograph industry, his name appearing on nearly 500 discs and cylinder releases. Researchers David Lewis And Rebecca Forste have been looking into the Bob Roberts story from the context of his hometown of Cincinnati, Ohio and have made new discoveries in the life of this key entertainer. They have discovered a new birthdate for him and have made inroads into his family history, particularly in regard to his illustrious father, minstrel show entertainer and circus entrepreneur Nick Roberts (1841-1905). This will be a joint presentation where the Nick Roberts-related material will be presented by Rebecca Forste, with Uncle Dave Lewis joining in on Roberts's recording activity, and later, career in early radio.

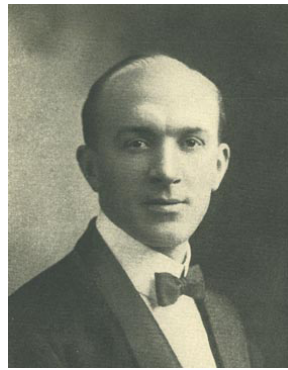
### Our next program will be on April 21: Tales from the Vaults, a Producers' Roundtable

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

## ARSC at AES

The 139th Audio Engineering Society (AES) convention took place in New York City October 29- November 1, 2015 with the exhibit floor, panels and technical sessions being packed by an attendance of over 18,000 interested engineers, archivists and sometimes crazed individuals (it was after all, Halloween in NYC). While the Archival/Preservation community is a small subset of the larger audio engineering world, its presence has grown in recent years and this year, it grew larger, especially due to the work of Rebecca Feynberg who coordinated an "Archival/Restoration Track," of 11 programs (<http://www.aes.org/events/139/archiving/>) and two field trips: The Edison National Historical Park in West Orange, NJ, and the preservation studios at the Rodgers and Hammerstein Archive. These eleven programs and two tours had contributions by numerous ARSC members, many of which are on the Technical Committee as well as incoming ARSC President, Matthew Barton.

Memorable moments included an amazing day on Saturday with a pre-



**7:00 P. M.**  
**Thursday, 3/17/16**

**CUNY Sonic Arts  
Center**

**West 140th  
Street & Convent  
Avenue, New York**

## 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](mailto: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](mailto: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.

sensation about “The 78 Project” movie with the creators Lavinia Jones Wright and Alex Steyermark. At the end of their presentation, they recorded two local musicians live on a lacquer disc using a 1930s era Presto cutter. If you don’t know this film, they have recorded some well-known artists using this cutter including Richard Thompson, Mary Chapin Carpenter, and many others – see [www.the78project.com](http://www.the78project.com) for more info. For those who chose to go on the aforementioned field trip, cutting a lacquer was followed by a trip to the ENHP where we were welcomed by Curator Jerry Fabris and Edison biographer Paul Israel. Their informative tour culminated with the recording of several cylinders, the first one featuring some local jazz musicians and the last one with the AES tour attendees, including ARSC members and others.

Highlights from the first day of the convention – even before the keynote address that afternoon – included a program featuring Indiana University’s own Konrad Strauss and Mark Hood along with their contractor, Memnon representative Andrew Dapuzzo, talking about the IU digitization initiative that will be highlighted at the upcoming 50th ARSC conference. That was followed by a presentation by Nadja Wallaszkovits and Brad McCoy who shared information about cylinder training videos, cylinder playback and preservation from their archives. In a presentation that afternoon, James Sam spoke about acetate discs, followed by Matthew Barton who spoke of issues with playing 78rpm discs. Seth Winner presented on this panel about the myriad unstable formats he has encountered and then again on Sunday morning in his own program, “Seth B. Winner Sound Studios: The First 25 Years.” The last track program of the day was a stimulating and controversial talk by Charles Richardson and Marty Atias about sticky shed tape issues.

The second day began with a presentation by George Blood titled, “Bits is Bits, Right? Check again,” which was followed by Allie Whalen, who covered a myriad issues with magnetic media challenges in UCLA’s collections, especially focused on the preservation of punk music on cassettes titled, “Anatomy of a Bootleg: Archiving One Part Poetry, One Part Punk.”

The third day started with Nadja Wallaszkovits speaking about Oskar Sala, a German musician, scientist, and pioneer of electronic music and his manipulation of magnetic tape for effects he desired. Nadja also covered the strategy of safeguarding the richness of metadata by use of multimedia-based documentation, such as photographic capturing and high definition video recording.

The first archiving program on the last day of the convention was a talk by B. George, “Simple, Secure, Safe: Partnering Initiatives with The Internet Archive.” This talk was

notable in that it pulled in a big audience from those outside the audio preservation community, helping to get the archiving message out to those unfamiliar with our work. Bringing a strong close to the archiving track was, “Audio Preservation through Imaging: IRENE and the Talking Doll transfers,” with Peter Alyea, Jerry Fabris, Carl Haber, and Mason Vander Lugt. This program was especially interesting as it followed the arc of creator to customer. It was extremely polished and significant, serving as follow-up to the Imaging Conference held at the Library of Congress the previous summer.

There were many interesting programs outside of the archival track at AES, far too many to include here, but one not to miss was the lighting of the Empire State Building Thursday night in blue and white, AES’s colors. This was augmented by a program which included Andy Lanset of WNYC/WQXR that celebrated the 50th anniversary of the Alford master antenna which rings the 102nd floor of the Empire State Building. At 7:00pm that night the top of the Empire State displayed a dazzling light show in coordination with the playing of Steely Dan’s song, “Radio,” which was simulcast on WCBS in New York. It was pretty amazing and a real tribute to the AES convention.

As always students were well represented at the 139th AES convention with a strong presence by young people, including a recording competition, exhibits for schools in audio engineering and seminars specifically aimed at their audience. The energy and curiosity of 500+ students provided a great shot in the arm to this year’s AES convention.

Finally, it’s worth noting that this year’s AES Convention saw a boom in social media involvement. A core team of five web-active AES members worked with three video crews and convention volunteers to ensure consistent posting on multiple platforms from all areas of the conference. Results included increased engagement including more than 10 million impressions on Twitter utilizing #AES139, and a large number of added followers on Facebook and Twitter.

The highly successful convention will be followed up by the AES 140th Convention, June 4-7, 2016 in Paris, France and AES 141st Convention in Los Angeles, September 29-October 1, 2016.

*Brad McCoy*

## BIBFRAME AV Assessment

The Library of Congress has just posted on the BIBFRAME website a new report: “BIBFRAME AV Assessment: Technical, Structural, and Preservation Metadata” <http://www.loc.gov/bibframe/docs/pdf/bf-avtechstudy-01-04-2016.pdf>. It was prepared by Kara Van Malssen and Bertram Lyons of AVPreserve under contract to the Library of Congress. The report studies the state of technical, structural, and preservation metadata for audiovisual resources in the bibliographic environment. This paper makes recommendations about the extent to which BIBFRAME might support the expression of this type of information and where other metadata standards could be used. Because audiovisual resources encompass a wide range of media types, typically with complex structures, and are dependent on an intermediary device to play them, they provide an important use case for evaluating the scope and detail of such information in BIBFRAME.

The study analyzes the relationship between BIBFRAME and the PREMIS Data Dictionary for Preservation Metadata <http://www.loc.gov/standards/premis>, investigates the applicability for structural and technical descriptions within the bibliographic context, looks at the technical information in MARC 21 and other metadata standards, and provides recommendations on which technical attributes of audiovisual material should be included in the BIBFRAME vocabulary.

The report consists of a base document with the analysis and recommendations, several appendices examining technical metadata in further detail as well as proposed AV technical metadata for BIBFRAME, and three sets of examples for video, audio and film resources. Appendices can be found at this link:

<http://www.loc.gov/bibframe/docs/index.html>.

Comments, concerns, and discussion are encouraged via the BIBFRAME listserv (see the BIBFRAME home page/contact us <http://www.loc.gov/bibframe/contact>) or directly to [bfcomment@loc.gov](mailto:bfcomment@loc.gov)<<mailto:bfcomment@loc.gov>>.

## Help Save the Phonogalerie

Greetings from France. Some of you might know the Phonogalerie, the store Jalal Aro opened in Paris in 2004. In 2014, with the support of volunteers, he created a museum dedicated to the history of recorded sound. The Phono Museum Paris (<http://www.phonogalerie.com/lang-english>) showcases more than 250 items, covering the full history of the talking machine. Its collection features such unique items as the Edison Tinfoil, the first Emile Berliner K&R Gramophone, some Lioretgraphs and Bettinis. Other highlights include an original painting of the famous “His Master’s Voice” by Francis Barraud.



Despite the support and work of volunteers, the museum cannot survive on admission fees alone. A request for funding has been made to the City of Paris but no answers have been received yet, leaving the association in a financial predicament, which will soon cause the museum to close in the near future. In order to save the museum, we have launched a crowdfunding campaign on French platform Ulule. The project has been set up in collaboration with Archeophone’s creator Henri Chamoux and collector Thomas Henry (aka Ceints de Bakélite). <https://www.ulule.com/phonomuseum/>

This is the moment of truth for the Phono Museum, which is why we are counting on your support in order to insure its survival. As a thank you for your support and as token of appreciation, we offer the possibility of recording your own voice on tinfoil or a wax cylinder and keeping the recording. An individual recording booth - to be installed in the second half of 2016 - will allow you to record whatever you like and leave with a record of your own!

We will also allow you to sponsor one of the artifacts displayed in the Phono Museum, whether it be a talking machine, painting, poster, or other items. Your name will appear on the descriptive note of the chosen item. Another way to help us - and at no cost at all - is to spread the word about us. Many thanks for your support !

*Henri Chamoux*

## DAHR Tackles Columbia

The four-volume "Columbia Master Book Discography" by Tim Brooks and Brian Rust, originally published by Greenwood Press in 1999, is now entirely available online through the Discography of American Historical Recordings (DAHR). It includes information on more than 32,000 matrix numbers recorded by Columbia Records between 1901 and July, 1934. <http://adp.library.ucsb.edu/>

Editors are now working on adding the "Discography of Okeh Records, 1918-1934" by Ross Laird and Brian Rust, originally published by Praeger in 2004.

Both titles are being made available under license from the publisher, ABC-CLIO.

## Big Sandy Fund Requests a Turntable

It was suggested that ARSC might be able to help our rural nonprofit Big Sandy Cultural Fund by notifying members of our need for the donation of a Rek-o-Kut cvs-14 variable speed turntable -- or a similar turntable for playing/transferring our cultural center's growing collection of 78 rpm recordings, many of them formerly owned by early ranchers and homesteaders in this part of Montana. A cash donation of \$700 will cover the cost of a new CVS-14 with cartridge and stylus. But perhaps someone could find a less expensive CVS-14 or has a used variable speed 78rpm turntable they'd donate. We will give full credit for a donation and provide the required copy of our IRS determination letter with our EIN for tax purposes. One part of our afterschool project is to introduce our school students to historic recordings and the history of American music. Any assistance will be gratefully appreciated.

*Doug Giebel, Executive Director*

*Big Sandy Cultural Fund (IRS EIN: 47-2533855)*

*533 Third Avenue*

*Big Sandy, MT 59520*

Dr. Ellery T. Drake, owner of the Midwest Phonograph Museum in Martinsville, Indiana, with fellow enthusiasts at gathering



## Record Researchers Sought

Art Zimmerman is trying to contact everyone who was a member of Record Research in the last years of its activity (1995-1996). He is missing addresses for a number of people (listed below). If anyone has contact information for these people, Art would appreciate it if you could either provide it to Art, or have the person contact Art at [zimmerrecords@msn.com](mailto:zimmerrecords@msn.com) Thanks for your help. Here's the list, with their last known locations:

Bill Amutis	Centereach, NY
Peter Bodge	Newburyport, MA
Timothy Brooks	Greenwich, CT
Frank Camarda	New York, NY
Aram Friedman	New York, NY
George Irey	Ocala, FL
Thomas Jackrell	Belleville, NJ
Joe Judice	New York, NY
John Lissner	New York, NY
John Metcalf	New York, NY
Alvin Milton	Lakewood, NJ
Chris Moreton	Scarsdale, NY
Herman Paikoff	Binghamton, NY
Robert Parness	Brooklyn, NY
Bill Piccone	Philadelphia, PA
David Reiss	Seaford, NY
Howard Stewart	Barnstable, MA
Michael Strada	Bronx, NY



## ARSC Has a New Listserv: ARSCLIB

### The ARSC Library and Archives Electronic Discussion List

ARSCLIB has been created to be a forum for discussing issues of concern to individuals who are responsible for caring for recorded sound collections within institutions. The discussions are expected to have a narrower professional focus than the main ARSCLIST, e.g., members may ask for advice or share current best practices with respect to environmental conditions, storage, collection policies and deaccessioning, cleaning and digitization practices, digital archiving, outsourcing, metadata collection, cataloging practices, streaming delivery, professional conferences and workshops, and other issues that specifically concern the care of collections held within institutions.

To Subscribe to ARSCLIB:

1. Send an email to: [listserv@listserv.loc.gov](mailto:listserv@listserv.loc.gov)
2. Leave the "Subject:" blank
3. As the body of the message, enter: subscribe arscplib
4. Following this text, enter your name (e.g., "subscribe arscplib Joe H. Smith")
5. Send the message normally and you will be subscribed to the list. Only subscribers may post to the list.

For more details, please visit the ARSC website at <http://www.arsc-audio.org/listservs.html>.

The Library of Congress hosts ARSCLIB and archives the posts at <http://listserv.loc.gov/listarch/arscplib.html>.



## NOW AVAILABLE! Audio Preservation with IRENE

IRENE uses digital imaging to safely retrieve sound from rare recordings on grooved media without the risks of stylus contact.

#### Candidates for this service include:

- Unique or rare wax cylinder or disc recordings
- Media too delicate to play with a stylus
- Broken or damaged media

The IRENE technology was developed by the Lawrence Berkeley National Laboratory in collaboration with the Library of Congress.



IRENE's 2D camera images the grooves on a lacquer disc.



## NORTHEAST DOCUMENT CONSERVATION CENTER

For complete information, visit  
[www.nedcc.org/audio-preservation](http://www.nedcc.org/audio-preservation)

Or contact: Jane Pipik  
Manager of Audio Preservation Services  
[jpipik@nedcc.org](mailto:jpipik@nedcc.org) • (978) 470-1010

## ARSC SUSTAINING MEMBERS

A number of members were not recognized in the previous ARSC Newsletter as Sustaining, Patron, Donor, and Benefactor Members for 2015 due to an oversight. In keeping with its bylaws ARSC recognizes members who contribute amounts at least equal to annual dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution.

The following contributed at least \$90 to ARSC in 2015, qualifying as Sustaining Members:

Eduardo Anderson Duffles Andrade	Jeffrey Friedman	Russell Miller
David M. Annett	David Giovannoni	Eugene Miller
Archeophone Records	Edwin G. Goldstein	Dan Morgenstern
Jeffery V. Bacich	Eric Harbeson	Brenda Nelson-Strauss
Matthew Barton	A.L. Henrichsen	& Konrad Strauss
Richard Berntsen	John Heyrman	James H. Northschur
Jay Bruder	William & Marian Himmelreich	Bob Norton
David A. Budd	Sheldon Hoffman	Nick Patterson
Brandon Burke	Samuel D. Ingham III	Vincent H. Pelote
William Chase	Mark Jenkins	Douglas Pomeroy
Collin Clark	E. Scott Johnson	Matt Ransom
James W. Coopriider	Du Jun Min	Sandy Rodriguez
William A. Davidson	Warren W. Keats	Wendy Sistrunk
Robert Aubry Davis	William B. Knowlton	Brian Smithson
Michael Devecka	Frederica Kushner	Steve Smolian
David J. Diehl	John Wallace Lambert	David Sommerfield
Jenny Doctor	Josh Lane	Richard K. Spottswood
Ray Edwards	Christopher Lornell	Dave Stout
David Engelmann	Kevork Marouchian	Suzanne Stover
Milton T. Erickson	H. Ward Marston	Don Tait
Richard J. Figone	Carlos Martin Ballester	James W. Tolly
Thomas Fine	Alex McGehee	Peter Uehara
Karen J. Fishman	Robert McKibbin	Sara Velez
Frank Forman	Alec McLane	Christina Wright

## **ARSC DONOR MEMBERS**

The following are members who have contributed at least \$200 in dues to ARSC for 2015 qualifying them as Donor Members:

Robert L. Bamberger	Lawrence Huffman	Nancy J. Seeger
Samuel Brylawski	Patrick Loughney	David Seubert
& Gail Sonnemann	Karl F. Miller	Scott D. Smith
Grezell D. Cathnott	Peter J. Rabinowitz	Louise Spear
Lawrence F. Holdridge	Bonnie & William L. Schurk	Steven L. Wolfe

## **ARSC PATRON MEMBERS**

The following are members who have contributed at least \$500 in dues to ARSC for 2015 qualifying them as Patron Members:

John R. Bolig	John B. Milmo
David A. Breninger	Roger Snape
Tim Brooks	

## **ARSC BENEFACTOR MEMBERS**

The following are members who have contributed at least \$1000 in dues to ARSC for 2015 qualifying them as Benefactor Members:

Richard L. Benson	Roderic Moore
Walter R. Keevil	Al Schlachtmeyer
Thomas Liebert	Chris Strachwitz

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 to support the preservation and study of sound recordings.

ARSC has created a donation page on its website (<http://arsc-audio.org/donate/>) to allow members and others to honor a friend or family member by donating to ARSC in his or her name or memory. In future years these honorary and memorial gifts also will be acknowledged in the ARSC Newsletter which is added to the ARSC Archives at the University of Maryland Libraries.

*Nathan Georgitis*

*Executive Director, ARSC*

## **IASA Call for Presentations**

### **Deadline for Submissions: March 18, 2016**

Please submit proposals for papers, panels, posters, workshops and tutorials for the 47th Annual International Association of Sound and Audiovisual Archives (IASA) Conference hosted by the Library of Congress, Washington, D.C., USA — 25 through 29 September 2016.

This year's conference theme is "A World of Opportunity: Audiovisual Archives and the Digital Landscape." The digital landscape is where sound and audiovisual archives must be in order to survive. As we rush to complete that move and as the volume of born digital media proliferates, it is easy to miss opportunities that might otherwise enrich our content, expand its use, or conserve precious resources. With your innovative and paradigm-shifting contributions, this year's conference will leave no stone unturned and no opportunity unexplored. Please submit your proposals for presentations that reflect the sub-themes below by using the presentation submission form online at: <http://2016.iasa-web.org/call-for-presentations>

Topics should address these sub-themes:

- Born digital audiovisual content
- Continuing issues surrounding digitization (dematerialization)
- International access to intellectual property
- Planning for and supporting large files and large data storage
- Content integrity and authenticity
- Metadata management for internal and external uses
- Managing obsolescence in formats, software, and hardware

Note: Accommodation, traveling, and subsistence are the responsibility of the presenters. All attendees, including presenters, are expected to register and pay the conference registration fee.

For questions or further information, please contact: [enquiries@iasa-conference.com](mailto:enquiries@iasa-conference.com)

## **Broadcasting Archive Launches Multimedia "Reading Room"**

Public media fans, rejoice! The American Archive of Public Broadcasting recently made over 7,000 items from their database available for streaming in an online Reading Room. The Reading Room includes audio and video from more than 120 public media stations and archives, with broadcasts dating from the 1940s to the present day. <http://americanarchive.org/>

## **American Folklife Center Announces 2016 Henry Reed Fund Award**

The American Folklife Center is pleased to announce the 2016 Henry Reed Fund Award to support activities directly involving folk artists, especially when the activities reflect, draw upon, or strengthen the collections of the American Folklife Center. Past award amounts have been about \$2,000 (this amount may be split between more than one recipient). Winners will be announced in April 2016.

The Henry Reed Fund was established in honor of old-time fiddler Henry Reed and first awarded in 2004, with an initial gift from founding AFC director and fiddler Alan Jabbour. Projects and activities funded by the Henry Reed Fund might include:

- Payments to folk artists, their families, their descendants, or their cultural communities in connection with publication or dissemination of documents (audio recordings, manuscripts, photographs, etc.) in the American Folklife Center's collections.
- Honoraria or reimbursement to folk artists for programs, such as concerts, workshops, or exhibitions, which feature those folk artists and their arts.
- Programs honoring and celebrating folk artists for their cultural contributions.
- Support for the costs of documenting distinguished folk artists and the acquisition of resulting documentation by the Library of Congress.

The deadline for 2016 Henry Reed Fund Award applications is March 15, 2016. For more information and application instructions see: <http://www.loc.gov/folklife/grants.html>

## **Jack Raymond Remembered**

I am very sad to report the recent death of long-time ARSC member Jack Raymond. Jack owned one of the finest collections of U.S. and British musical theater and vaudeville on record collections, which he donated to the Library of Congress a year or two ago. He was the author of the Show Music on Record discographies (now a Library of Congress website), the source of the Smithsonian Institution original cast recreation LPs, and the compiler of the comprehensive 12-CD Music from the New York Stage, 1890-1920, issued by Pearl Records.

As those of you who knew him from DC and national ARSC meetings, Jack was a gentleman, above all else. Plus, extraordinarily generous, gracious, intellectually curious, and dedicated, to his friends and to his hobbies, which included antique maps as well as recordings. This is a great loss. I'll miss him.

*Sam Brylawski*

## **New and Returning Members**

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



Ampex executives review tape machines.

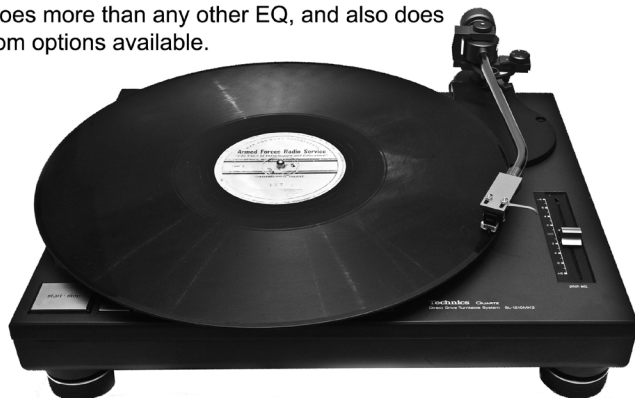


# Timestep



**T-01EQ replaces the OWL-1 & Multifilter** with the same specification and feel but with a much lower noise floor, greater dynamic range and several more features. Other EQ's claim Owl functionality but we are the only company that fully implements all functions of both the OWL-1 and Multifilter in one box, right from the original copy of the hand drawn circuits from Owl. The T-01EQ features both preset and variable EQ, comprehensive lateral/vertical functions and much more. Properly designed, the gain does not vary between EQ settings, obvious perhaps, but not all EQ's do this. Independent tests have shown that this EQ does more than any other EQ, and also does everything that every other EQ does too. \$2,995 USD. Custom options available.

**SL-1200 or SP-15 turntable ?** The SP-15 is expensive, difficult to repair and is now 35 years old. The SL-1200 will now take 12" arms for 16" records shown here, and 14" arms for 20" records. Over 3 million units have been made and spares will never be a problem. A removable undersized spindle is available to centre old recordings. A reverse switch option allows playing of stampers. We can supply completely built systems with a 6 year warranty. **SL-1200 78rpm speed options** start at \$395.00 USD for an internal PCB that allows operation from 71-91rpm.



**SL-1200 14-170rpm** Yes, that is right ! Digitally controlled with repeatable accuracy in 0.01rpm steps this is a revelation to use. The speed can be controlled in three ways; by presets, with up/down buttons and an innovative rotary control. Both the speed and readout are accurate, digital and never drift. If you set 81.63rpm it will be the same a year later or on another unit 6,000 miles away. Buttons that light up and an intuitive feel make speed changes a pleasure.

**Cartridges & Styli** We can supply almost any cartridge/stylus combination from a low cost everyday 78 cartridge, the various Nagaoka, to the artisan Japanese Miyajima range. Check out our website or e-mail us ?

**Four arm Turntable** We are able to supply a 4 x 12" arm turntable to allow assessment of a records using 4 different size styli easily and quickly. Ask for more details ?

**Essentials** We can get almost anything you need, and if required we can consolidate everything into a single order for you. We always use tracked and insured Fed Ex for delivery.

**Who are we ?** Dave Cawley frequently lectures to N.A.S.A. scientists on the use of their Weather Satellites and recently received an award from The United States Department of Commerce. Dave has been in audio since the age of 11, google "Dave Cawley AES" for his profile ? Timestep now concentrate on audio archiving and restoration.

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# ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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