

ARSC Newsletter

Association For Recorded Sound Collections

Number 142 • Fall/Winter 2016

ARSC Conference 2017: Deep in the Heart of Texas

Like the song popularized by Bob Wills & his Texas Playboys, ARSC's 51st annual conference will be held "Across the Alley from the Alamo" at the Menger Hotel in downtown San Antonio, Texas. Located on Alamo Plaza, the Menger was founded in 1859 during the early days of the Texas frontier and is listed on the National Register of Historic Places.

The hotel's original three story Victorian lobby is decorated with period furniture and paintings, and is flanked by shops featuring antiques, collectibles and cigars. The Menger Bar, modeled after the House of Lords Pub in London, was frequented by Teddy Roosevelt and his Rough Riders. In addition to hosting many famous individuals over the past 150 years, the Menger is said to be visited regularly by 32 different ghosts, including the spirit of Roosevelt and soldiers who died in the 1836 Battle of the Alamo.

A variety of guest rooms will be available at the conference rate of \$139 per night, some offering views of the Alamo or private balconies overlooking the pool. Visit the conference webpage and make your hotel reservations now in order to secure the room of your choice.

Whenever conference attendees want to enjoy some fresh air they can stroll through the beautiful grounds of the Alamo Mission, or tour the Alamo Church or Long Barrack Museum, all free of charge. On the south side the Menger is bordered by Rivercenter, an indoor mall with more than 100 shops and restaurants including an IMAX/AMC Theatre and the new multi-media exhibition, Battle for Texas: The Experience.

San Antonio's famous Riverwalk is a short walk from the hotel, where conference attendees will find numerous restaurants, shops and cafes. Narrated riverboat tours on the cypress lined Rio San Antonio also depart from various stops along the Riverwalk. On Alamo Plaza, tickets can be purchased for a Grand Trolley Tour, with stops at the Tower of the Americas, Hemisphere Park (site of the 1968 World's Fair), the King William Historic District featuring homes dating back to the 1840s, El Mercado—the largest Mexican marketplace north of the Rio Grande, the San Fernando Cathedral dating from 1734, the Spanish

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Events

May 10-13, 2017. ARSC 51st Annual Conference. San Antonio, Texas

August 12-13, 2017. Antique Phonograph Society Annual Banquet, Show & Sale. UFCW Union Hall, Buena Park, California

September 17-22, 2017. International Association of Sound and Audiovisual Archives (IASA) annual conference. Berlin, Germany

November 29 - December 2, 2017. Association of American Moving Image Archivists (AMIA) annual conference. New Orleans, Louisiana

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San Antonio Presentation and Poster Proposals Due January 2nd

The ARSC Conference Program committee is pleased to announce our first poster session at the 2017 Annual Conference in San Antonio! Posters provide extra opportunities for discussing topics and receiving feedback on a one-on-one basis, especially for works in progress or topics with visual material or graphic narratives. Posters will be displayed throughout the duration of the conference in the exhibition room. ARSC will provide stand-alone bi-fold panels for presenters to hang their posters. Maximum dimensions are 38" width x 60" height. There will be a dedicated poster session during the conference program for presenters to interact with attendees (date and time TBD).

ARSC welcomes presentations and posters on the preservation and study of sound recordings in all genres of music and speech, in all formats, and from all periods. In recognition of our host city, San Antonio, we especially encourage presentations focusing on the rich history of regional indigenous and immigrant communities, performers, songwriters, composers, broadcasters, record labels, and personalities in the Southwestern United States.

In addition, the program committee invites posters pertaining to:

- Collaborative research, preservation/access projects, and community archiving projects
- Recorded sound in digital humanities, soundscapes, sound art, and sound studies
- Audio preservation workflows and collections management techniques
- Collecting, copyright, and curatorial challenges from born digital media to mixtapes and beyond

Please submit your presentation proposal using this URL: <http://tinyurl.com/arsc2017>

A separate poster submission form can be found here: <http://tinyurl.com/arsc2017posters>

For more information, please visit <http://www.arsc-audio.org/conference.html>

Questions about submitting proposals can be directed to Will Chase, Program Chair, at arsc2017conference@gmail.com

ARSC Newsletter

Issue 142

Fall/Winter 2016

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

Editor

Franz Kunst

2442 24th St.

San Francisco, CA 94110

fkunst@gmail.com

Michael Gray, copy editor

Board of Directors

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Will Chase

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(University of Oregon)**

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

Nathan Georgitis

Knight Library

1299 University of Oregon

Eugene, OR 97403-1299

execdir@arsc-audio.org

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

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Governor's Palace dating from 1749, the artisanal community La Villita, and three historic missions.

Those interested in visiting additional missions can hike or bike the 16 mile roundtrip river trail or take public transportation to the San Antonio Missions National Historic Park. Recently designated a UNESCO World Heritage Site, the park encompasses four missions established by Spanish explorers in the 1700s: Mission San José with its famous rose window, Mission Concepción, Mission San Juan Capistrano which operates as a working Spanish colonial farm, and Mission Espada which includes a working ranch.

Another popular destination is the former Pearl Brewery complex on the north side of the city, which features the upscale Hotel Emma built around brewery artifacts and machinery, a jazz club, boutiques, and trendy restaurants surrounding the Culinary Institute of America. Other points of interest in and around the city include the UTSA Institute of Texan Cultures (a Smithsonian Affiliate), the San Antonio Museum of Art, the Witte Museum (natural history and science), the McNay Art Museum located within a 24-room Spanish Colonial Revival mansion, the 33 acre San Antonio Botanical Garden, the Mitchell Lake Audubon Center (home to 300 bird species), and last but not least, a few decent record stores. If you wish to extend your visit to the area, Austin—the "Live Music Capital of the World"—is only an hour to the east, and the Texas Hill Country region—home to numerous wineries—is 90 miles to the west.

San Antonio has a rich recording history that we hope to highlight throughout the conference. Many artists have commemorated the city in song, including Charlie Poole's "San Antonio" from 1929 and Willie Nelson's 1968 song by the same title, as well as Patsy Cline's "San Antonio Rose," Emmylou Harris's "I'll Be Your San Antonio Rose," Lyle Lovett's "San Antonio Girl," Tanya Tucker's "San Antonio Stroll," Big Bill Broonzy's "San Antonio Blues," Flaco Jiménez's "Ay te dejo en San Antonio," and Frank Zappa's "Were We Ever Really Safe in San Antonio?" Popular songs about the Alamo and its heroes include Johnny Cash's "Remember the Alamo," Marty Robbins' "Ballad of the Alamo" and Bill Hayes' classic "The Ballad of Davy Crockett." In the 1920s and '30s the Victor, Vocalion, Decca and Brunswick labels all set up shop in San Antonio to record conjunto musicians, black bluesmen, white hillbilly artists, and jazz groups. The Gunther Hotel, located just a few blocks from the Menger, hosted many of those sessions but is perhaps best known for Robert Johnson's 1936

The ARSC Board invites you to San Antonio, TX for the 2017 Annual ARSC Conference. We'll see you there!



sessions for Brunswick Records. Blues fans might wish to check out the Robert Johnson exhibit in the Gunther's lobby and gather for a beer at the 414 Bar, named after the hotel room where Johnson recorded.

Programming and activities for the 2017 conference are still in the planning stages, but we are confident that everyone will have an enjoyable stay in San Antonio—the top tourist destination in Texas.

DATES & DEADLINES: 2017 ARSC CONFERENCE, SAN ANTONIO, TEXAS

The 51st annual ARSC Conference will be held May 10-13, 2017, in San Antonio, Texas. More information will be posted at: <http://www.arsc-audio.org/conference.html>. Questions regarding the conference should be directed to Brenda Nelson-Strauss, ARSC Conference Manager: bnelsons@indiana.edu

Don't forget the upcoming conference-related deadlines:

- ARSC Conference Presentations: Proposal Deadline -- January 2, 2017 http://www.arsc-audio.org/conference/pdf/arsc2017_cfp.pdf
- ARSC Conference Posters: Proposal Deadline - January 2, 2017 NEW, for this conference! <http://www.arsc-audio.org/conference/pdf/arscposters2017.pdf>

Nominations Deadline For The 2017 ARSC Awards For Excellence

You are invited to propose candidates for the 2017 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is December 31, 2016.

Eligible publications include any original work -- book, monograph, article, liner notes, conference proceedings, or electronically-published materials first published during 2016. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology. For more information about the Awards for Excellence:

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

Nominations For The ARSC Lifetime Achievement And Distinguished Service Awards

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life's work in research and publication. The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research. Publishers, collectors, and others are encouraged to suggest candidates at any time. For more information about the Lifetime Achievement and Distinguished Service awards: <http://www.arsc-audio.org/awards/lifetime-distinguished.html>

Submissions

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

Roberta Freund Schwartz rfschwar@ku.edu

David Lewis dlewis@gmail.com

ARSC Blog News

I've been appointed by the Online Media Committee to edit the ARSC blog (<http://arsc-audio.org/blog>). Thanks OMC for giving me the opportunity, and for all of the work that went into building the blog in the first place. To the rest of you, I'm now accepting submissions for the blog, so if you've been waiting for an opportunity to explain your CD ripping process, or announce your new web project (shout out to LC's new 'National Press Club' site, while I'm here), or make your case for why Spike Jones (or Grace Jones) is underrated, here's your chance. I've posted a short introduction and request for submissions on the blog, at the link below. If you've got a post for me, or other questions or comments, you can email me at blogeditor@arsc-audio.org.

William Vanden Dries has written a post for the ARSC blog announcing the launch of the ARSC/RPTF radio collections directory project he's led. The resource is in draft form for now, but already lists hundreds of radio collections around the country. Please read the post and check out the resource, and get in touch with William if you'd like to contribute metadata or volunteer to help develop the site.

http://arsc-audio.org/blog/2016/11/10/rptf_directory/

Mason Vander Lugt

2016 ARSC Awards for Excellence in Historical Recorded Sound Research

The Association for Recorded Sound Collections is pleased to announce the winners of the 2016 ARSC Awards for Excellence in Historical Recorded Sound Research.

Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works.

Two awards may be presented annually in each category -- one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2016 Awards for Excellence honor works published in 2015.

For the 2016 winners, go to:

<http://www.arsc-audio.org/awards/awards2016.html>

ARSC New York Chapter News

ARSC New York meets monthly at various venues in New York including the ARChive of Contemporary Music and the CCNY Sonic Arts Center. To be notified of local events contact ARSC New York Chapter coordinator Dennis Rooney at dennisdrooney@gmail.com.

Their next meeting will be January 19, 2017; Sean Hickey will discuss "Entrepreneurship, Recording and Financing in the Current Climate."

In October 2016, New York Chapter Co-Chairman Dennis D. Rooney gave a presentation on the career of crooner Russ Columbo. The full presentation is now available on our ARSC YouTube page (video credit: Asaf Blasberg)

<https://www.youtube.com/watch?v=Ob-pseT81Eg>

The September 2016 program featured speaker Donald Manildi, Curator of the International Piano Archives at Maryland, presenting on "Uncommon Encores of the Great Pianists." The presentation is documented in its entirety here (video credit: Joe Patrych):

<https://www.youtube.com/watch?v=mkTSqFsa6U>

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

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

Ray Wile Remembered

I was much saddened to learn of the death of Ray Wile, a dear friend of nearly 50 years. An ARSC man at the very intellectual heart of the organization, his scholarship was unique and precise to the point of distinction. I first met him in Edinburgh in 1977 on the occasion of the Edison Phonographs and Gramophones Symposium held at the Royal Scottish Museum, and proud to have shared a billing with him.

To have him pass judgement on my BBC radio celebration of the centenary of recorded sound was a bonus, not just for matters of corrective emphasis, but for placing Edison in some proper perspective, vis-a-vis the mighty Victor company, compared to which the Edison company was small fry. That was Ray, the right balance in all things phonographic. We shall miss him.

Joe Pengelly, Plymouth, England

ARSClist

The Online Discussion Group of ARSC

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

Subscribing

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

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

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

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

Scott de Martinville Phonautograms Inscribed onto UNESCO's Memory of the World Register

At a ceremony in Paris on September 19, UNESCO formally presented ARSC with a certificate recognizing "Humanity's First Recordings of its Own Voice: The Phonautograms of Édouard-Léon Scott de Martinville" as documents worthy of international recognition and protection.

ARSC members will recall that in October 2015 UNESCO inducted Scott's phonautograms and manuscripts onto its Memory of the World Register. That followed by four years the Library of Congress' induction of the phonautograms onto its National Recording Registry in 2011.

UNESCO's Memory of the World Program seeks to increase awareness of significant documentary heritage in the effort to safeguard it against the ravages of time, neglect, and willful destruction. Moreover, it seeks to facilitate preservation and universal access – goals central to ARSC's mission. Every two years each nation assembles a commission to nominate two documents or sets of documents on behalf of the country. UNESCO also invites nominations by non-governmental agents, including public organizations, international associations, and private individuals with expert knowledge of the documents.

David Giovannoni prepared the Memory of the World nomination in 2014 on behalf of First Sounds with ARSC as cosigner. Supporting the nomination with official letters of attestation were all four custodial French institutions: the Institute of France, the Academy of Sciences, the Patent Office (INPI), and the Society for the Advancement of National Industry (SEIN). (The nomination can be viewed here: <http://firstsounds.org/nrr>.)

The UNESCO ceremony capped a three-day event hosted by SEIN. It began with Journées du Patrimoine – a weekend during which French institutions open their doors to the public to celebrate national patrimony. SEIN engaged Jalal Aro of Paris' Phono Museum and Phonogalerie to mount an exhibit outlining the early history of sound reproduction. At the exhibit's core were replicas of two Scott de Martinville phonautographs (originals do not exist) – the well-known model shown in Scott's 1859 patent, and a newly-commissioned model built from Scott's 1857 patent. Aro, Henri Chamoux (the inventor of the Archéophone), and Giovannoni talked with visitors and demonstrated the early sound recording devices throughout the weekend.

On Monday SEIN hosted a scientific colloquium on

Scott and the phonautograph. Laurent Scott de Martinville opened the seminar by outlining the life and career of his great-grandfather – the first, and to date the most detailed public presentation of the life of this accomplished "man of letters". Among other featured speakers were Professor Gérard Emptoz, President of SEIN's Commission of History; Dr. Paolo Brenni of the National Research Council and President of the Scientific Instruments Society; and Dr. Henri Chamoux.

After an intermission to allow dignitaries to arrive, David Giovannoni opened the official ceremony with an aural survey of humanity's first sound recordings. In addition to the now-iconic "Au Clair de la Lune" (first played publicly at the 2008 ARSC Conference at Stanford) and other recordings, Giovannoni premiered the earliest vocal recording recovered and restored to date – "Un son de voix grave tenu dans le voisinage de la membrane" ["Sound of a deep voice held in proximity to the membrane"] from October 1857.

UNESCO representatives then presented Memory of the World certificates to each of the four custodial institutions and to ARSC members Laurent Scott de Martinville and David Giovannoni on behalf of ARSC and First Sounds. The ceremony was capped with champagne and a musical concert.

At the end of his life Edouard-Léon Scott de Martinville saw public recognition of his invention of sound recording eclipsed by Edison's phonograph. In his will he asked his children and grandchildren to ensure that his name and accomplishments not be forgotten. Since the rediscovery and playback of "Au Clair de la Lune" in 2008, members of ARSC have joined First Sounds in honoring Scott's last request. We are gratified that UNESCO's Memory of the World Register, along with the Library of Congress' National Recording Registry, have acknowledged Scott's accomplishments on their international stages.

Representatives of UNESCO, the French custodial institutions, ARSC and First Sounds. Photo: Kathy Sheram.



ARSC Grant Report: “Hearing Heritage: Music, Mediation, and Inter-American Cultural Policy, 1920-1970”

What do field recordings of Mexican and Mexican American music from the 1940s reveal about notions of U.S. heritage? This is the central question I recently explored at the Library of Congress, with ARSC support, as part of my current book project, tentatively titled *Hearing Heritage: Music, Mediation, and Inter-American Cultural Policy, 1920-1970*. Particularly in the 1930s and 40s, countries across the Americas were engaged in cultural projects of nation-building, using music recording and broadcasting to convey particular sonic imaginings of collective identity and its relationship to the past—the construction of heritage. I take mediation in a broad sense to encompass the cultural practices of communication that constitute social life in a particular time and place, yet also create material artifacts that move across time and place, enabling new constellations of subjectivity and social formation. These mediations include discourses about music that were intertwined with life and politics; the negotiation of tensions across hierarchical institutions, interpersonal relationships, and governments; and the technologies of inscription, recording, and reproduction that were central objects of exchange in mid-century inter-American cultural policy.

One part of my research focuses on the field recordings made by Henrietta Yurchenco in Mexico from 1942 to 1946, under the auspices of the Inter-American Indian Institute in Mexico City, in collaboration with the Pan American Union and the U.S. Library of Congress. In a number of collaborative projects at the time, the Library of Congress provided equipment and blank acetate discs in exchange for copies of the recordings in order to expand the collections of the American Archive of Folk Song. During my recent trip to the Library of Congress, thanks to the diligence of Todd Harvey in the American Folklife Center, I was excited to find some additional documentation of Yurchenco’s recording expeditions which I had not encountered in my previous trip to the Library of Congress, or in my trip to the CENART Archive in Mexico City where most of Yurchenco’s papers are held. Yurchenco’s work in Mexico, in partnership with Mexican colleagues, was the first large-scale effort to document Mexican music using recording technology. For U.S. intellectuals and listeners, Yurchenco’s recordings of Mexican indigenous music represented a human heritage, and specifically a heritage of the Americas, that was considered to have more purity and vitality than Native American music in the U.S. This was one of the first instances of listening across borders and across cultures to

explore nostalgic desires for a pre-modern past, paving the way for many other cross-cultural listening expeditions.

Before this research trip, I had only heard commercially released remastered recordings from this time period. I wanted to get a better idea of how field recordings on acetate disc sounded. I got to see a Presto acetate disc recorder in the American Folklife Center, and then listened to unedited copies of acetate disc recordings on reel-to-reel tape and on CD. Acetate discs, of course, wear down with repeated listening, so this was the most feasible way to get a sense of the sound quality from this time period. So what did these recordings sound like? There was the expected static, crackling, and popping, and the ghostly sounds of faint music from the other side of the reel-to-reel tapes (an artifact of the copying, rather than the original acetate disc). At times I also heard a fairly regular whirring sound and wondered if this was related to the spinning of the disc during the original recording. In spite of the mediating noise of this technology, the voices and languages, sung and spoken, were still audible and intelligible on these copies of 1940s field recordings. These voices included the performers, the field recordists, and the Library of Congress recording engineers who stated the catalog numbers of the original recordings as they copied many recordings to a single reel of tape. As a recently converted archival researcher with a background in ethnographic fieldwork, I tried to listen deeply across voices, music, sound, and noise, in an aural excavation of layers of time and technology. It was such pleasure being transported to another time and place through large headphones, yet still surrounded by the cozy environment of the American Folklife Center’s rows of books and records, as I sat at the large wooden research table with winter sun beaming through the windows.

In my conception of “inter-American,” I am considering not only the relationship between U.S. and Latin American nation-states, but also the intimate interactions between Latino and Anglo musical cultures in the U.S., and how these were represented through documentary recording. The Lomax family recordings in Texas are a prime example of this. Texas was, of course, Spanish and Mexican territory before it became a U.S. state, and many people of Spanish and Mexican heritage continued to reside in Texas after statehood. John Lomax recorded some Spanish-language music in Texas, which interested him as an example of U.S. musical heritage that was not traced to the British Isles, although he did not delve deeply into the cultural context of the people he recorded (see Alberto Rodriguez and Rene Torres’ recent article in Vol. 16 of the *Journal of Texas Music History*—with thanks to Todd Harvey for showing it to me). Alan Lomax spent some time in Mexico in 1941

but struggled with learning Spanish and did not get any large-scale recording projects off the ground. He ultimately focused on southern African American and, to a slightly lesser degree, Anglo American rural music in his construction of U.S. heritage through recording, thereby obscuring the deep history of Latino sounds in American musical cultures.

In the American Folklife Center I listened to some songs in Spanish recorded by John Lomax and Ruby Terrill Lomax in Kingsville, Texas, in September, 1940. These recordings were originally made on acetate disc but I listened to unedited copies on reel-to-reel tape and CD. In some of these recordings, a woman's voice (perhaps that of Ruby) between songs announced the place of recording and the singer, along with the statement that the recordings were "made for the Folk Song Archive at the Library of Congress." The performers included a woman singing traditional children's songs a capella, and a traditional Mexican guitar trio; both of these performances seemed to be by Spanish speakers who did not speak into the recording aside from their vocal performance.

I was especially interested in the recordings made on King Ranch, between Corpus Christi and Brownsville. Soon after Richard King purchased this vast tract of land in 1853, he was traveling through Tamaulipas in northern Mexico and came upon a drought-stricken village whose inhabitants sold him all their cattle in order to avoid starvation. He invited the villagers to come work on his ranch on the other side of the border, and those who did became known as "Los Kineños," valued for their skill with cattle and horses in a rugged terrain. What was interesting to me listening to the songs from King Ranch is that the song texts were in Spanish, but the singer himself introduced the songs in English, giving their titles and the name of the person from whom he learned the song—usually someone from another ranch. His English speech seemed indistinguishable from Anglo Texans, and his pronunciation of Spanish in the songs seemed more influenced by English phonology of the region. This recording is evidence of the hybrid cultural practices of this region, involving both cultural maintenance and transformation. Rodriguez and Torres write that in another community near Brownsville, songs in Spanish were permitted in local schools, while spoken Spanish was forbidden; thus song was a central conduit for the preservation of cultural heritage in the midst of assimilationist policies.

As always, the staff at the Library of Congress Music Division and the American Folklife Center were extremely helpful. During this trip, the archivist Todd Harvey, who has been instrumental in processing and cataloging the Lo-

max collections, pointed me toward a chronological guide to the Lomax family field trips and recordings held by the American Folklife Center, which is essential for identifying catalog numbers to access recordings. The Finding Aid for the John A. Lomax and Alan Lomax Papers that Todd Harvey prepared is also invaluable. I was pleased to finally meet the archivist Peter Bartis, whose dissertation, "A History of the Archive of Folk Song at the Library of Congress: the First Fifty Years" (1982, University of Pennsylvania) provides essential background for understanding music collecting as cultural policy in the United States. In the Performing Arts Reading Room of the Music Division, where I was using the Sidney Robertson Cowell collection, I had the surprise of meeting the Reference Librarian James Wintle, discovered that we attended the same elementary school in a tiny town in Oklahoma, and had a stimulating talk about relations between urban intellectuals and rural "folk"—relations that fueled folk song collecting in the early 20th century and now have come to the foreground of national politics once again with very different ramifications today.

As an ethnomusicologist and linguistic anthropologist, my initial entry point for this project was the examination of intercultural social relations, gradually moving into the field of sound recording technology as one of the mediating tools of those relations. I welcome comments from ARSC members, especially those who have specialized in sound recording from the 1940s, to contribute to my understanding and analysis of this technology.

*Amanda Minks, Associate Professor, Honors College,
University of Oklahoma*

ARSC Newsletter Submission Deadlines

No. 143, Spring 2017 – February 10, 2017

No. 144, Summer 2017 – June 10, 2017

No. 145, Fall/Winter 2017 – November 10, 2017

Radio Preservation Task Force—Two Years of Progress

Late in 2012, the National Recording Preservation Plan was published after several years of work by a team of experts gathered by the Library of Congress's National Recording Preservation Board (NRPB). Mandated by congressional legislation, the plan lays out in considerable detail how the country should go about preserving historically important recorded sound. One part of the plan speaks specifically to radio broadcasting. Early in 2014, the NRPB asked the senior author to activate that radio preservation process. The Radio Preservation Task Force (RPTF) was the result and this article provides a brief summary of what the Task Force has accomplished thus far—and what's still to come.

The task force helps to build grantwriting groups by focusing preservation on content area specializations – from Civil Rights radio history, to LGBT activism by radio, to Spanish language broadcasts. We believe that educational research focused on underrepresented areas incentivize preservation of associated materials. Similarly, the introduction of new historical content encourages new areas of research into historical memory. But to facilitate preservation actions turns out to require a complex and dynamic effort by a large dedicated network.

Task one has been to survey “what’s out there” in terms of organized collections of audio material available nationally, as well as on state and local levels. The survey—still ongoing—will lead to task two: a comprehensive national online inventory of what there is and how to access it. With the survey and archive, the RPTF can more readily, task three, perceive the holes in what seems available, and quite possibly scare up materials to fill those holes. Task four (these tasks can be happening simultaneously) should see the development of finding aids, potential lesson plans for secondary and college-level education, and other material to encourage use of the discovered archives. Task five is to identify endangered collections and connect them to nearby archives. And task six is to encourage (in every way, potentially including some funding) digitalization of exemplar programs and collections.

Over the first 18 months, RPTF efforts uncovered some 350,000 radio broadcast recordings (few of them digitized) at some 350 archives. More recently we have partnered with the National Federation of Community Broadcasters (NFCB) and the California Audiovisual Preservation Project (CAPP), bringing our number to well over 600 archives and growing. If your station or network are interested in partnering and participating with our national mapping of

extant broadcast materials, please contact us.

The RPTF is working with ARSC and Indiana University to develop a big data search engine to help connect researchers and recordings. We are also working with National Recording Preservation Foundation to help Indiana University's Lilly Library digitally record its near-complete collection of Orson Welles radio broadcasts.

But there is so much to do and so many recordings at risk—and often little time or money with which to operate. Just one example has cropped up this past summer. The Pacifica Radio Archive, the best local and community radio collection in the U.S., is suddenly at risk as the parent broadcaster has fallen into one of its perennial battles for control. In spite of material degradation and recent evidence that some of the collection was previously stolen and is now being sold on Ebay, Pacifica turned away grantwriting help from a multi-university network of free academic labor, as well as a preservation resident courtesy of the National Digital Stewardship Residency fellowship, both without explanation. The RPTF is currently advocating that Pacifica work with educational partners to help insure that the collection is preserved before it's too late.

This is just one recent example of the related advocacy work required to conduct preservation. The situation for radio recordings is dire. We anecdotally have come to the conclusion that at least 75% of historical recordings have already been LOST or destroyed. Fortunately the OTR network has long conducted important work accumulating and preserving radio history.

Finally, let us stress this is NOT yet another “we’re from Washington and we’re here to help you” stories. Our aim is to build a decentralized clearinghouse network of cooperation and crowdsourcing among archivists, curators, and researchers. To that end we are coordinating our efforts with, among others, NPR, the Newseum here in Washington, the Paley Center of New York and Los Angeles, various segments of the Smithsonian and the National Archives, and the American Archives of Public Broadcasting (of the Library of Congress). Our partnerships expand past these specific flagship archives to include the Prometheus Radio Project, the British Library, Orphan Film, and many others sympathetic institutions.

We'd love to hear from readers with ideas..

Chris Sterling (Chair, National Recording Preservation Board, Library of Congress)

Josh Shepperd (Director, Radio Preservation Task Force, National Recording Preservation Board)

ARSC SUSTAINING MEMBERS

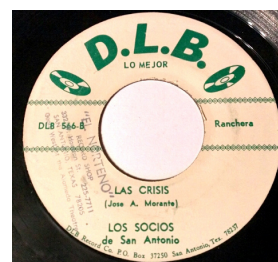
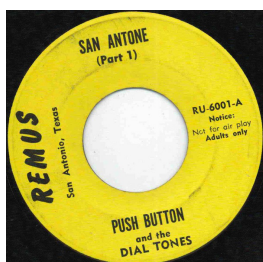
In keeping with its bylaws ARSC recognizes members who contribute amounts at least equal to annual dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution.

The following contributed at least \$90 to ARSC in 2016, qualifying as Sustaining Members:

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 Jeffery V. Bacich
 Matthew Barton
 Richard L. Benson
 David A. Breninger
 Joel Bresler
 David A. Budd
 Brandon Burke
 William Chase
 James W. Coopriider
 Danielle Cordovez
 William A. Davidson
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 Christina Wright



ARSC DONOR MEMBERS

The following contributed at least \$200 to ARSC in 2016, qualifying as Donor Members:

Samuel Brylawski & Gail Sonnemann	Patrick Loughney
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John Heyrman	Peter J. Rabinowitz
Lawrence F. Holdridge	William L. Schurk
Lawrence Huffman	Nancy J. Seeger
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E. Scott Johnson	David Sommerfield
Jacqueline Legere	Dave Stout

ARSC PATRON MEMBERS

The following contributed at least \$500 to ARSC in 2016, qualifying as Patron Members:

Robert L. Bamberger
John R. Bolig
Tim Brooks
John B. Milmo

ARSC BENEFACTOR MEMBERS

The following contributed at least \$1000 to ARSC in 2016, qualifying as Benefactor Members:

Walter R. Keevil
Thomas Liebert
Al Schlachtmeyer
Roger Snape

ARSC wishes to thank these and all other members who made financial gifts to ARSC during the year. Your contributions help ARSC continue its programs and undertake new activities to support the preservation and study of sound recordings. ARSC has created a donation page on its website (<http://arsc-audio.org/donate/>) to allow members and others to honor a friend or family member by donating to ARSC in his or her name or memory. In future years these honorary and memorial gifts also will be acknowledged in the ARSC Newsletter which is added to the ARSC Archives at the University of Maryland Libraries.

Nathan Georgitis

Executive Director, ARSC

The Harry Orvoma Collection of Jewish Records

Harry Orvoma (originally Orscholik, 1927-1990) was a Finnish record producer, who was responsible for many of the biggest Finnish pop hits of the 1950s and 1960s. He was also a record collector, and in the 1980s he donated a collection of historical Jewish 78 rpm records to Suomen äänitearkisto, the Finnish Institute of Recorded Sound. The collection includes about 280 recordings from many European countries, Palestine and the United States, and spans the decades from the 1910s to the 1950s.

There was an extensive production of Jewish recordings in Europe during the first half of the 20th century, and some of these recordings also circulated in the Jewish community in Finland. They included recordings by famous cantors and actors of the Yiddish stage, but the Holocaust put an end to this production. At the moment there is no complete discography of Jewish 78rpm records made in Europe, and no institution seems to be collecting them on a European scale. Among the most valuable items in the Orvoma collection are recordings by actors from the Jewish theatres in Warsaw, made in the 1930s on the Syrena label. Some of them may be the only surviving copies.

There is also a set of private recordings of Jacob Gordin's famous Yiddish play "Mirele Efros", made in the 1950s by Ester Steinbock, who had been an actress in the Jewish theatre company in Viborg, Finland.

The Orvoma collection has now been digitized with the support of the Kone Foundation, and the catalogue is accessible on the Dismarc (Discover Music Archives) website. There are also label scans, and about half of the recordings are available for streaming. To study the collection, go to www.dismarc.org and choose "advanced search", and write HOC in the field "archive".

For more information, contact Pekka Gronow at phtgronow@gmail.com



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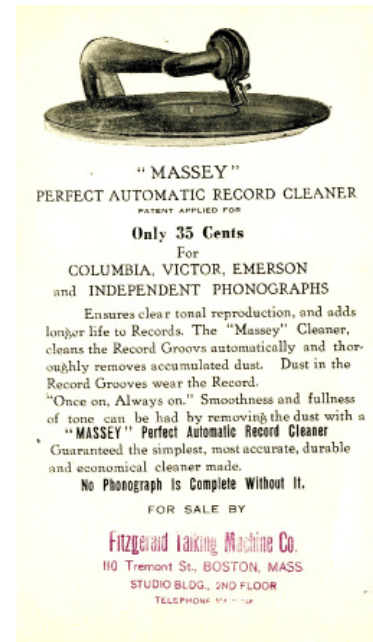
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New and Returning Members

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



Updated ARSC Membership Directory Available Online

The ARSC Membership Directory for 2016 is now available to ARSC members in the members-only section of the ARSC website:

http://www.arsc-audio.org/members_only/index.html

The directory lists the collecting areas, research interests, publications, and contact information for the 888 individual and institutional members of ARSC as of September 20, 2016. It also includes a geographic index so you can find ARSC members in your area.

ARSC members may contact me by email (execdir@arsc-audio.org) to request credentials for the members-only section of the website.

ARSC members may correct or update their entries by downloading and returning the form at the following address:

http://www.arsc-audio.org/members_only/pdf/ARSC_membership_directory_questionnaire.pdf

ARSC's strength lies in the diversity of its members' skills, knowledge, and experiences. I hope this directory proves useful to members as they establish contacts, collect recordings, pursue research, and develop friendships.

The next ARSC Membership Directory will be published in September 2017 and will be preceded by a call for updates.

ARSO

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c/o Nathan Georgitis

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