

ARSC)))))))) Newsletter

Association For Recorded Sound Collections

Number 111 • Summer 2006

ARSC Announces Lifetime Achievement and Distinguished Service Awards



Dietrich Schuller (right) presents the ARSC award to Franz Lechleitner at a luncheon at the Vienna Phonogrammarchiv.

Allen Koenigsberg and Franz Lechleitner were awarded ARSC's Lifetime Achievement and Distinguished Service Awards, respectively, at the annual conference in Seattle, Washington. They received their awards in recognition of their lifetime work in docu-

menting and preserving historic sound recordings. Koenigsberg was publisher of the *Antique Phonograph Monthly*, and Lechleitner served as chief engineer of the Vienna Phonogrammarchiv for 31 years.

(Continued on page 4)

Milwaukee to Host 2007 Conference

Returning to Wisconsin again, ARSC will be meeting in downtown Milwaukee from May 2 to May 5, 2007. The Ward Irish Music Archives will be our host, and the theme is "Victorians and their Music Machines." We will be staying at the Hilton hotel downtown. Constructed in 1928, the hotel has first-rate facilities and is a fabulous example of art deco architecture and is close to the major downtown attractions.



Sanfilippo Mansion, Barrington Hills, IL

This conference may prove to be the best yet, as we have been invited by Jasper and Marion Sanfilippo to spend Saturday at their estate. The "Victorian Palace" houses the world's finest collection of automatic musical instruments, a fully restored European parlor carousel, and the world's largest theater pipe organ. ("Compared with Jasper's [theater organ]," *Forbes* magazine wrote, "the decoding of the human genome seems unimpressive.") I guarantee that if you miss this event, you will regret it for the rest of your life. Plan now to bring your spouse and colleagues. Further details will be posted on the ARSC website as arrangements are firmed up.

—Kurt Nauck, Conference Manager (nauck@78rpm.com)

Events

May 2–5, 2007. **41st Annual ARSC Conference, Milwaukee, Wisconsin.** <http://www.arsc-audio.org/>

July 31–August 6, 2006. **Society of American Archivists (SAA), Annual Meeting, Washington, DC.** <http://www.archivists.org/conference/index.asp>

August 10–11, 2006. **OCLC Western Digital Forum: Sound and Moving Image Collections.** <http://www.oclc.org/western/services/digitalservices/digitalforum.htm>

August 12–13 2006. **CAPS Show and Sale, Buena Park, CA.** http://www.ca-phono.org/show_and_sale.html

September 9–14, 2006. **International Association of Sound and Audiovisual Archives (IASA), Between Memory & Oblivion, Mexico City, Mexico.** <http://www.iasa-web.org/>

October 6–9, 2006. **121st Audio Engineering Society (AES) Convention, San Francisco, CA.** <http://www.aes.org/events/121/>

October 10–14, 2006. **Association of Moving Image Archivists (AMIA), Annual Conference, Anchorage, Alaska.** <http://www.amiaconference.com/>

October 22, 2006. **Mechanical Music Extravaganza, Wayne, NJ.** <http://www.antique-sound.com/MME/show.html>

Please send notices of events to the editor.

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President's Message

How honored I was to become president of ARSC in May. My good fortune extends to taking the helm of an organization with a talented and dedicated executive board. ARSC is now over 40 years old and comprises nearly 1,000 members. It publishes an internationally respected scholarly journal and this impressive and informative newsletter. (OK, my boss edits it.) More than 200 people attended the annual conference in Seattle, and our fantastic conference team is planning an exciting conference in Milwaukee for May 2007, enticingly described in this issue of the newsletter.

Most of this work is undertaken by volunteer members of the organization. Particular recognition is due to several members who relinquished their duties in May. As co-chairs of the Education and Training Committee, Nancy Seeger and Sara Velez conducted six pre-conference workshops on audio archiving and preservation. Each of the workshops has been enormously successful, providing valuable instruction to hundreds of people, and no doubt has resulted both in increased attendance at our annual conferences and in new ARSC members. Nancy and Sara have stepped down as committee co-chairs and I am in the process of calling on new leaders for this important committee. The new chairs will have a hard act to follow, but Nancy and Sara are committed to helping to make the transition smooth and assuring the continued success of the workshops. On behalf of the association, a big *thank you* to Nancy and Sara.

My own particular challenge is to follow the ARSC presidency of Brenda Nelson-Strauss. Through her leadership and vision ARSC has become a stronger and more effective organization. We have outstanding and productive people leading our committees, all of which are tackling new projects inaugurated during Brenda's term of office. Do take a look at our website, <http://www.arsc-audio.org/>, to see the fruits of recent projects, including the Technical Committee's *Audio Preservation and Restoration Directory* and the Board's statement on sound recording copyright. Fortunately, Brenda remains on the ARSC Executive Board as past president. I have already called on her often for her sage advice. The organization is indebted to Brenda for her work on our behalf.

Brenda's most recent accomplishment is overseeing ARSC's admittance to the Coordinating Council of Audiovisual Associations (CCAAA), a group of eight international organizations of audio, motion picture, and video archivists dedicated to issues relating to education, preservation, and access to audiovisual materials. It is CCAAA that plans the quadrennial Joint Technical Symposium, last held in Toronto in 2004. CCAAA and UNESCO are now conducting a feasibility study on declaring each October 27 *World Audiovisual Heritage Day*. Public input on the annual commemoration is invited. I encourage you to participate in the study through the link at <http://www.ccaaa.org/>.

As an organization of volunteers, ARSC will remain viable only with your help. I hope that everyone reading this newsletter who does not serve on an ARSC committee will consider joining one and making a contribution to a project of interest. I hope, too, that you will share with me your thoughts about where ARSC is going and what issues and projects are of particular interest. My email address is goodlistening@gmail.com. Let me hear from you.

—*Samuel Brylawski, ARSC President*

ARSC Newsletter

Issue 111 Summer 2006

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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Seattle Conference Report

Those of you who couldn't make it to Seattle missed out on a wonderful experience. Between the workshop and the conference, over 200 people attended, of whom almost 90 were first-time attendees.

The 35 sessions this year were of consistently high quality. Marie Azile O'Connell gave a paper on how *not*



Incoming ARSC President Sam Brylawski presents a 45rpm single of "Brenda, Please" to outgoing president Brenda Nelson-Strauss.

to conduct an oral history, playing some horrific examples. Helice Koffler reported on "The Golden Apple," the '50s flop Broadway musical, and its place in the Columbia/RCA battle for supremacy during

that decade. Newcomer Jonathan Ward contributed a piece on a genre few of us were aware of (and that's hard at an ARSC meeting): "industrial musicals" created by corporations such as Coca Cola, Ford, and Westinghouse that were staged for stockholders or sales teams. A flurry of these were put on LP, available only internally, and are uproariously bad.

There were two terrific reports on politics—the first, titled "Voices in the Oval Office," was presented by John Powers, Maura Porter, and Sarah Cunningham, who presented recorded conversations by Presidents Kennedy (erudite), Nixon (profane), and Johnson that showed them in their true colors. The most stunning of these was a Dictaphone memo by LBJ talking about a "knowledge network" of the future that would enable scholars from one end of the world to access archives in another, basically predicting the Internet long before Al Gore ever thought up the idea himself.

The other politically oriented presentation, given by Lewis Mazanti, was an examination of political campaigning on record, culling material from a massive library of over 7,000 reel-to-reel tapes housed at the Julian P. Kanter Political Commercial Archive at the University of Oklahoma.

Ava Lawrence gave an informative talk on the nuts and bolts of music licensing, in a parallel session with the erudite Dennis Rooney's report on New York pianist Milton Kaye, who is still recording at 97.

A controversial subject among those in the business of restoring and reissuing 78s is the *Capitol v. Naxos* decision, which reflects a recent court case upholding New York state law on sound recording copyrights. Attorney David Levine fielded questions on this matter, which raised many points of contention on both sides of the issue.

And finally, Roberta Schwartz gave a fascinating analysis of the roots of "Louie Louie," the prototypical garage band record. We discovered through Roberta's genesis of the song's roots that it actually originated as a modified cha cha. She also revealed the rather innocent lyrics (it's more of a sea chanty than anything else), despite lawsuits and an FBI investigation into the song's more suspected racy character.

Those who managed to stray from the conference enjoyed mostly terrific weather (excepting a drizzly Friday), with visitors frequenting the teeming Pike Place Market, the Experience Music Project, and the Space Needle. Several groups were given a tour of Benaroya Hall, home of the Seattle Symphony.

The hotel provided great food for the opening reception and banquet, and with a hosted bar for both events,



Buttersprite Haruko Nishimura

I think everyone left satisfied. The closing banquet was capped by a performance of the Buttersprites, an all-girl

j-pop/punk band with a penchant for doing Stooges covers. Probably the most unlikely band ever to be booked at any conference banquet, they were well received, and ARSC members are to be commended yet again for their catholic taste in music and appreciation for the absurd. It is surely the stuff of which ARSC legends are made.

Numerous people deserve thanks for putting on a fantastic conference, including conference manager Kurt Nauck, past president Brenda Nelson-Strauss, Nathan Georgitis for handling registrations, Patrick Feaster for assembling the program, and Adrian Cosentini for helping with AV. Deserving special thanks for their excellent work is the I Local Arrangements Committee, capably led by co-chairs Taylor Bowie and the incomparable Laurel Sercombe.

—Kurt Nauck and Cary Ginell contributed to this report.

Awards *(Continued from page 1)*

2006 Award for Distinguished Service to Historic Recordings: Franz Lechleitner

The Award for Distinguished Service to Historic Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. The 2006 ARSC Distinguished Service Award was presented to Franz Lechleitner, who served, until his retirement in 2004, as Chief Audio Engineer of the Vienna Phonogrammarchiv. During his 31-year tenure at the Phonogrammarchiv, he concentrated on the replay of the historical recordings of the Archive, amongst them the “Archiv-Phonogramme,” a special Viennese development employing the vertical cylinder modulation on discs. The transfer routines devised by him form the basis of one of the major projects of the Vienna Phonogrammarchiv: the edition of the Complete Historical Collections 1899–1950 on CDs, begun on the 100th anniversary of the Archive in 1999.

Lechleitner has made a number of significant contributions to historic recordings, including the development of playback techniques for the reproduction of historical sound carriers, the design and development of an archival cylinder playback machine, and the transfer of many important historical collections located in archives throughout Europe and Asia, including over 2,000 instantaneously recorded cylinders. Lechleitner also served as a member of the Audio Engineering Society and its SC-03-02 standards subcommittee (preservation and restoration of audio recording/transfer technologies), has been a member of the IASA Technical Committee since 1977, and has published numerous technical documents and discographies. He remains active in the field as a consultant to the Vienna Phonogrammarchiv.



2006 ARSC Lifetime Achievement Award: Allen Koenigsberg

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

The 2006 Lifetime Achievement Award was presented to Allen Koenigsberg for his pioneering work in documenting the first 50 years of recorded music. Koenigsberg was the founder, editor, and publisher of *The Antique Phonograph Monthly* (1973–1993) and is the author of two books: *Edison Cylinder*

Records, 1889–1912, which catalogs and dates over 10,000 songs and artists from the period; and *The Patent History of the Phonograph, 1877-1912*, which contains listings of 2,118 U.S. sound recording patents issued to 1,013 inventors and a detailed commentary on 101 of the most significant patents and designs. His articles for the *The Antique Phonograph Monthly* and other publications have been on subjects as varied as the 1889 introduction of the phonograph into Russia, Lambert cylinders (discography), the origin of the telephone greeting “hello,” and debunking the phony “Walt Whitman cylinder.” He has also contributed generously to the works of many other authors and has issued numerous reprints of early literature on phonograph machines and recordings.

Awards for Excellence in Historical Recorded Sound Research

Begun in 1991, the ARSC Awards for Excellence in Historical Recorded Sound Research 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 the publishers of winning publications.

Winners are chosen by the ARSC Awards Committee, consisting of five elected judges representing specific fields of study in addition to the editor of the *ARSC Journal* and the president of ARSC. The following judges served on the committee in 2006:

David Hamilton (Classical Music Judge)
 Kip Lornell (Judge-At-Large)
 Dan Morgenstern (Jazz Music Judge)
 William L. Schurk (Popular Music Judge)
 Richard Spottswood (Judge-At-Large)
 Jim Farrington (Book Review Editor, *ARSC Journal*)
 Brenda Nelson-Strauss (ARSC President)
 Roberta Freund-Schwartz (Committee Co-Chair)
 Robert Iannapallo (Committee Co-Chair)

The following works have been selected as finalists for 2006; winners will be announced in the fall *Newsletter*.

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

Cantor, Louis. *Dewey and Elvis: The Life and Times of a Rock 'n' Roll Deejay*. University of Illinois (History)
 Guralnick, Peter. *Dream Boogie: The Triumph of Sam Cooke*. Little Brown (History)

Jackson, Buzzy. *A Bad Woman Feeling Good: Blues and the Women Who Sing Them*. W. W. Norton (History)

Work, John W., Lewis Wade Jones, Samuel Adams; ed. Robert Gordon and Bruce Nemerov. *Lost Delta Found: Rediscovering the Fisk University—Library of Congress Coahoma County Folklore Study*. Vanderbilt (History)

Best Research in Recorded Classical Music

Feinstein, Anthony. *Michael Rabin: America's Virtuoso Violinist*. Amadeus (History)

Harrison, Max. *Rachmaninoff: Life, Works, Recordings*. Continuum (History)

Jenkins, Lyndon. *While Spring and Summer Sang: Thomas Beecham and the Music of Frederick Delius*. Ashgate (History)

Tassie, Gregor. *Yevgeny Mravinsky: The Noble Conductor*. Scarecrow (History)

Timbrell, Charles. *Prince of Virtuosos: A Life of Walter Rummel, American Pianist*. Scarecrow (History)

Best Research in Recorded Country Music

Kienzle, Rich. *Bob Wills: Faded Love, 1947–1973*. Bear Family (History)

Wilentz, Sean, and Greil Marcus, eds. *The Rose and the Briar: Death, Love, and Liberty in the American Ballad*. W. W. Norton (History)

White, Ray. *King of the Cowboys, Queen of the West: Roy Rogers and Dale Evans*. University of Wisconsin (History)

Wolfe, Charles K. *Country Music Goes to War*. University of Kentucky (History)

Best Research in Folk, Ethnic, or World Music

Collins, Shirley. *America Over the Water*. SAF (History)

Steffens, Roger, and Leroy Jodie Pierson. *Bob Marley and the Wailers: The Definitive Discography*. Rounder (Discography)

Sweers, Britta. *Electric Folk: The Changing Face of English Traditional Music*. Oxford (History)

Van Ronk, Dave, and Elijah Wald; foreword by Lawrence Bloch. *The Mayor of Macdougall Street: A Memoir*. Da Capo (History)

Wright-McLeod, Brian. *The Encyclopedia of Native Music: More than a Century of Recordings from Wax Cylinder to the Internet*. University of Arizona (Discography)

Best Research in Recorded Rap or Hip-Hop Music

Chang, Jeff. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. St. Martins (History)

Palmer, Tamara. *Country Fried Soul: Adventures in Dirty South Hip-Hop*. Backbeat (History)

Best Research in Recorded Rock Music

Bennett, Graham. *Soft Machine: Out-bloody-rageous*. SAF (History)

Carson, David. *Grit, Noise, and Revolution: The Birth of Detroit Rock 'n' Roll*. University of Michigan (History)

Einarson, John. *Mr. Tambourine Man: The Life and Legacy of the Byrds' Gene Clark*. Backbeat (History)

Fiegel, Eddi. *Dream a Little Dream of Me: The Life of "Mama" Cass Elliot*. Sidgwick & Jackson (History)

Reising, Russell, ed. *Speak to Me: The Legacy of Pink Floyd's Dark Side of the Moon*. Ashgate (History)

Rogan, Johnny. *Van Morrison: No Surrender*. Secker & Warburg. (History)

Zollo, Paul, and Tom Petty. *Conversations with Tom Petty*. Omnibus (History)

Best Research in Recorded Jazz Music

Churchill, Nicholas. *Stan Getz: An Annotated Bibliography and Filmography with Song and Session Information for Albums*. McFarland (Discography)

Cole, George. *The Last Miles: The Music of Miles Davis 1980–1991*. University of Michigan (History/Discography)

Gushee, Lawrence. *Pioneers of Jazz: The Story of the Creole Band*. Oxford (History)

Lion, Jean Pierre. *Bix: The Definitive Biography of a Jazz Legend: Leon 'Bix' Beiderbecke (1903–1931)*. Continuum (History/Discography)

Magee, Jeffrey. *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz*. Oxford (History)

Pond, Steven F. *Head Hunters: The Making of Jazz's First Platinum Album*. University of Michigan (History)

Priestley, Brian. *Chasin' the Bird: The Life and Legacy of Charlie Parker*. Oxford (History/Discography)

Ramsey, Doug, and Paul Caulfield. *Take Five: The Public and Private Lives of Paul Desmond*. Parkside Publications (History/Discography)

Best Research in General History of Recorded Sound

Doyle, Peter. *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900–1960*. Wesleyan University Press (History)

Shilkret, Nathaniel, with Niel Shell and Barbara Shilkret, ed. *Sixty Years in the Music Business*. Scarecrow Press (History)

Sutton, Allan. *Edison Blue Amberol Cylinders*. Mainspring (Discography)

Call for Presentations

ARSC Annual Conference, Milwaukee, Wisconsin, May 2–5, 2007

ARSC invites submissions of program proposals for its 41st annual conference, to be held May 2–5, 2007 in Milwaukee. ARSC is dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods—and welcomes proposals on all aspects of recorded sound which would be of interest to our community of collectors, historians, musicians, preservationists, and archivists. This year, we particularly encourage presentations that speak to the theme of “Victorians and Their Music Machines” in connection with our scheduled visit to the Sanfilippo Victorian Palace. Presentations that address the specialty of our host institution, the Ward Irish Music Archives, or that deal with recording activities in the Milwaukee area are also especially welcome. In general, we seek demonstrations, papers, and panels that are informative and well organized, display a passion about their subjects, and include compelling audio and/or visual content. The deadline for receipt (not postmark) of submissions is November 11, 2006. Notifications of acceptance will be sent out by the end of January 2007. Following ARSC policy, presenters will be expected to register for the conference.

Name of presenter(s) _____

Institution (if applicable) _____

Address _____

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

Email _____ Telephone _____ Fax _____

Title of presentation _____

Please attach an abstract of up to 250 words on a separate sheet for review and publication.

Session type: single presenter panel/roundtable

Time requested for your presentation (note that we allot several additional minutes for questions and discussion):

- 30 minutes
- 35 minutes
- Other—please attach an explanation to the end of your abstract.

Audiovisual equipment requests (check all that apply):

- Standard audio CD player DVD player/LCD video projector
- Computer (Mac PC)/LCD video projector—specify program (e.g., PowerPoint) and version: _____
- Other**—please attach to the end of your abstract an explanation of any requests for additional equipment or a description of your planned use of any equipment (e.g., a laptop) you intend to bring yourself.

Recording and reproduction:

- I/we hereby grant permission to the Association for Recorded Sound Collections (ARSC) to record and preserve the presentation described in this proposal. By giving permission to record, I/we understand that the recordings will become part of the ARSC Archives, and that ARSC may also distribute the recordings in the ways I/we have specified below.

I/we will not be reimbursed or recompensed for any such requests. **Please initial:**

_____ ARSC may sell copies on demand on compact disc, on tape, or as digital files.

_____ ARSC may include excerpts of the presentation on the World Wide Web.

_____ ARSC may reproduce the presentation, in full, on the World Wide Web.

Signature(s) _____ Date _____

Return this form by November 11, 2006, to:

Patrick Feaster, ARSC Program Committee Chair • 315 E. Southern Drive, Bloomington IN 47401

Email: pfeaster@indiana.edu • Telephone: 812-331-0047 • Fax: 812-856-0193

Commentary: Quality Control in Audio Reformatting

By George Blood

Following WWII, Edward Deming, an American expert on statistical control in manufacturing, was invited to Japan to help revive the war-torn economy. Over time Deming's now famous obsession with quality control changed the Japanese approach to manufacturing, launching industrial juggernauts from Sony to Toyota. Deming's simple premise, that tighter specifications and better quality control lead both to more efficient operations and to products people want to buy, isn't entirely intuitive in an environment that is largely price driven. If cost is the primary factor in purchasing decisions, including contracting vendors for audio preservation, what value is there in the cost of quality control?

Quality control is *expensive*. It consumes 18 percent of my payroll. On the face of it, if I were to eliminate my quality-control personnel, my profits would increase a like amount.

In a typical library, archive, or museum, less than 3 percent of the collection is routinely accessed. Finding aids and cataloging for audio materials are very primitive. Searching through audio recordings, even those digitized and available on the Web, is very time consuming. If there's a mistake in one file, or even 50, of the 500 a typical project might generate, there's a really good chance *no one* will ever find it.

Very few collections administrators (librarians, archivists, and their peers) have any background in audio. They lack the background to know if the poor quality of a digital file is the result of a bad original or shoddy work—and they certainly can't play the obsolete format the original is recorded on to find out. If they find that one in 500, they won't even know it's bad.

There are two types of people who have need or provide preservation reformatting: those who have received a Request for Proposal with an absurd statement of work, and those who have written an RFP with an absurd statement of work. Some of us may be both! These absurdities are a direct reflection of the fact that most collections administrators are out of their core competencies when faced with audio—complicated by the lack of standards and institutional bureaucracies. These are smart people, who lack the information and experience to be informed customers of audio preservation services. You cannot digitize directly to 8 MM Exabyte, you cannot afford to listen to 100 percent of all digitized files and their deriva-

tives (as one might view every scanned image), you cannot make preservation copies to DAT, flat 78 rpm transfers are going to sound awful, 96K DATs are a fool's choice. (These are actual examples from RfPs.)

We, the audio preservation professionals, stand at an important crossroads in the processing of the cultural heritage preserved in sound. We will handle each item, will likely be the only person ever to listen (I hope) to the entire collection, possess (or should possess) the expertise for processing the materials, yet face the commercial pressures between institutions that award contracts solely on the basis of price, and competitors whom we regard as cutting corners.

Is it enough be "cost effective," "do our best," and forward the materials, assume the institution will check what comes back, and then fix, rework, or redo anything they find? After all, in all likelihood, they won't find it.

If a collection sends cataloging and administrative metadata full of errors (misspellings, mis-formed dates, etc.), is our responsibility to accurately insert these metadata exactly as provided, or to return them to the institution and delay and disrupt our workflow?

Are caring, due diligence, pride of workmanship, and experience all that is required to assure, assert, and assume quality control?

- In what way do we employ systems to stand behind our workmanship on behalf of the artifacts that have been entrusted to us?
- What is our responsibility to the collections administrators to help them write RfPs that convey both the letter and the spirit of the long-term care of collections, and to help them to tell good from bad audio preservation?
- Who is responsible, and in what way, for the cost of this quality control?
- What, then, is our responsibility to assure the quality of the work we do?

George Blood is president of Safe Sound Archive in Philadelphia, PA, a vendor of audio reformatting services to libraries and archives. He can be contacted at george@georgebloodaudio.com.

If you would like to submit a commentary piece to the Newsletter, please contact the editor.

2006 Conference CDs Available

Recordings of selected sessions from the 2006 ARSC Conference in Seattle are now available for purchase. CDs are \$10 each and cassette tapes are \$12. Please refer to the online conference program for complete descriptions and abstracts at <http://www.arsc-audio.org/program2006.html>.

- 2006-1 Dan Des Foldes, Director, Victor Foreign Department, ca. 1924–1940 and Michael Tokarick’s Minersville Slovak Orchestra. (Steve Shapiro)
- 2006-2 Homer Rodeheaver, Rainbow Records and the Birth of the Gospel Recording Industry. (David N. Lewis)
- 2006-4 80000 LPs times 1122 miles: The Wilson Processing Project & OCLC take on NYPL’s Uncataloged Vinyl. (Peter Hirsch)
- 2006-5 From the Handcrank to the Hyperlink...UCSB Cylinder Digitization Project. (David Seubert and Noah Polaczek)
- 2006-7 The Encyclopedic Discography of Victor Recordings Redux. (David Seubert and Sam Brylawski)
- 2006-8 Creating a Discography of Classical Music. (Tore Simonsen)
- 2006-10 New Imaging Methods Applied to Mechanical Sound Carrier Preservation and Access. (Carl Haber)
- 2006-13 A Fuller Perspective of the Pacific: Opening an Audio Portal into the Field Museum’s A. W. F. Fuller Ethnographic Collection. (John Maniatis)

- 2006-16 ‘It’s the Going Home Together’: The Golden Apple and the of the Cast Album in the Mid-1950s. (Helice Koffler)
- 2006-17 Corporate Utopias: The Hidden History of the Industrial Musical on Record. (Jonathan Ward)
- 2006-18 Elektra Records and the Development of Album Cover Art, 1951-1970. (Cary Ginell)
- 2006-19 Voices in the Oval Office: The Secret Presidential Tapes Collection. (John Powers and Maura Porter)
- 2006-20 Saving the Unique Sounds of American Political Campaigning (Lewis Mazanti)
- 2006-21 ‘Unintelligible at Any Speed’: ‘Louie, Louie,’ the FBI, and the Pacific Northwest (Roberta Freund Schwartz)
- 2006-30 Capitol vs. Naxos (David Levine)
- 2006-31 New Business Model for Archive-Industry Collaboration. (Peter McDonald)
- 2006-32 Dobbin: New Techniques in Audio Mass Processing. (Joerg Houpert and Jerome Luepkas)
- 2006-34 Strange To Your Ears—A History of Manipulating Pitch, Timbre, and Time in Sound Recordings. (Leah Biel and Mike Biel)
- 2006-35 Gospel Music as Story: The Life and Work of Otis Jackson (Robert M. Marovich)

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____ Email address _____

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	_____	_____

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 exccdir@arsc-audio.org to order with a purchase order.

Total Cost _____
 10% Foreign Shipping _____
 5% US Shipping (orders over \$20) _____
 Total Enclosed _____

Grammy Foundation Awards Preservation Grants

The Grammy Foundation grants program awarded its annual grants in March for archiving and preservation to eleven organizations to help them preserve culturally significant audio collections. The grants are funded by the Recording Academy, which distributes money annually to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas for future generations, as well as research projects related to the impact of music on the human condition. Recipients are determined on the basis of criteria such as merit, uniqueness of the project, and the ability to accomplish intended goals. The 2006 grants were awarded to:

Center for Andean Ethnomusicology—Lima, Peru

To restore and make accessible three early collections of Peruvian field recordings from the late 1950s housed at the Center for Andean Ethnomusicology. (\$32,400)

Trustees of Columbia University—New York, New York

To preserve recordings of American classical music dating from 1942-1951 by such luminaries as Aaron Copland and Charles Ives, and by then-emerging composers such as Samuel Barber and William Schuman. (\$40,000)

Florida International University for the Green Library—Miami, Florida

To preserve and archive oral interviews with musicians and composers of Cuban and Latin American music. (\$20,000)

Haleakala, Inc. (The Kitchen)—New York, New York

To preserve and modernize The Kitchen's extensive archival collection of historic audio and videotapes dating from 1972. (\$30,000)

International Jazz Collections, University of Idaho—Moscow, Idaho

To preserve and digitize the unique and historically significant tapes and test pressings of the renowned jazz critic, composer, pianist, journalist, and producer Leonard Feather. (\$36,682)

Northshore Concert Band—Evanston, Illinois

To transfer imperiled recordings spanning almost 30 years of performances by the Northshore Concert Band—one of the nation's largest and most respected symphonic bands—to digital media and make the collection accessible through Northwestern University's Music Library. (\$14,800)

Other Minds—San Francisco, California

To preserve the genesis of new music in America for the national cultural record, and digitally convert an aging archive of interviews, live in-studio performances, visual media, and concerts. (\$40,000)

Raices, a program of Boys & Girls Harbor, Inc.—New York, New York

To preserve, archive, and digitally transfer imperiled discs and tapes of the Raices Collection, the nation's largest and most comprehensive collection of materials relating to the evolution and impact of Latin music. (\$40,000)

Smithsonian Folkways Recordings/Center for Folklife and Cultural Heritage—Washington, D.C.

To preserve and archive the music and paperwork of the Joe Glazer Collection, which contains some of the most important songs and speeches of the American labor movement. (\$12,500)

UCLA Ethnomusicology Archive, UC Regents—Los Angeles, California

To preserve and dramatically increase access to a selection of valuable American folk music tapes in the D.K. Wilgus Collection. (\$40,000)

Yale University for Oral History, American Music (OHAM)—New Haven, Connecticut

To preserve the OHAM collection, which contains oral and video memoirs of some of the most creative musicians of our time, including Aaron Copland, John Cage, Charles Mingus, and Frank Zappa. (\$20,000)

The deadline each year for submitting grant applications is October 1. Applications for the 2007 cycle are available at <http://www.grammyfoundation.org/grants>.

2005 National Recording Registry

Librarian of Congress James H. Billington announced the third annual selection of fifty sound recordings for the National Recording Registry on April 5, 2006. Anyone may nominate recordings for the registry, and a group of advisors, including ARSC's representatives Bill Klinger and David Hamilton, meet in Washington to make recommendations to the Librarian of Congress on which recordings to add to the registry. Nominations for future registries can be submitted at: <http://www.loc.gov/rr/record/nrpb/nrpb-nrr.html>.

2005 Registry List



Edouard de Reszke

1. "Canzone del Porter" from "Martha" (von Flotow). Edouard de Reszke. (1903)
2. "Listen to the Lambs." Hampton Quartette; recorded by Natalie Curtis Burlin. (1917)
3. "Over There." Nora Bayes. (1917)
4. "Crazy Blues." Mamie Smith. (1920)
5. "My Man" and "Second Hand Rose." Fanny Brice. (1921)
6. "Ory's Creole Trombone." Kid Ory. (June 1922)
7. Inauguration of Calvin Coolidge. (March 4, 1925)
8. "Tanec pid werbamy/Dance Under the Willows." Ukrainian violin solo with cymbaly, bass, and sleigh bells. Pawlo Humeniuk. (1926)
9. "Singin' the Blues." Frankie Trumbauer and his Orchestra with Bix Beiderbecke. (1927)
10. First official transatlantic telephone conversation. (Jan. 7, 1927)
11. "El Manisero" ("The Peanut Vendor"). Rita Montaner, vocal with orchestra (1927). "El Manisero." Don Azpiazu and his Havana Casino orchestra. (1930)
12. Light's Golden Jubilee Celebration. (Oct. 21, 1929)
13. Beethoven's Egmont Overture, Op. 84, Modesto High



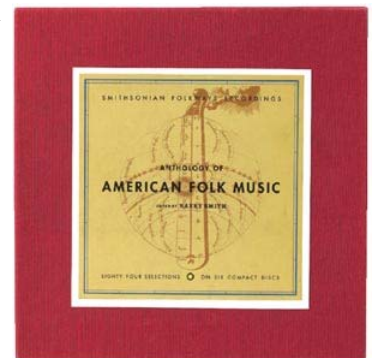
Pawlo Humeniuk

- School Band. (1930)
14. *Show Boat*. Helen Morgan, Paul Robeson, James Melton and others; Victor Young, conductor; Louis Alter, piano. (1932)
15. "Wabash Cannonball." Roy Acuff. (1936)
16. "One o'Clock Jump." Count Basie and his Orchestra. (1937)
17. Archibald MacLeish's "Fall of the City." Orson Welles, narrator, Burgess Meredith, Paul Stewart. (April 11, 1937)
18. "The Adventures of Robin Hood." (Radio broadcast of May 11, 1938)

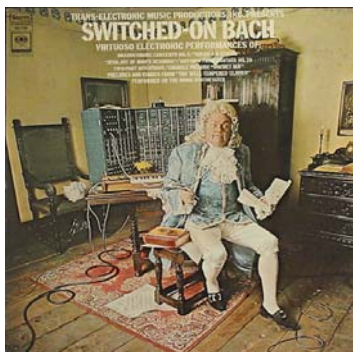


Steelworkers of the Serbian Club listening to the Joe Louis fight on the radio, Aliquippa, Pennsylvania.

19. Joe Louis–Max Schmeling fight, Clem McCarthy, announcer. (June 22, 1938)
20. "John the Revelator." Golden Gate Quartet. (1938)
21. "Adagio for Strings." Arturo Toscanini, conductor; NBC Symphony. (Recorded broadcast of Nov. 5, 1938)
22. "Command Performance" show No. 21, Bob Hope, master of ceremonies. (July 7, 1942)
23. "Straighten Up and Fly Right." Nat "King" Cole. (1943)
24. "The Fred Allen Show." (Radio broadcast of Oct. 7, 1945)
25. "Jole Blon." Harry Choates. (1946)
26. "Tubby the Tuba." Paul Tripp (words) and George Kleinsinger (music). (1946)
27. "Move on up a Little Higher." Mahalia Jackson. (1948)
28. "Anthology of American Folk Music." Edited by Harry Smith. (1952)
29. "Schooner Bradley." Performed by Pat Bonner. (1952-60)
30. "Damnation of Faust." Boston Symphony Orchestra with the Harvard Glee Club and Radcliffe Choral Society. (1954)
31. "Blueberry Hill." Fats Domino. (1956)



32. "Variations for Orchestra." Representative of the Louisville Orchestra First Edition Recordings series, Louisville Orchestra. (1956)



33. "Whole Lotta Shakin' Goin' On." Jerry Lee Lewis. (1957)

34. "That'll Be the Day." The Crickets. (1957)

35. "Poeme Electronique." Edgard Varese. (1958)

36. *Time Out*. The Dave Brubeck Quartet. (1959)

37. Studs Terkel interview with James Baldwin, representative of the Studs Terkel Collection at the Chicago Historical Society. (Sept. 29, 1962)

38. William Faulkner address at West Point Military Academy. (1962)

39. "Dancing in the Street." Martha and the Vandellas. (1964)

40. *Live at the Regal*. B.B. King. (1965)

41. *Are You Experienced?* Jimi Hendrix Experience. (1967)

42. *We're Only in It for the Money*. Frank Zappa and the Mothers of Invention. (1968)

43. *Switched-On Bach*. Wendy Carlos. (1968)

44. "Oh Happy Day." Edwin Hawkins Singers. (1969)

45. *Don't Crush That Dwarf, Hand Me the Pliers*. Firesign Theatre. (1970)

46. "The Revolution Will Not Be Televised." Gil Scott-Heron. (1970)

47. *Will the Circle Be Unbroken*. Nitty Gritty Dirt Band. (1972)

48. The old foghorn, Kewaunee, Wis. Recorded by James A. Lipsky. (1972)

49. *Songs in the Key of Life*. Stevie Wonder. (1976)

50. *Daydream Nation*. Sonic Youth. (1988)



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Charles K. Wolfe

August 14, 1943–February 9, 2006



On February 9, 2006, we lost one of our most prolific scholars of American music with the passing of Charles K. Wolfe. A member of the English faculty at Middle Tennessee State University from 1970 to 2005, Charles was, by any measure, an exceptionally productive scholar.

In fact, at this point, nobody is exactly sure just how productive he was. The task of compiling a complete list of Charles's writings may end up being a research project for some future graduate student! But he authored or co-authored somewhere in the neighborhood of twenty books, produced numerous book-length sets of notes for LP and CD reissues, annotated countless other recordings, wrote an untold number of articles for academic journals, popular magazines, and encyclopedias, and played a major role in many media productions for both American and European companies.

The focus of this work was, of course, country music, particularly older, traditional forms of country. But his musical tastes were broad and his intellectual interests mirrored this breadth. In addition to writing the early history of the Grand Ole Opry (*A Good-Natured Riot: The Birth of the Grand Ole Opry*, 1999), he co-authored, with Kip Lornell, the only serious biography of the great African-American songster and bluesman Huddie Ledbetter, or Leadbelly (*The Life and Legend of Leadbelly*, 1992). Alongside work on the Louvin Brothers, Uncle Dave Macon, Grandpa Jones, and Bill Monroe are writings about Mahalia Jackson, black string bands, and DeFord Bailey, the lone African-American member of the early Grand Ole Opry (*DeFord Bailey: A Black Star in Early Country Music*, 1991).

Charles was very much the right person in the right place at the right time. Middle Tennessee has a long and rich tradition of old-time country music, both black and white, but Charles came along at a time when interest in and support for this music had ebbed. Interest took an upturn in the 1970s, and when it did, Charles was there to take the ball and run with it. He took advantage of the fact that many of the pioneers of country music were still living in Middle Tennessee and were eager to tell their sto-

ries to someone who took their music seriously. Had Charles come along only a few years later, many of these folks would have gone to their graves without having had the opportunity for their voices to be heard. Charles's work in chronicling the music of Middle Tennessee ensured that the region's musical legacy would be remembered and respected.

Charles also is largely responsible for putting Middle Tennessee State University on the map as a home for research and scholarship on American vernacular music. He was one of the planners for what became the Center for Popular Music. His work and the Center's presence helped create a climate in which other departments at MTSU, including Recording Industry, History, and the School of Music, have seen fit to add popular and American music specialists to their faculties. Charles was a major figure in the Tennessee Folklore Society, one of the country's oldest such groups, throughout most of his career at MTSU, and he edited the *TFS Bulletin* for twenty-five years.

His impact on music extended well beyond the bounds of academia. He worked with local and regional organizations involved in staging old-time music competitions and otherwise promoting the music he loved so well.

Charles received numerous honors throughout his career, including The (Tennessee) Governor's Award in the Arts (1998); the Distinguished Achievement Award from the International Bluegrass Music Association (1990); the Heritage Award from the Uncle Dave Macon Days Festival (1990); and the Lifetime Achievement Award from the Association of Recorded Sound Collections (2000). He was also nominated for Grammy Awards in 1982, 1988, and 1997.

Charles's legacy is being perpetuated in two major ways at MTSU. First, his research papers and collections will go to the Center for Popular Music. Accomplishing this move will be a major task carried out over the course of many months as the Center staff works with members of Charles's family to effect the transfer.

Second, the Center for Popular Music is mounting a fund-raising campaign to endow a research fellowship in Charles's name. This program will provide support for visiting scholars to travel to Murfreesboro to do archival research in the collections of the Center.

Charles's passing leaves a void that is impossible to fill. He leaves a large community of friends, colleagues, and other fellow travelers whose members are all now wondering who they will call when in need of the answer to whatever the burning question of the moment happens to be. Charles Wolfe will be much missed.

Paul Wells, MTSU

New Report on Assessing Standards and Best Practices for Preparing Analog Discs and Tapes for Digital Copying

The Library of Congress has announced the publication of a report that assesses current standards and best practices for capturing sound from analog discs and tapes. This new report from the Library of Congress and the

Council on Library and Information Resources summarizes discussions among audio preservation engineers on how to achieve the best possible audio transfer from historical recordings.

The report, *Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes*, is based on a meeting of audio experts

the Library hosted in January 2004. The report includes input from several ARSC members, including Larry Appelbaum, George Blood, Bill Klinger, Graham Netwon, Pete Reiniger, Dennis Rooney and Seth Winner. The report is the third in a series commissioned by the National Recording Preservation Board (NRPB), under the auspices of the Library of Congress, to inform the creation of a national plan to preserve and broaden access to recorded sound.

“Among all the media employed to record human creativity, sound recordings have undergone particularly radical changes in the last 25 years,” writes Librarian of Congress James H. Billington in his introduction to the report. “Institutional archives are now making a transition from preserving audio collections on tape reels to creating digital files,” he notes, but “authoritative manuals on how to create preservation copies of analog audio recordings do not yet exist...”

Nearly all recorded sound is at risk of disappearing or becoming inaccessible within a few generations. Our continued ability to hear it will depend on technologies that capture the audio signal on obsolete formats and migrate or reformat those signals onto current technologies while they are still playable. Roundtable discussions fo-

cused on such issues as mitigating deterioration of the original analog carrier, obtaining an accurate transfer, best practices for digital conversion and sampling standards, manual versus automated transfer, and creating metadata. The discussions revealed agreement on most practices while also highlighting areas needing further research. There was unanimous concern that the pool of expertise in dealing with older recordings is shrinking and that key technical knowledge must be passed on.

The report includes a series of recommendations for improving the practice of analog audio transfer for preservation. The three highest priorities are to develop core competencies in audio preservation engineering; to develop arrangements among smaller institutions that allow for cooperative buying of esoteric materials and supplies; and to pursue a research agenda for mitigating a variety of problems relating to magnetic tape.

The report also includes an extensive workflow document that sets forth the transfer practices agreed upon by roundtable participants.

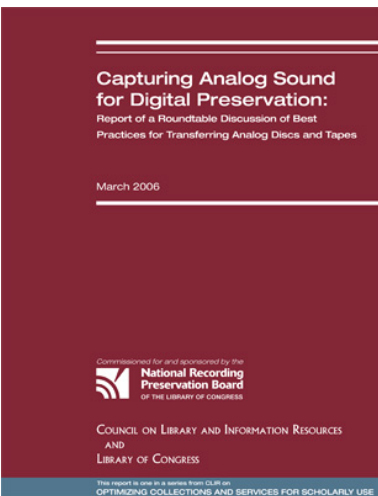
The report is available free of charge at <http://www.clir.org/pubs/abstract/pub137abst.html>. Print copies can be ordered through the CLIR website.

ARSC Joins CCAA

ARSC has been accepted as the eighth member organization of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) at their 9th meeting on 31st March, 2006. CCAAA is an umbrella group of organizations whose primary objective is the support of professional audiovisual archive activities. Most notably, the CCAAA organized the most recent quadrennial Joint Technical Symposium, held in Toronto in 2004. Participation by ARSC will result in greater input into the international community of audiovisual archives and increase the representation of concerns of American archivists in the international community.

The group meets annually and provides a shared platform for eight membership-based organizations wishing to co-operate on influencing the development of public policy on issues of importance to professional audiovisual archivists. The members primary business is ensuring the preservation and survival of sound and moving image documents for access and use by present and future generations of citizens.

ARSC will send a representative to the upcoming CCAAA meeting in Paris in March 2007.



New ARSC Members

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

ARSC Newsletter Submission Deadlines

No. 112, Fall 2006—October 10, 2006 (advertising, October 1, 2006)

No. 113, Winter 2007—February 10, 2007 (advertising, February 1, 2007)

No. 114, Summer 2007—June 10, 2007 (advertising, June 1, 2007)

Project News

Mellon Foundation Awards Columbia Grant to Survey Audio Collections

Columbia University Libraries has received nearly \$160,000 from the Andrew W. Mellon Foundation for a two-year project to survey the University's extensive collections of unique audio and moving image materials. These include such highlights as films of Eleanor Roosevelt, Martin Luther King Jr., and other social and political icons; interviews with native Yiddish speakers after World War II; and early recordings of composers such as Aaron Copland, Charles Ives, and Samuel Barber.

The Mellon grant will enable the University Libraries to assess the physical condition, intellectual property rights, and scholarly significance of each item in these collections. Work began in February by collecting and consolidating information on the broad range of the University's audio and moving image collections into a single MS Access database. This specially designed data tool not only will allow preservation librarians to record the physical condition of the materials, but also will let curators and managers rank each item according to research and monetary value, the University's degree of intellectual control, and other criteria. The survey tool will be made freely available online next year.

"There are a number of other survey tools available, but this one will allow you to rank by all the different factors," said Janet Gertz, director of the Libraries' Preservation Division and principal investigator for the survey.

"It's the ranking that will allow us to make coherent strategic decisions for the Libraries' future."

—*Marcos Sueiro Bal, Project Archivist (mls2137@columbia.edu)*

Mellon Foundation Funds 78 Cataloging

The Mellon Foundation has awarded a grant for 2006–2009 totalling \$780,000 to Yale University, the New York Public Library, and Stanford University for the purpose of cataloging the commercially produced 78 rpm recordings in their collections. The grant provides funds for one cataloger at each institution, whose goal is to catalog 9,000 discs each year, for a total of 27,000 recordings to full cataloging standards. It was determined in the preceding planning grant that while a large number of 78 rpm album sets were already cataloged in the national utilities, only 7 percent of the participants' single 78 rpm discs had existing cataloging. Consequently, the project will focus on original cataloging of single 78 rpm discs. Since all three collections are arranged in label name and number order, each institution will select different labels for cataloging. For the last stage of the project, automated searching and downloading techniques will be employed, so that the three collections can share cataloging for items they hold in common. The project will significantly enhance the quantity and quality of cataloging available for use by discographers, researchers, and libraries.

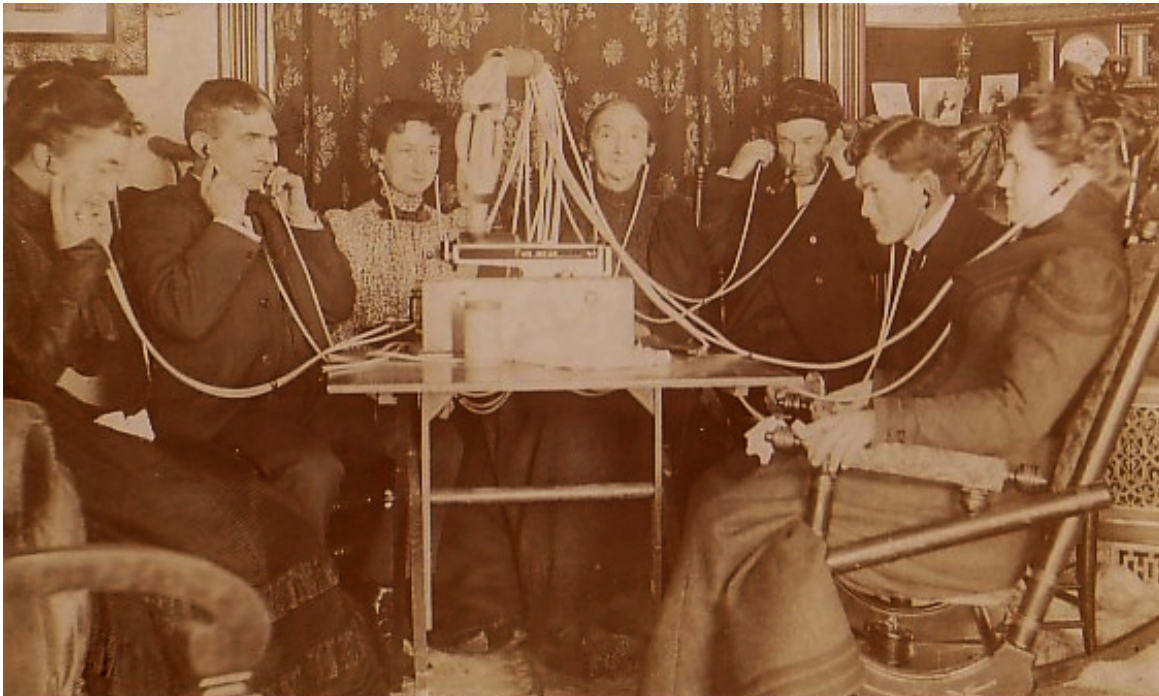
—*Jerry McBride, Stanford University (jlmcbri@stanford.edu)*

ARSC))))))

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The Richmonds Listening to Their First Phonograph ca. 1898



The Richmond family listening to their first phonograph through eartubes at the family farm near Grand Rapids, Michigan. Photograph probably by Alva A. Richmond. *(Photo courtesy of Kelyn Roberts.)* Do you have a historic photo for the back page? Contact the editor.