

ARSC))))))) Newsletter

Association For Recorded Sound Collections

Number 105 • Summer 2004

Finalists for the 2004 ARSC Awards for Excellence in Historical Recorded Sound Research

The ARSC Awards Committee has announced finalists for the 2004 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the 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 and 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.

From the pool of finalists, judges will select a winner or winners in each category. Winners will be announced this coming summer and results published in the fall *ARSC Newsletter* and on the ARSC website.

(Continued on page 3)

Yee-Ha! ARSC to Meet in Texas in 2005

For the first time ever, ARSC will hold its annual conference in the Lone Star State. Hosted by the University of Texas at Austin in collaboration with ARSC's Texas Chapter, this conference is one you won't want to miss. In addition to cattle, oil, and the space program, Texas is renowned for its great food, music, culture, and hospitality. Not to mention the fact that Austin is the Live Music Capital of the World!



University of Texas campus (Photo courtesy of the Austin Convention & Visitors Bureau)

The 2005 conference will be held March 30-April 2 at the Radisson Hotel & Suites. The Radisson is situated within walking distance of Austin's Sixth Street and Warehouse entertainment districts and borders beautiful Town Lake, where you will find more than thirty miles of hiking and bicycle trails. For those so inclined, the nightly flight of Austin's famous bat colony may be seen from the hotel's outdoor veranda.

(Continued on page 16)

Events

March 30-April 2, 2005. 39th Annual ARSC Conference, Austin Texas. <http://www.arsc-audio.org/>

July 15. **National Recording Registry**, Deadline for Nominations <http://www.loc.gov/nrpb/>

August 2-8, 2004. **Society of American Archivists (SAA)**, Annual Meeting, Boston, MA. <http://www.archivists.org/conference/index.asp>

August 8-13, 2004. **International Association of Sound and Audiovisual Archives (IASA)**, joint congress with International Association for Libraries, Archives and Documentation Centres (IAML), Oslo, Norway. *Music and multimedia.* <http://www.iasa-2004.musikk.no/>

October 1-3, 2004. **26th Audio Engineering Society (AES) Conference**, Baarn, The Netherlands. High-Quality Analog Audio Processing. <http://www.aes.org/events/26/>

October 28-31, 2004. **117th International Audio Engineering Society (AES) Convention**, San Francisco, Calif. <http://www.aes.org/events/117/>

July 2005. **International Association of Jazz Record Collectors (IAJRC)**, Copenhagen, Denmark. <http://iajrc.org/>

Please send notice of events to the editor.

Contents

ARSC Awards	page 1
President's Message	page 2
Cleveland Conference Wrap-up	page 7
National Recording Registry	pages 8-10
Journal Back Issues Sale	page 12
Conference Tapes	page 13
Bill Moran Obituary	pages 14-15
2005 Call for Papers	page 17
New Members	pages 18-19

President's Message

Having served as President for just three months, my mind is still racing from the many ideas generated at the recent board meeting and conference.

The Cleveland conference was a truly memorable event. I've been attending ARSC conferences for over fifteen years and can't remember any venue as elegant as the Renaissance Hotel (a far cry from the dorm rooms of yesteryear—though they do bring back some fond memories). We can all thank Bill Klinger, ARSC's Local Arrangements Chair, for negotiating such a great hotel deal and for his tireless work on the many other aspects of the conference. I think we also broke a record in the sheer number and variety of sessions, and this doesn't even count the dozens of Society of American Music sessions that were open to all conference attendees. It was very gratifying to see SAM members attending ARSC sessions, and many ARSC members were equally enthusiastic about SAM sessions. There was truly something for everyone, and for this we owe a great debt of gratitude to our Program Chair, Louise Spear, and her committee.

Of the many issues facing ARSC, one of the foremost is to maintain, if not increase, our membership by generating interest among a younger generation of "crate diggers." After working for many years in classical music, my new position at the Archives of African American Music & Culture has been enlightening in many different ways. I now find myself scouring websites for vinyl, and am continually amazed at the number of sites devoted to such things as obscure funk 45s, not to mention those catering to hip hop enthusiasts looking to score some beats off of old LPs. Anyone with ideas for attracting new members to ARSC should contact our new Outreach Committee co-chairs, Anna-Maria Manuel and Peter Kiefer. We'd also like to encourage more conference presentations and *Journal* articles with a focus on popular music topics.

In order to provide our own members with a memorable crate digging experience, we scheduled the 2005 conference to coincide with the Austin Record Convention (<http://www.austinrecords.com/>), the largest record show in the United States. As a result, the conference will once again be held in early spring. I hope this will not present a problem for the majority of members. On the plus side, we will avoid the heat of Texas in late May, as well as the Republic of Texas Biker Rally! I urge all of you to consider participating in the 2005 conference. If you are interested in presenting, please see the call for papers on page seventeen, or contact Louise Spear and Kurt Nauck with your ideas for special events or for information on exhibit and sponsorship opportunities.

Lastly, I just want to say how thrilled I am to be leading the organization at this time. My predecessor, Jim Farrington, has made many lasting contributions to ARSC, not the least of which was spearheading work on the new website. The organization has never enjoyed greater financial health or better publications, thanks to *Newsletter* editor David Seubert and *Journal* editor Barry Ashpole. We have a very hard working Board, but need more members to actively participate, so if anyone is interested in filling the position of Chair of the Publications Committee, please let me know. And, by the way, please remember to pay your 2004 dues!

Brenda Nelson-Strauss, ARSC President

ARSC Newsletter

Issue 105 Summer 2004

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

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PO Box 543
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Awards *(Continued from page 1)*

The judges have named the following works, published in 2003, as finalists for the Awards:

Best Research in Recorded Popular Music

Cakewalks, Rags and Novelties: The International Ragtime Discography 1894-1930, by Allan Sutton (Mainspring Press)

Tin Pan Alley: An Encyclopedia of the Golden Age of American Song, by David A. Jasen (Routledge)

Paul Whiteman: Pioneer in American Music, 1890-1930, by Don Rayno (Rowman & Littlefield)

Sondheim on Music: Minor Details and Major Decisions, by Mark Eden Horowitz and Stephen Sondheim (Rowman & Littlefield)

Skylark: The Life and Times of Johnny Mercer, by Philip Furia (St. Martin's Press)

God Bless America: Tin Pan Alley Goes to War, by Kathleen E. R. Smith (University Press Of Kentucky)

Sound Of Africa: Making Music Zulu in a South African Studio, by Louise Meintjes (Duke University Press)

Wizard of Oz [CD liner notes], by David Maxine

Best Research in Recorded Country Music

Southwest Shuffle: Pioneers of Honkey Tonk, Western Swing and Country Jazz, by Richard Kienzle (Routledge)

Women of Country Music: A Reader, by Charles K. Wolfe (ed.) and James E. Akenson (University Press of Kentucky)

Best Research in Recorded Classical Music

Bach Performance Practice, 1945-1975: A Comprehensive Review of Sound Recordings and Literature, by Dorottya Fabian (Ashgate)

Performing Brahms: Early Evidence of Performing Style, by Michael Musgrave (ed.) and Bernard D. Sherman (ed.) (Cambridge University Press)

Theory and Practice in Late Nineteenth Century Violin Performance: An Examination of Style in Performance, 1850-1900, by David Milsom (Ashgate)

Cambridge Companion to Stravinsky, by Jonathan Cross (Cambridge University Press)

Pierre Monteux, Maitre, by John Canarina (Amadeus Press)

Rudolf Serkin: A Life, by Stephen Lehmann (Oxford University Press)

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

At The Apple's Core: The Beatles from the Inside, by Denis O'Dell and Bob Neaverson (Peter Owen, Ltd.)

The Bootleg Guide: Classic Bootlegs of the 1960s and 1970s, an Annotated Discography, by Garry Freeman (Rowman & Littlefield)

Holy Profane: Religion in Black Popular Music, by Teresa L. Reid (University Press of Kentucky)

Swinging the Machine: Modernity, Technology and African-American Culture Between the World Wars, by Joel Dinerstein (University of Massachusetts Press)

Bad Boy of Gospel Music: The Calvin Newton Story, by Russ Cheatham (University Press of Mississippi)

Music and Technoculture, by Rene T. A. Lysloff (ed.) and Lesley C. Gay, Jr. (ed.) (Wesleyan University Press)

Best Research in Recorded Jazz

Jazz on Record: The First Sixty Years, by Scott Yanow (Backbeat Books)

Making Jazz French: Music and Modern Life in Interwar Paris, by Jeffrey H. Jackson (Duke University Press)

Good Vibes: A Life in Jazz, by Terry Gibbs and Cary Ginell (Rowman & Littlefield)

Jean "Django" Reinhardt: A Contextual Bi-Discography, 1910-1953, by Paul Vernon (Ashgate)

Charlie Christian: Solo Flight: The Story of the Seminal Electric Guitarist, by Peter Broadbent (Ashley Mark) (2nd edition)

Jelly's Blues: The Life, Music and Redemption of Jelly Roll Morton, by Howard Reich and William Gaines (DaCapo Press)

African-American Jazz Musicians in the Diaspora, by Larry Ross (Edwin Mellen Press)

The Cat on a Hot Thin Groove, by Gene Deitch (Fantagraphics Books)

Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties, by Scott Saul (Harvard University Press)

Best Research in Recorded Blues and Gospel Music

Stagolee Shot Billy, by Cecil Brown (Harvard University Press)

Great God a'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music, by J. Jerome Zolten (Oxford University Press)

Robert Johnson: Lost and Found, by Barry Lee Pearson and Bill McCulloch (University of Illinois Press)

Out of Sight: The Rise of African American Popular Music, 1889–1895, by Lynn Abbott and Doug Seroff (University Press of Mississippi)

Best Research in Record Labels or Manufacturers

Paramount's Rise and Fall: A History of the Wisconsin Chair Company and its Recording Activities, by Alex van der Tuuk (Mainspring Press)

Folkways Records: Moses Asch and his Encyclopedia of Sound by Anthony Olmstead and Tony Olmstead (Routledge)

His Master's Voice: The Perfect Portable Gramophone, by Dave Cooper (New Cavendish Books)

Judges

The following individuals serve as elected judges for the 2004 ARSC Awards Committee:

David Hamilton (doctoral faculty, The Juilliard School; an authority on classical music research)

Dan Morgenstern (Director, Institute of Jazz Studies, Rutgers University; an authority on jazz.)

Richard Spottswood (record producer, author and broadcaster; an authority on folk, country, and ethnic music)

William L. Schurk (Sound Recordings Archivist, Bowling Green State University; an authority on popular music)

Cary Ginnell (record producer, writer and editor; an authority on American roots music)

James Farrington (President of ARSC; Book Review editor of the *ARSC Journal*)

Barry Ashpole (Editor of the *ARSC Journal*)

For additional information about the ARSC Awards please contact the co-chairs of the Awards Committee or visit the ARSC website.

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Stay tuned for the announcement of the winners later this summer!

Michael Gray, Awards Committee Co-Chair

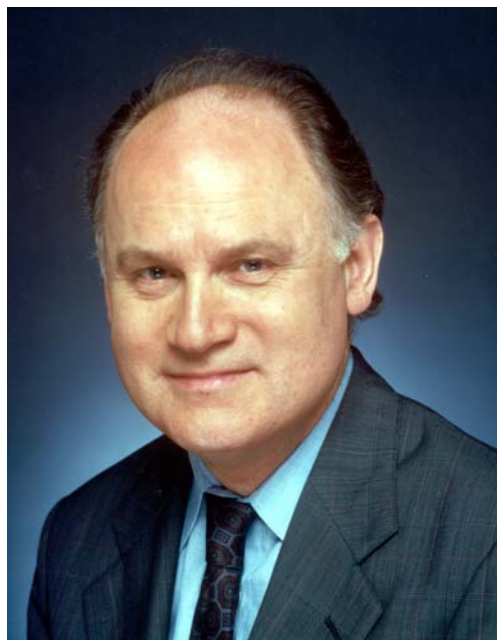
Brooks, Towers Receive Lifetime Achievement and Distinguished Service Awards

The ARSC Awards Committee has selected two individuals as the 2004 recipients of the ARSC Lifetime Achievement Award and the Award for Distinguished Service to Historical Recordings. The awards were presented at the ARSC/SAM Banquet this past March during the 2004 Conference in Cleveland, Ohio.

Lifetime Achievement Award

Presented annually since 1991, the Lifetime Achievement Award is given to an individual in recognition of his or her research and published work in the field of recorded sound. This year's recipient of the Lifetime Achievement Award is Tim Brooks.

Tim Brooks currently serves as Vice President, Research, of USA Network, in New York City. He is co-author (with Earle Marsh) of the *Complete Directory to*



Tim Brooks (Photo courtesy of Lifetime Entertainment Services)

Prime Time Network TV Shows, 1946-Present, which won the American Book Award in 1980. Brooks is also author of *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919* and co-author with past Award-winner Brian Rust of the *Columbia Re-*

ords Master Book. Brooks has written over ninety columns, articles, and reviews for the *ARSC Journal* and has written extensively for other journals, such as the *New Amberola Graphic*. He has served in many capacities in the Association, including President of ARSC, 1983-1985.

Award for Distinguished Service to Historical Recordings

The ARSC Award for Distinguished Service to Historical Recordings was first awarded in 2003 to honor an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. This year's recipient of the Distinguished Service Award is Jack Towers.



Jack Towers in his studio, 1985 (Photo courtesy of Jack Towers)

Jack Towers was born in South Dakota on November 15, 1914. He attended South Dakota State College, where he began working at the campus radio station. In 1940, he recorded the now famous *Duke at Fargo, 1940* concert, released in 2000 in a special 60th anniversary CD edition.

In 1941, Towers joined the U. S. Department of Agriculture, where he handled radio broadcasting. He retired from Federal service in 1974, and has since used his skill in disc and tape recording to restore historical recordings for many record producers, including the Smithsonian Institution, Columbia Records, Book of the Month Club, Musicraft, Savoy, Pablo, Storyville, Jump, IAJRC, Delmark, Mosaic, and many others.

At age 89, Jack is still hard at work in the studio.

Michael Gray, Awards Committee Co-Chair

MLA Announces Carol June Bradley Award

C. Rockelle Strader is the recipient of the Music Library Association's first Carol June Bradley Award for Historical Research in Music Librarianship, for a

project entitled "A History of the Cataloging of Sound Recordings in the United States." Ms. Strader is currently Electronic Resources Manager in the serials and electronic resources department of The Ohio State University Libraries. The scope of the project includes three parts: a chronology and comparative description of cataloging codes and methods; a discussion of the development of the MARC format for sound recordings; and an annotated bibliography of materials on the subject that have been published after 1980. The impetus for this project began when Ms. Strader attempted to find historical materials about the cataloging of sound recordings for a class project. She found many articles, manuals, and books on the subject, each reflecting the time at which it was written. However, she found no single account or chronology that compared the variety of approaches or documented the changes that occurred as recording technology and cataloging techniques developed over the past century.

Ken Calkins, Music Library Association

Resource List on Audiovisual Archiving and Preservation Available Online

The ARSC Education and Training Committee is pleased to announce the online availability of the "Education and Training in Audiovisual Archiving and Preservation" resource via the ARSC website at <http://www.arsc-audio.org/ETresources.html>.

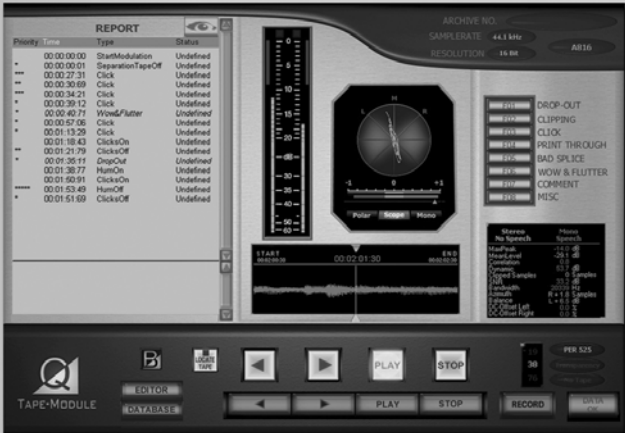
International in scope, the resource lists classes, training programs, courses, and workshops on audiovisual archiving and preservation. In addition, it features links to discussion lists, organizations, and websites of relevance to audiovisual archivists, engineers, librarians, or anyone with an interest in or connection to audiovisual archiving or preservation.

The resource will be updated periodically, so the committee welcomes any suggestions, corrections, or additions that will keep the resource current and useful. Send your comments to Nancy Seeger via email at nsee@loc.gov or by telephone at 202-707-5494.

Nancy Seeger, Education and Training Committee

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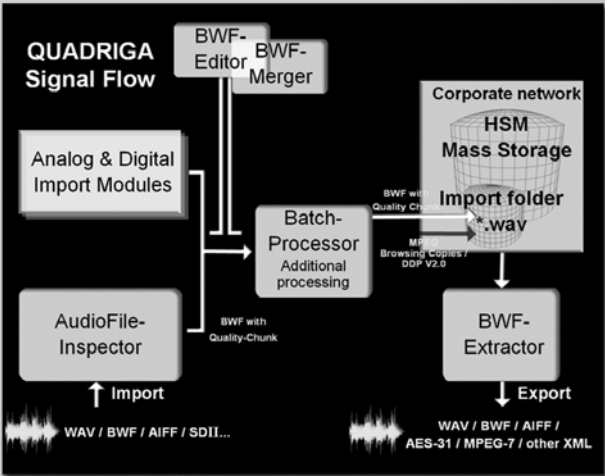
Automated, Quality Controlled Audio Archival



The screenshot shows the QUADRIGA software interface. On the left is a 'REPORT' window with a table of events including time, type, and status. In the center is a waveform display with a frequency spectrum plot above it. On the right are various control panels for 'DROPOUT', 'CLIPPING', 'CLICK', 'PRINT THROUGH', 'BAD SPLICE', 'WOW & FLUTTER', 'COMMENT', and 'MISC'. At the bottom are playback controls like 'PLAY', 'STOP', and 'RECORD'.

- Reduce Transfer Costs & Improve Archive Security
- Real Time and Background Analysis & Error Logging
- High Speed Capturing of Digital Assets
- Background Processing of Time Consuming Tasks
- Operational Automation Reduces Human Error
- Scalable, Expandable, Open Architecture Platform
- Over 60 Systems Installed in 12 Countries

- 24-bit 192 kHz
- XML Import / Export (Metadata Exchange)
- Tape, CD, Vinyl, Cassette & 9-Pin Import Modules
- Import: WAV, BWF, AIFF, SDII
- Export: WAV, BWF, AIFF, AES-31, MPEG-7, DDP
- 10/100/1000 Ethernet, ATM, FDDI, FC Compatible
- Based on Open Standards - Win2K, XML, BWF, AES-31



The diagram illustrates the 'QUADRIGA Signal Flow'. It starts with 'Import' (WAV / BWF / AIFF / SDII...) into the 'AudioFile-Inspector'. From there, it goes to the 'Batch-Processor' for 'Additional processing'. The flow then branches to 'BWF-Editor' and 'BWF-Merger'. The processed data is sent to 'Corporate network' and 'HSM Mass Storage' in an 'Import folder'. From the storage, it goes to 'BWF-Extractor' for 'Export' (WAV / BWF / AIFF / AES-31 / MPEG-7 / other XML). The diagram also shows 'BWF with Quality-Chunk' and 'BWF with Quality-Chunk' labels connecting the inspector, processor, and storage components.

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2004 ARSC-SAM Conference a Resounding Success!

More than 400 people attended the remarkable joint conference that brought together members of ARSC and the Society for American Music, in Cleveland, Ohio, March 10-14.

For four-and-a-half busy days, registrants enjoyed more than 130 presentations, covering a diverse wealth of music and sound recording history. There were topics to please nearly every record collector or music scholar, from George W. Johnson (the former slave who became the first African-American recording artist) to a panel discussion about music downloading and file sharing, which naturally led to a lively debate.

Sandwiched in between were presentations about John Philip Sousa, Hoagy Carmichael, the Starr-Gennett Foundation, Ohio Artpunk, electrical transcriptions from

1927 to 1969, Telarc, New World Records, the opera-themed comic songs of Gus Edwards and Edward Madden (such as "My Cousin Caruso"), the pioneering Ohio Phonograph Company (of the early 1890s), and Discography in the 21st Century.

ARSC and SAM visitors were treated to a private, after-

ARSC open house at Cleveland's Rock and Roll Hall of Fame and Museum

hours open house at the Rock and Roll Hall of Fame and Museum—touring the many exhibits, free of charge, all evening.

Attendees also had the rare opportunity to view the Art Deco splendor of Severance Hall (home of The Cleveland Orchestra) from a very privileged position—seated on the stage, *in the musicians' chairs!* There, we learned about the history of the hall and the orchestra's facilities for recording and broadcasting.



We thank everyone on the 2004 Conference Team for their extraordinary dedication and tireless efforts—beginning with expert guidance from ARSC's longtime Conference Manager (now President), Brenda Nelson-Strauss. Program Chair Louise Spear worked night and day with her committee members, Sam Brylawski and Nathan Georgitis, to arrange an impressive array of high-quality presentations. The Education and Training Committee, co-chaired by Nancy Seeger and Sara Velez, organized another successful Pre-Conference Workshop.

We are grateful for the generous support provided by our Conference Sponsors: the Rock and Roll Hall of Fame and Museum, Case Western Reserve University and the Case Department of Music, Cutting Corporation, Sascom Marketing Group Inc. (Cube-Tec), Nauck's Vintage Records, and Gary Thal Music Inc.

Last, but far from least, we thank Mary Davis, SAM's 2004 Local Arrangements Chair, for her many wonderful contributions to the joint conference. It was a pleasure to collaborate with Mary and our other friends in SAM.

Anna-Maria Manuel and Bill Klinger, 2004 ARSC Local Arrangements Committee, 2004

ARSC Research Grants Awarded

The ARSC Grants Committee is pleased to announce that two research grants have been awarded this year. After study of the eligible applications the Committee made two grant awards of \$1,000 each, to:

- Charles B. Dahan, to assist in a project to compile and publish a complete discography of the Starr-Gennett record labels, their affiliates and licensees, other labels' releases recorded in the Gennett studios, and various reissues and pseudonymous releases from those materials, for use at the Starr-Gennett Foundation, for publication, and for preparation of an article for *ARSC Journal*.
- M. Montgomery Wolf, to help conduct a historical study of the emergence of Do-It-Yourself studios and labels within punk rock during the 1970s and 1980s in order to contribute to his dissertation and to produce journal articles, a paper for a scholarly organization, and a submission for a book about the subject.

A special thanks goes to Suzanne Flandreau, Bob Kenselaar, and Suzanne Stover for their work on the Committee this year.

Richard Warren, Grants Committee

Recordings Added to the National Recording Registry for 2003

On March 19, 2004, Librarian of Congress James H. Billington announced the second annual selection of fifty sound recordings for the National Recording Registry (NRR). The Librarian is responsible for annually selecting recordings that are “culturally, historically, or aesthetically significant.” Nominations for the registry were gathered from the public (via an online form at <http://www.loc.gov/nrpb/>) and from the National Recording Preservation Board (NRPB). ARSC has direct input to the nomination and selection process through its representatives, Bill Klinger and David Hamilton.

Highlights of the 2003 Registry List

The 2003 list reflects the diversity and importance of recorded sound in our lives—not only the wealth of familiar musical genres, but also political speeches, poetry, sermons, comedy, sports, and even the sounds of machinery. Like the inaugural selections in 2002, those for 2003 celebrate many milestones in the history of sound recording in America:

- The first Bubble Book (the first children’s book bound with recordings; 1917).
- Guy B. Johnson’s field recordings of African Americans in the 1920s.
- The Okeh Laughing Record of 1922, a best-selling, comic novelty recording.
- The set of recordings that represent a full day of radio broadcasting (September 21, 1939) from station WJSV in Washington, DC. (The first time that a complete day of broadcasting by an American radio station was recorded.)
- Performances by original cast members of *Porgy and Bess*, Anne Brown and Todd Duncan, recorded in 1940 and 1942.
- The radio broadcast of the fourth game of the 1941

World Series.

- The work of two prominent audio documentarians—recordings of steam locomotives (1957-1977) by O. Winston Link and *New York Taxi Driver* (1959) by Tony Schwartz.
- The first broadcast of Garrison Keillor’s “A Prairie Home Companion,” July 6, 1974.

“That’s not American!”

The 2003 Registry List includes the first “foreign” selections named to the NRR. One example is a set of studio recordings of Richard Wagner’s entire *Der Ring des Nibelungen*—a nineteen-disc series on stereo LP, featuring the Vienna Philharmonic under the direction of authoritative Wagner conductor Georg Solti, with superb vocal performances by Birgit Nilsson and Kirsten Flagstad. This 1958-1965 series is credited with introducing Wagner to many Americans “who had never visited an opera house.”

Another non-U.S. selection is the Beatles’ 1967 album *Sgt. Pepper’s Lonely Hearts Club Band*. Now, some people have asked: “What’s that doing on the Registry? It’s not an American recording!” However, the National Recording Preservation Act of 2000 directed the Librarian of Congress to establish criteria for the inclusion of recordings in the NRR, and those criteria stipulate that candidate recordings must be “culturally, historically, or aesthetically important, and/or inform or reflect life in the United States.” It would certainly be hard to argue that the *Sgt. Pepper* album did not “inform” or influence American culture!



The Bubble Book, Columbia Records, 1917 (Photo courtesy of the Library of Congress)

“Come join us, Mary, and sing a song—
You might as well bring your lamb along.”
So out of her bubble came Mary then
And sang her famous old song again.

“That doesn’t need to be preserved!”

People have remarked: “But *Sgt. Pepper* doesn’t need to be preserved!” (Or does it?)

First, the NRR criteria state: “No recording should be denied inclusion into the National Recording Registry because that recording has already been preserved.”

In fact, the definitive version of *Sgt. Pepper* might

actually be considered “endangered,” because the public at large can’t hear what the Beatles meant for them to hear. George Harrison, producer George Martin, and recording engineer Geoff Emerick have all reportedly said that the original album was intended to be “a monaural experience.” “Much more time, care and effort went into the mono mixing than the stereo version.” According to Mark Lewisohn, author of *The Complete Beatles Recording Sessions* (Hamlyn, 1988), “During the production of *Sgt. Pepper*, the Beatles are said to have taken a hands-on approach with the mono mixing yet left the task of the stereo mixing entirely to others.” Reportedly, “some 700 hours of studio work went into the making of *Sgt. Pepper*, yet only around ten hours were spent mixing it in stereo.”

Today, only the stereo mix of *Sgt. Pepper* is commercially available as an authorized CD release. Now that the album has been named to the NRR, the Library of Congress will strive to acquire a copy of the “best existing version” of the original recording—meaning, the mono mix.

NRR Preservation Copies

The Library is identifying and preserving the best existing versions of the recordings on the Registry. These efforts have received support from record companies and archives that own the best available elements and editions of Registry recordings. A number of major record labels have located the best surviving elements of their recordings—from master tapes to metal parts—and duplicated them at no expense to the Library. This work will ensure that the best existing version is added to the National Recording Registry Collection at the Library of Congress. (Registry materials will be available to the public for listening at the Library. However, all rights remain with the original owners.)

Make a Nomination to the Registry for 2004

Nominations for the 2004 Registry List are currently being accepted at the NRPB Web site: <http://www.loc.gov/nrpb/>. **The deadline for public nominations is July 15, 2004.** Please note that candidate recordings must be at least ten years old, and submissions should explain why the nominated recordings are “culturally, historically, or aesthetically significant.”

Nominations on paper may be sent to:
National Recording Registry
c/o M/B/RS
Library of Congress
Washington, DC 20540-4698

However, because of contamination-screening delays in delivering USPS mail to the Library, submission of nominations via email, FedEx, or UPS is preferred.

2003 Registry List

The following recordings were added to the National Recording Registry for 2003. A more detailed, annotated list can be found on the NRPB Web site at: <http://www.loc.gov/tr/record/nrpb/nrpb-2003reg.html>.

1. Emile Berliner. “The Lord’s Prayer” and “Twinkle Twinkle Little Star.” (ca. 1888)
2. Vess Ossman. “Honolulu Cake Walk.” (1898)
3. Bert Williams and George Walker. Victor Releases. (1901)
4. Billy Murray. “You’re a Grand Old Rag [Flag].” (1906)
5. Frances Densmore Chippewa/Ojibwe Cylinder Collection. (1907-1910)
6. The first Bubble Book. (1917)
7. William Jennings Bryan. “Cross of Gold.” Speech re-enactment by Bryan. (1921)
8. Guy B. Johnson Cylinder Recordings of African American Music. (1920s)
9. Okeh Laughing Record. (1922)
10. Associated Glee Clubs of America. “Adeste Fideles.” (1925)
11. Amadé Ardoin and Dennis McGee. Cajun-Creole Columbia releases. (1929)
12. Leadbelly. “Goodnight Irene.” (1933)
13. Huey P. Long. “Every Man a King” speech. (1935)
14. Marian Anderson. “He’s Got the Whole World in His Hands.” (1936)
15. Robert Johnson. *The Complete Recordings*. (1936-1937)
16. Jelly Roll Morton. Interviews conducted by Alan Lomax. (1938)
17. Benny Goodman. *Carnegie Hall Jazz Concert*. (1938)
18. WJSV (Washington, D.C.). Complete Day of Radio Broadcasting. (September 21, 1939)
19. Bob Wills & his Texas Playboys. “New San Antonio Rose.” (1940)
20. 1941 World Series Game Four – New York Yankees vs Brooklyn Dodgers.
21. Robert Shaw Chorale. Bach B-Minor Mass. (1947)
22. Budapest Quartet. Beethoven String Quartets. (1940-1950)
23. George Gershwin. *Porgy and Bess*. Original Cast. (1940, 1942)
24. Rodgers and Hammerstein. *Oklahoma!* Original Cast. (1943)
25. Paul Robeson, Uta Hagen, José Ferrer, and others. *Othello*. (1943)
26. Louis Kaufman and the Concert Hall String Orchestra. Vivaldi *Four Seasons*. (1947)
27. John Kirkpatrick. Ives Piano Sonata No. 2, “Concord.” (1948)
28. O. Winston Link. Steam Locomotive Recordings. (6 Vol.: 1957-1977)

29. Rafael Kubelik conducting the Chicago Symphony Orchestra. *Modest Mussorgsky Pictures at an Exhibition*. (1951)
30. Billy Graham. *Problems of the American Home*. (1954)
31. Glenn Gould. *Bach Goldberg Variations*. (1955)
32. *Ella Fitzgerald Sings the Cole Porter Song Book*. (1956)
33. Chuck Berry. "Roll Over Beethoven." (1956)



Thelonious Monk *Brilliant Corners*, Riverside Records, 1956
(Photo courtesy of the Library of Congress)

34. Thelonious Monk. *Brilliant Corners*. (1956)
35. Georg Solti and the Vienna Philharmonic Orchestra. *Richard Wagner Complete Ring Cycle*. (1958-1965)
36. Eastman Wind Ensemble with Frederick Fennell. *Winds in Hi-Fi*. (1958)
37. Charles Mingus. *Mingus Ah-Um*. (1959)
38. Tony Schwartz. *New York Taxi Driver*. (1959)
39. Patsy Cline. "Crazy." (1961)
40. John Fitzgerald Kennedy, Robert Frost and others. *Kennedy Inaugural Ceremony*. (1961)
41. Judy Garland. *Judy at Carnegie Hall*. (1961)
42. Otis Redding. "I've Been Loving You Too Long (To Stop Now)." (1965)
43. The Beatles. *Sgt. Pepper's Lonely Hearts Club Band*. (1967)
44. Johnny Cash. *At Folsom Prison*. (1968)
45. Ali Akbar College of Music Archive Selections. (1960s-1970s)
46. Marvin Gaye. *What's Going On*. (1971)
47. Carole King. *Tapestry*. (1971)
48. Garrison Keillor. "A Prairie Home Companion." (First broadcast of the variety show, July 6, 1974.)
49. Bruce Springsteen. *Born to Run*. (1975)
50. Fania All-Stars. *Live at Yankee Stadium*. (1975)

Bill Klinger, ARSC's NRPB Member

NRPB Hosts Engineers Roundtable

On behalf of Congress and the NRPB, the Library of Congress is conducting a study on the state of audio preservation, toward development of a comprehensive national recording preservation program. The study will examine the current state of sound recording archiving, preservation, restoration activities, and access to those recordings by scholars and the public. The Council on Library and Information Resources (CLIR) is assisting the Library in conducting the audio preservation study.

In late January 2004, the Library and CLIR sponsored an Audio Preservation Engineers Roundtable—a two-day discussion of procedures and methodologies for preservation reformatting of at-risk analog recordings. Fifteen audio preservation engineers from the U.S. and Canada, including a number of ARSC members, attended the meeting in Washington, DC.

The engineers carefully reviewed a list of "known practices" for reformatting analog discs (78s, 45s, and LPs) and magnetic tape. They first worked to identify "gaps" in the current knowledge, practices, and technology—revealing areas of uncertainty or disagreement. Then, the group collaborated to make recommendations for developing: new technical resources and tools, an R&D agenda, a viable preservation infrastructure, and various reference materials and standards. The engineers later prioritized their recommendations into short-term and long-term categories.

Published reports will eventually outline: specific areas of consensus, disagreement, and uncertainty regarding "best practices" for audio reformatting; topics needing further research, testing, and resolution; and a set of core competencies, for training future preservation engineers.

Bill Klinger, ARSC's NRPB Member

Articles Wanted

Articles about the wind-up era of Phonographs, Graphophones, talking machines, records and the people who made them. *In The Groove* is the monthly journal of the Michigan Antique Phonograph Society and has the largest readership of any publication of its kind in the hobby. We seek articles of 1,000 to 2,000 words with images for a general hobby reader. Sample issues provided.

Send articles or queries to:

ITG Articles
60 Central St.
Battle Creek MI 49017

or e-mail to

itg@aol.com

Announcing . . .

The rare opportunity to acquire a small lot of original, one-of-a-kind studio transcriptions from *MGM* musical films of the 1930s & 1940s

This singular collection of old vault treasures...

...**physically consists** of fifty-two 12" disks cut at 80 rpm, mostly vinyl, most recorded one side, with cue calls (voice and piano) on most. The condition varies: fair to fine. Identification includes inscriptions on most of them and labels ranging from typed and complete (see illustration) to pencil and sparse. Original library sleeves for most. A few ID challenges.

...**includes** such gems as **20 Judy Garlands**, ranging from *Broadway Melody of 1938* (1937) to *The Harvey Girls* (1946), 8 Virginia O'Briens, and one or several each from other vocalists including Sophie Tucker, Lena Horne, Ann Sothern, Kathryn Grayson, Nan Wynn, Allan Jones, Frank Sinatra, Gloria DeHaven, etc. (many are time-honored classics).

...**last changed hands** at a charity bazaar in Beverly Hills in 1965; it has been in protective storage for the past 35 years — sheltered against deteriorative use for more than half the time the records have existed.

The present owner invites all offers or proposals for appropriate disposition, and is open to any reasonable arrangement that covers the entire lot. Consignment for auction will be considered, but outright purchase is favored. Nothing will be finalized before October of 2004, to assure sufficient time for all inquiries.



A detailed catalog of the collection, together with a cassette tape of excerpts, can be had on request by sending \$6.50 (postpaid).

✉ Address all inquiries, to:

Irvin Thomas
6545 Ravenna Ave. NE #307
Seattle, WA 98115

email: irvthom1@comcast.net
Please put "Vivian Collection" in subject line of email.

Sale on ARSC Journal Back Issues



ARSC is not renewing our lease and is clearing out our storage unit. We will be selling back issues of the *ARSC Journal* at the lowest price ever:

- Order 1-5 issues for \$5 each, postpaid* (any combination of issues)
- Order 6 or more issues for \$3 each, postpaid* (any combination)
- Complete set of all in-print issues, 1968-1999** \$100, postpaid*

If you need to complete your back run of the *ARSC Journal*, now is your only opportunity—this offer will not be repeated. Libraries are welcome to submit purchase orders. For a complete list of available issues and contents of issues, visit

http://www.arsc-audio.org/ARSC_Back_Journals.html or check the list of available issues at the end of the most recent issue of the *ARSC Journal*. Offer ends September 30.

*Foreign postage additional, enquire for cost. **Quantities of some issues are limited and are available on a first-come, first-served basis. If issues sell out, back runs may not contain all 54 issues currently available.

Order Form for ARSC Journal Back Issues

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_____	Vol 2:1 (1969)	_____	Vol 9:2/3 (1977)	_____	Vol 16:3 (1984)	_____	Vol 24:2 (1993)
_____	Vol 2:2/3 (1970)	_____	Vol 10:1 (1978)	_____	Vol 17:1/2/3 (1985)	_____	Vol 25:1 (1994)
_____	Vol 3:2/3 (1970)	_____	Vol 10:2/3 (1978)	_____	Vol 18:1/2/3 (1986)	_____	Vol 25:2 (1994)
_____	Vol 4:1/2/3 (1972)	_____	Vol 11:1 (1979)	_____	Vol 19:1 (1987)	_____	Vol 26:1 (1995)
_____	Vol 5:1 (1973)	_____	Vol 11:2/3 (1979)	_____	Vol 19:2/3 (1987)	_____	Vol 26:2 (1995)
_____	Vol 5:2/3 (1973)	_____	Vol 12:1/2 (1980)	_____	Vol 20:1 (1988/9)	_____	Vol 27:2 (1996)
_____	Vol 6:1 (1974)	_____	Vol 13:2 (1980)	_____	Vol 20:2 (1988/9)	_____	Vol 28:1 (1997)
_____	Vol 6:2 (1974)	_____	Vol 13:3 (1981)	_____	Vol 21:1 (1990)	_____	Vol 28:2 (1997)
_____	Vol 6:3 (1975)	_____	Vol 14:1 (1982)	_____	Vol 21:2 (1990)	_____	Vol 29:1 (1998)
_____	Vol 7:1/2 (1975)	_____	Vol 14:2 (1982)	_____	Vol 22:1 (1991)	_____	Vol 29:2 (1998)
_____	Vol 7:3 (1976)	_____	Vol 14:3 (1982)	_____	Vol 22:2 (1991)	_____	Vol 30:1 (1999)
_____	Vol 8:1 (1976)	_____	Vol 15:1 (1983)	_____	Vol 23:1 (1992)	_____	Vol 30:2 (1999)

Please make check or money order payable in U.S. dollars to ARSC and mail to ARSC, PO Box 543, Annapolis, MD 21404-0543. Institutions, please contact Peter Shambarger at the above address or at shambarger@sprynet.com to order with a purchase order.

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2004 Conference Tapes Available

Recordings of selected sessions from the 2004 ARSC Conference are now available for purchase. CDs are \$10 each and cassette tapes are \$12. Double length sessions (2004-11 and 2004-27) are \$20 for a CD, \$24 for a cassette. For orders from the U.S. over \$20.00, add 5% to the total for shipping. For all foreign orders, add 10% to the total for shipping.

- | | |
|---|---|
| <p>2004-1 U-S Phonograph Co.: The Cleveland Firm That Dared to Challenge Edison and Columbia. Bill Klinger, Chardon, OH</p> <p>2004-2 Recording Music and Experiences: J. Louis von der Mehden, Jr., at the New York Studio of the U-S Phonograph Co. Philip C. Carli, Rochester, NY</p> <p>2004-3 Brian: A Relational Database Application for Discographers. Noal Cohen and Steve Albin, Montclair, NJ</p> <p>2004-4 Discography in the Digital Age. David J. Diehl, Texas State Technical College</p> <p>2004-8 North Coast Jingles: The Career of a Commercial Composer in Cleveland. Amy Wooley, The College of William and Mary</p> <p>2004-9 The Cleveland-Chicago Nexus in Rhythm & Blues Recording in the Post WWII Era. Robert Pruter, Lewis Univ.</p> <p>2004-10 Polka, and Why It's Good for You. Joe Oberaitis, Orlando, Florida, Laurie A. Gomulka Palazzolo, Farmington, MI, Stas' Wisniach, Detroit</p> <p>2004-11 Panel: Recording the History of Folk and Traditional Music (Ron Pen, Ricahrd Green, Ronald Cohen, Kip Lornell, Chris Strachwitz)</p> <p>2004-12 Rediscovering George W. Johnson, The First African American Recording "Star." Tim Brooks, Greenwich, CT</p> <p>2004-13 Harry Belafonte and His Global Carnival. Cary Ginell, Origin Jazz Library, Thousand Oaks, CA</p> <p>2004-14 Carmichael's Hoagy: The Hidden Complexity Behind the Homespun Persona. Suzanne Mudge, Indiana Univ.</p> <p>2004-15 A Recording History of the Cleveland Orchestra. Donald Rosenberg, <i>The Plain Dealer</i>, Cleveland</p> | <p>2004-16 "One Hundred Men and a Perfectionist"—How George Szell Transformed the Cleveland Orchestra. Peter Munves</p> <p>2004-17 Singing 'bout the Sixth City: Cleveland, Ohio, in Popular Song. Bill Schurk, Bowling Green State University</p> <p>2004-18 Rock 'n' Roll in Cleveland, Ohio. Deanna R. Adams, Mentor, OH</p> <p>2004-19 "Polka Capital"? "Home of Rock 'n' Roll"? "Little Nashville"?—A Cultural and Ethnic History of Recording in Cleveland. Susan Schmidt Horning, CWRU</p> <p>2004-20 The Growing Pains of the Starr-Gennett Collection. Elizabeth Surles, Starr-Gennett Foundation</p> <p>2004-21 Josiah K. Lilly and the Foster Hall Recordings. Mariana Whitmer, University of Pittsburgh</p> <p>2004-22 Herbert Elwell, Leonard Shure, and Mary Simmons: Classical Music in Cleveland. Marc Bernstein, Toronto, ON</p> <p>2004-23 The New World Records Story. David Hamilton, The Juilliard School</p> <p>2004-24 The Telarc Story—From Direct-to-Disc and the Cleveland Orchestra...to DSD...and Beyond. Jack Renner and Robert Woods, Telarc Records</p> <p>2004-25 Dayton C. Miller: The Cleveland Who Knew All About Sound Recording. George Brock-Nannestad, Patent Tactics</p> <p>2004-26 The Radio: Recorded vs. Live Paradigm. James R. Powell, Jr., Gramophone Adventures, Portage, MI</p> <p>2004-27 Technical Committee Roundtable: Magnetic Tape Restoration and Transfer (Gary Galo, Adrian Cosentini, Joseph Patrych, Dennis Rooney, Jon M. Samuels, Seth Winner)</p> <p>2004-28 James Andem and the Ohio Phonograph Company. Patrick Feaster, Indiana Univ., and David Lewis, All Music Guide</p> <p>2004-29 "The King of Them All": Syd Nathan and the Rise and Fall of King Records (Cincinnati, OH). Ben Grillot, VidiPax</p> <p>2004-30 The Dayton Funk Movement: Midwife to the Birth of Album-Oriented Black Pop. Jason Housley, Indiana Univ.</p> <p>2004-31 Ain't It Fun Knowing You'll Never Be Number One: Ohio Artpunk 1972-1987. David Lewis, All Music Guide</p> <p>2004-32 Red, White, and Whose Blues? Questions of Authenticity, Appropriation and Identity, Roberta Freund Schwartz, Univ. Kansas</p> |
|---|---|

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Tape Number	Session Title	Format	Quantity	Cost
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____

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William Rodes Moran

Los Angeles, California, July 29, 1919
 La Cañada, California, January 22, 2004
 ARSC founding member

ARSC Lifetime Achievement Award, 1994

To summarize the life of Bill Moran is more than daunting: it borders on the impossible. His interests were as far flung as his travels, moving between photography and petroleum and the phonograph, to transportation and textiles. Aspects of his always-inquisitive mind—and the resultant collections—are still being discovered after his death.

Even recounting the achievements he made in his office job as a geologist, when sometimes his office was a tent, would take more space than we have here. He had a 42-year career with Union Oil of California and retired as vice-president for exploration. He wrote numerous scientific articles, surveys, studies, and reviews. From 1956 until 1989 he served in various editorial positions for the Bulletin of the American Associations of Petroleum Geologists. He was a Life Fellow of the Geological Society of London and the American Association for the Advancement of Science.

When traveling for Union Oil or in some other geologic capacity, his spare time was spent following his curiosities, especially in the areas of opera and recordings. He could find a retired singer in Brazil or an unpublished memoir or obscure opera score in a Scandinavian shop. In the Andes, separated from his research materials by thousands of miles, he could unearth a recording unissued in the United States or an unusual Nipper, and carry around that item until he could safely ship it back home.



Bill Moran in his "music room" at his house in La Cañada, California, 1980 (Photo courtesy of the estate of William R. Moran)

Bill's interest in records was awakened while he was in grammar school, when a relative gave him an old crank phonograph she was no longer using and his parents passed on to him some of their classical records. He often recounted how he knew he had become a real record collector when he decided he needed a certain opera selection recorded by Geraldine Farrar even though he already had that same aria sung by Frances Alda, "just for purposes of comparison" as he would say, a twinkle in his eyes.

His listening skills were further honed when he

learned that records ostensibly of the same singer and selection were sometimes different. By his early teens, a secretary at RCA Victor had put him in touch with pioneer recording engineers, so detailed and precise were his questions about variant takes and recording technology. And later he was to befriend singers, too, including both Alda and Farrar, often getting elusive bits of information and confirming deductions he had made from re-

cordings. Within a very short time, collectors much his senior were depending on the teenager to locate unissued records in the Victor vaults. Eventually the company itself would come to him for the same purpose.

In 1938, Bill entered Stanford University, as his father had before him, to become what he said he always wanted to be, a geologist. And he did, squeezing in a couple of music courses and managing the campus concert series besides, getting to know better some of the musicians he knew from records.

His record collection grew substantially during his student years. With the onset of World War II, the material from which 78s were made became a strategic commodity. Citizens dug through basements and attics, hauling old records they found and didn't want to music stores. Bill convinced shop owners in Palo Alto to allow

him to go through their caches, offering them up to five discs (gathered from second-hand stores in San Francisco) for records he wanted. Both Bill and the war effort came out ahead.

Within fifteen years of graduation, Bill was cajoling Stanford's Music Librarian, Edward Colby, to make historic recordings available to researchers and students. Together Bill and Mr. Colby convinced the university, and in 1958 Stanford established its Archive of Recorded Sound, the first within an academic institution. In 1991, Stanford bestowed on Bill its rarely-given Warren R. Howell Award, in recognition of "exceptional contributions to the world of books, letters, and learning."

Bill's hard work, support, and gifts of substantial numbers of his duplicates (all of this sandwiched in between geologic exploration in Central and South America and Australia and environs), quickly resulted in the Sound Archive becoming one of the major general collections in the United States. Through Bill's continued efforts other important collections came to Stanford, there was an all-too short CD series, facsimiles were issued of rare Bettini catalogs, and the William R. Moran Curatorship for Recorded Sound created.

A gift of some 4,000 of his duplicates to the University of California, Santa Barbara, in the late 1990s, revived Bill's involvement with the library and archive there after assisting with an LP reissue for the Lotte Lehmann centennial in 1988. Bill was impressed by UCSB's commitment to cataloging and making resources available, and as a result decided to leave his collection to the library there. Bill had single-handedly cataloged his own collection of over 40,000 discs and was acutely aware of the need for proper cataloging.

From a collector's perspective, Bill's willingness to share his knowledge and material from his library was outstanding, be it some arcane bit about how cutting turntables were driven in 1923 or a recording itself. A recurring image of Bill is one in which his 6'2" frame is bent over a record, magnifying glass in hand, puzzling out some obscure marking for himself or to help another collector.

During the formative stages of ARSC in the 1960s and early 70s, Bill worked behind the scenes with many of the prime movers on the east coast. He liked the idea of stressing the discipline of collecting, no matter what the area of coverage. For him this meant creation of standards for discography: record collecting could never be taken seriously without the depth of research and description found in other scholarly pursuits. This was a subject to which Bill would return to again and again in his presentations at ARSC meetings, at local collectors' clubs, and

which would culminated in the creation (with Ted Fagan) of the monumental and still ongoing project, the *Encyclopedic Discography of Victor Recordings*.

Bill was an early investigator of speeds for his "78s." Toward this end he built a special variable-speed turntable and, characteristically, made the plans freely available (and one of the vital components at cost, for those who wanted it). He also distributed for free a stroboscope, to help standardize speed specification. He "pitched" opera selections using a number of methods and then made charts to see if his conclusions had some logic to them. When they didn't, but his pitching seemed right to his ear, he made note of that in his discographic descriptions.

In all his work he was detail-oriented. In the early years he would pour over the hand-made indices he created—in the later years, the computer-generated ones—ostensibly looking for corrections. This would sometimes lead to new findings, and revision to text already typeset or camera-ready. He was hardly ever satisfied with what he had done, perhaps because his scientific mind was never sure he had found the final, needed, bit of ephemera. This kind of thinking produced one of the touchstones of his collecting life, devoted to the voice, the sound which he probably valued more than any other: *Nellie Melba: A Contemporary Review* (Greenwood Press, 1985). Here he brought together many disparate resources and concluded with a typically exhaustive discography.

Books like this, and articles, discographies, reviews, *addenda et corrigenda*, letters of advice, and answers to questions—not to mention records themselves—poured from Bill's beloved home in Southern California. These were often labeled, semi-humorously, as coming from "La Cañada Memorial Library" because Bill could never ignore the once-substantially lower book-and-library postage rates.

In the last editing and discographic effort published in his lifetime, *The Extraordinary Operatic Adventures of Blanche Arral* (Amadeus Press, 2002), Bill wrote: "Work began on the preparation of this discography more than 60 years ago." The perseverance needed to explore for minerals or for discographic minutiae—the ability to see the value in the tediousness—this Bill Moran had in abundance. Though his voice, like the voices of most of those he collected, is now stilled, his efforts will guide record collecting for years to come thanks to his labors at his *alma mater* and his donations to the University of California, Santa Barbara.

Richard Koprowski, San Francisco, California

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.

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/>. By joining ARSClist, you acknowledge that you understand that any message you post will be archived permanently on CoOL; that anything posted by you is public information; and that anyone with a web browser may access the Stanford archives. 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.

Texas Conference *(Continued from page 1)*

Tours of the Lyndon B. Johnson Presidential Library, the UT Fine Arts Library, and the Harry Ransom Center are in the works, as well as live entertainment by local artists. To cap it off, America's largest record show will be taking place on Saturday and Sunday, enabling conference registrants an opportunity to return home with new treasures to add to their collections!

Make plans now to attend; this is one conference you won't want to miss. For more information, visit <http://www.arsc-audio.org/> or contact Conference Manager Kurt Nauck at 281-288-7826 or via email at nauck@78rpm.com or Local Arrangements Committee Chair David Hunter at 512-495-4475 or via email at david.hunter@mail.utexas.edu.

Now git along little dogies!

Kurt Nauck, Conference Manager

BYU Gets Diamond Discs

The Brigham Young University School of Music has received a gift of 20,000 Edison Diamond Discs from donor Don Cecala. The discs were originally part of a large collection of unsold discs and cylinders from a distribution warehouse, in Ogden, Utah.

School spokesman Mike Ohman said, "the school intends to archive one copy of each record and sell the remainder to create a scholarship fund." He estimated the school would earn \$1 million from the sale of the records. The scholarship will be named the Boyd and Manuela Brown Scholarship and should be ready this Fall Semester after the records have been cataloged and appraised.

Attention Dealers, Suppliers and Publishers

Reach an audience of 1000 collectors, archivists, librarians, engineers and others by advertising your business in the *ARSC Newsletter*.

Display ad rates are \$60 per quarter page, \$100 per half page, \$150 per full page. Classified advertising is 30 cents per word, prepaid, with a 22 word minimum. Discounts for multiple insertions apply.

Contact the Advertising Manager Martin Fisher at nipper@infionline.net or 615-731-1544 for more information. Mechanical specifications available on the ARSC

ARSC Newsletter Submission Deadlines

No 106, Fall 2004—October 10, 2004 (advertising, October 1, 2004)

No 107, Winter 2005—January 10, 2005 (advertising, January 1, 2004)

No 108, Summer 2005—June 10, 2005 (advertising, June 1, 2005)

Call for Papers and Presentations

ARSC Annual Conference Austin, Texas March 30—April 2, 2005

ARSC invites submissions of program proposals for our 39th annual conference. Please return this form (or a photocopy) by November 15, 2004.

Papers, panels, and demonstrations on all aspects of recordings and recorded sound are welcome. We especially encourage papers on music from Texas, including the blues, classical, conjunto, country, cowboy, electric blues, honky-tonk, jazz, rock and roll, Tejano, western swing, and the many other musical forms that emanate from or flourish in this part of the country.

Name of presenter(s) _____

Institution (if applicable) _____

Address _____

City _____ State/Province/Country _____ Zip/Postal Code _____

Email _____ Telephone _____ Fax _____

Title of presentation _____

Abstract (up to 100 words, please attach separate sheet if necessary)

Session type: _____ single presenter; _____ panel/roundtable

Time requested for your presentation:

_____ 30 minutes (20 minutes for paper and 10 minutes for questions and discussion)

_____ 45 minutes (35 minutes for paper and 10 minutes for questions and discussion)

_____ Other (Please explain at the end of your abstract.)

Audiovisual equipment requests _____

Return this form by November 15, 2004, to:

Louise Spear, ARSC Program Committee Chair
The Recording Academy, 3402 Pico Blvd, Santa Monica, CA 90405
Email: LouiseS@grammy.com • Telephone: 310-392-3777, ext 219 • Fax: 310-392-5148

New Student Membership Rate

ARSC is pleased to introduce a heavily discounted Student Membership Rate. For the first time since the organization was founded in 1966, full-time students can now enjoy all ARSC benefits and privileges for just \$20 per year—nearly half off the regular Individual Membership Rate.

If you know any students who might be interested in joining ARSC, let them know about the very favorable new rate. Emphasize that members receive two issues of the *ARSC Journal* and three issues of the *ARSC Newsletter* every year. New members also receive the current biennial *ARSC Membership Directory*. Student members may attend the annual conference for a reduced registration fee.

To join, visit <http://arsc-audio.org/> and use the form found on the “Join ARSC” page. To qualify for the special rate, students must include a photocopy of their current photo-ID (issued by an educational institution), together with their membership form.

*Anna-Maria Manuel, Co-Chair,
ARSC Outreach Committee*

New ARSC Members

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

Important Notice

Change of Contact Information for the Editor of the ARSC Journal

All editorial submissions or correspondences to the Editor, and any related inquiries, should be directed to:

Barry R. Ashpole
Editor, *ARSC Journal*
5002 Friesen Boulevard
Beamsville, Ontario L0R 1B5
Canada

Telephone: 905-563-0044 / Fax: 905-563-0043
Email: barryashpole@bellnet.ca

New ARSC Lapel Pins Now Available

The new ARSC lapel pins made their debut at the ARSC Conference in March and are now available to everyone. The pins are rec-



tangular and include the new ARSC logo in gold on a black background. Show off your pride in ARSC by ordering one (or several) from Peter Shambarger, the ARSC Executive Director, by sending a check, money order or cash to:

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

Cost of the pins are \$5.00 each, which includes shipping.

Peter Shambarger, ARSC Executive Director

ARSC))))))

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Severance Hall, Cleveland, Ohio



ARSC members assemble on the stage of Severance Hall for a session with Bob Conrad of WCLV and Bruce Gigax, recording engineer for the Cleveland Orchestra, at the 2004 conference.