

ARSC Newsletter

Association For Recorded Sound Collections

Number 145 • Fall/Winter 2017

52nd Annual ARSC Conference: Prepare To Be Charmed By Baltimore

Known variously as Monument City and Charm City, Baltimore, Maryland boasts a beautiful waterfront, unique architecture, numerous museums, diverse neighborhoods, and an up-and-coming food scene that extends well beyond seafood from the Chesapeake Bay. Founded in 1729, the seaport is also home to some of the earliest National Register Historic Districts, including Fells Point and Federal Hill, as well as Lexington Market, one of the oldest continuously operating public markets in the country.

The 52nd annual ARSC conference will be held May 9-12, 2018 at the Radisson Baltimore Downtown-Inner Harbor, located at 101 W. Fayette St. in the center of the business district. We have a large block of rooms reserved at the group rate of \$145 single/double (plus 15.5% tax), which has been extended to attendees 3 days prior and 3 days after the conference, pending availability. The Radisson is ideally located near the city's main attractions. Within two blocks of the hotel you can hop on the Charm City Circulator, a fleet of free shuttles that cover four routes providing access to Inner Harbor attractions as well as Johns Hopkins, Federal Hill, Fort McHenry and Fells Point, which has numerous pubs and record stores. Those who prefer to explore on foot can walk north to the Mount Vernon neighborhood to see the original Washington Monument, the George Peabody Library, Peabody Institute (with a Rosa Ponselle exhibit), The Walters Art Museum, and the giant RCA Nipper dog on top of the Maryland Historical Society. A short walk to the west will take you to the Lexington Market and grave of Edgar Allen Poe. Toward the south is the Inner Harbor with the National Aquarium, USS Constitution, Maryland Science Center, Civil War Museum, Reginald F. Lewis Museum of African American History and Culture, and many more attractions and restaurants. Heading east on Fayette Street takes you past the historic Baltimore City Hall (1875) and the Phoenix Shot Tower (1828), the tallest building in the United States until 1846. Baseball fans will not want to miss a tour of Camden Yards and the Babe Ruth Birthplace and Museum.

Musically, Baltimore and the surrounding region—from Washington, DC to Philadelphia—enjoys a rich history and should present many opportunities for conference presentations. Baltimore was the birthplace of several notable



Thames Street, Baltimore. Photo by Christopher Testani for Travel & Leisure

Events

November 17 - 18, 2017 British & Irish Sound Archives (BISA) annual conference. Edinburgh, Scotland

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

January 27- 28, 2018. Gramophone Museum annual seminar. Kerala, India

May 9 - 12, 2018. 52nd Annual ARSC Conference. Baltimore, Maryland

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President's Message

On October 21st, the new ARSC board elected this spring met in person for the first time at the Raddisson Baltimore Downtown-Inner Harbor, site of our 2018 conference. Following sojourns to the Midwest, south and southwest in recent years, the ARSC conference will be back on the East Coast for the first time since our 2009 conference in Washington, DC. We'll be holding our first ever conference in Baltimore from May 9 to 12, 2018. After Baltimore, we hope to return to the West Coast in 2019 for the first time since our 2011 conference in Los Angeles. Stay tuned!

The issues of diversity, equity and inclusion raised during the closing plenary session of the San Antonio conference were discussed at length during the Baltimore meeting, as was the request of members at the annual business meeting to discuss a conference location policy. It was decided to start a limited term working group to further study these matters and to propose guidelines and policies for ARSC. This group's pending formation and goals are described in detail elsewhere in this newsletter.

Many of these issues may seem removed from ARSC's main interests and activities, but the experiences and well-being of those who attend our events must be addressed. As successful and well received as our conferences have been, it seems that every year there are also hard feelings and complaints that linger well beyond the closing banquet, and when a member stops attending conferences or a first-time guest decides that there won't be a second time, the damage to ARSC is real. For an organization brimming with the audio aptitude of ARSC, it is ironic that some members find it hard to modulate their volume or tone.

In early November I participated in the National Radio Preservation Task Force (NRPTF) conference held in Washington, DC at both the Woodrow Wilson International Center for Scholars and the Library of Congress, with additional sessions at the University of Maryland in Rockville. ARSC was a sponsor of this event, underwriting one of the coffee breaks and part of the printing costs for the conference program. Like the first NRPTF conference in early 2016, this was a lively and well-attended event. One event of particular interest to ARSC members was the Saturday session on "Transcription Preservation and the Work of Collectors," chaired by past ARSC president Sam Brylawski. In this wide ranging two and a half hour meeting, more than 20 invited institutional archivists, private collectors, librarians, teachers and scholars of local, national, contemporary and classic radio discussed their history, interests, needs and concerns with each other and a packed room of conference attendees. It was spirited, to say the least, but also illuminating. I believe that ARSC can play a uniquely constructive role in this ongoing conversation as our Radio Preservation Committee comes together.

Radio broadcasts will be among the works eligible for the "ARSC Award for Creative Use of Historical or Archival Sound" which is being added to our roster of annual awards. This award will be given to the creators of books, broadcasts, documentaries and other media in

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which historical or archival recordings have been creatively and compellingly incorporated. A judge for this award will be elected in 2020, with the first award to be given to a work released that year.

The recent setback in the Florida Supreme Court for Flo and Eddie (Mark Volman and Howard Kaylan of the Turtles) is not the only news in copyright these days. By the time you read this, Eric Harbeson of ARSC's Copyright Committee will have returned from attending his first meeting as the representative of the CCAAA, the Coordinating Council of Audiovisual Archives Association, of which ARSC is a member organization. In recent years, ARSC has not sent a representative to these bi-annual meetings, but Eric can now provide an ongoing presence and vital reconnaissance for both ARSC and CCAAA in this role. Tim Brooks, chair of the Copyright Committee has contributed a short article to this newsletter on this new development.

Farther afield, I attended the annual conference of the International Association of Sound and Audiovisual Archivists, or IASA, in Berlin, where ARSC member Toby Seay was installed as the new president of IASA. Other ARSC members in attendance included Ilse Assman, Leah Biel, Michael Biel, Henri Chamoux, Rainer Lotz, Kate Murray, and Filip Sir. Rainer Lotz received IASA's lifetime achievement award. Congratulations to Toby and Rainer!

While I was there, the idea of a joint ARSC-IASA conference in Dublin in 2020 or 2021 came up in conversation. Apart from it being among of the world's great cities and one that is very supportive of such events, Dublin can be reached relatively easily from much of the East Coast as well as from Europe, where ARSC has many members unable to attend our conferences in the USA. Let us know what you think of this idea.

See you in Baltimore!

Matthew Barton, ARSC President

Editor's Note

ARSC Newsletter 144 (Summer 2017) contained an error in the caption to the second image on page one. Seth Winner, pictured, received the 2017 Distinguished Service to Historical Sound Recordings, bestowed by the ARSC Awards Committee. Barry R. Ashpole, not pictured, received the 2017 Distinguished Service to ARSC Award, bestowed by the ARSC Board of Directors.

continued from page 1

musicians including Billie Holiday, Eubie Blake, Frank Zappa and Philip Glass, whose father owned one of Baltimore's best record stores. Other musicians affiliated with the city include Cab Calloway, Chick Webb, Sonny Til and the Orioles, Rosa Ponselle (who recorded for RCA Victor at her nearby estate) and Tupac Shakur. Today, the city is well known for its club and house music scene. If you wish to enjoy some nightlife during the conference, locals recommend the Sugar Girl Squad's "Deep Sugar DJ Party" held on the second Saturday of every month. And of course Washington, DC gave birth to go-go music, which may also be featured during the conference.

Two pre-conference workshops will likely be offered on Wednesday (May 9th). The Technical Committee hopes to expand their popular "Analog Tape Playback Workshop" to a full day. This workshop will familiarize participants with best practices regarding audiotape identification and playback and provide them with an opportunity to practice on several quarter-inch, two-track open reel playback decks and stereo cassette decks. The Education & Training Committee is planning an afternoon workshop on "People, Processes, and Technology" to address issues related to the development of in-house audio transfer capabilities as well as outsourcing transfer work. The goal is to offer this half-day workshop on-site and also via live streaming.

ARSC is anticipating a large turnout for the Baltimore conference, which offers great value given the astoundingly high rates of most Northeast corridor properties. Our Washington, DC area members are assisting with local arrangements and promise an exciting program schedule. More information will be added to the conference website in the near future, including a link for hotel reservations.

One final note about conference planning. We've had a very long run with exceptionally low hotel rates, but regrettably this is coming to an end. Due to the ever-increasing revenue demands of conference hotels, we're experiencing a steep hike in food and beverage minimums, service charges, and meeting room fees. As a result, we must be prepared for a 25% increase in 2019 and beyond. Please note, however, that these room rates will be commensurate with the conference rates of other non-profit professional organizations, and we will do our best to accommodate those who receive no funding from their employers.

Brenda Nelson-Strauss. Conference Manager

ARSC Conference Travel Grants

Application Deadline: December 15, 2017

ARSC is now accepting applications for ARSC Conference Travel Grants to be awarded in 2018. The grants are designed to encourage ARSC members to attend their first ARSC conference ; reach out to college students and professionals in the early stages of their careers ; promote mentoring and professional development opportunities ; advance scholarly research and publication, and support ARSC members who desire to participate more actively in the association.

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

At the time of application, the applicant must be a member of ARSC in good standing, planning to attend his or her first ARSC conference. The applicant must also be one of the following: a college or university student aspiring to work with sound recordings ; a recent graduate seeking a professional position involving sound recordings ; a professional within the first five years of his or her career, who has demonstrated a dedication to sound recordings ; a discographer, collector, or other researcher showing compelling prospects for the publication or dissemination of his or her scholarly work.

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

Each applicant must submit a Letter of Application describing the applicant's background and current activities, clearly indicating why the applicant merits consideration for an ARSC Conference Travel Grant ; a Proposed Budget for travel costs ; Itemization of Any Non-ARSC Funds that the applicant may receive toward ARSC conference attendance, such as institutional support, etc., and a brief Resume or Curriculum Vitae.

Additionally, the applicant shall arrange for two Letters of Support, to be directly submitted by the writers of those letters -- not the applicant.

Submit all items to David R. Lewis, ARSC Conference Travel Grants Committee Chair: arsc.travel.grants@gmail.com

If you anticipate any problem with e-submission, please contact the chair at the above address. Applicants will be notified about the award decisions by January 22, 2018.

ARSClist

The Online Discussion Group of ARSC

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

Subscribing

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

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

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

ARSClist Archives

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

ARSC NY Chapter Activity

During 2016 and the first half of 2017, ARSC's New York Chapter monthly presentations have been seen by a larger total audience than ever before in the Chapter's nine year history. Although attendance at the meetings (held in Room 95, Shepard Hall, on the CCNY campus in upper Manhattan) continues to fall below our expectations, the video recordings, supported by the continuing financial support of the national organization, reach a far larger audience on the YouTube channel set up to show them. Joseph Patrych is the video recordist as well as a member of the NY Chapter Steering Committee. He ensures that our recordings conform to the protocols established by ARSC, and their quality has drawn praise from viewers. Our 2016 and 2017 programs are available now, and further recordings will be available as they are recorded.

The New York Chapter inaugurated its tenth season of monthly meetings on October 19 with a program called "Tower Music", devoted to recordings of the sounds of the Eiffel Tower, Paris's best-known tourist site, presented by Paul Kozel, Director of CCNY's Sonic Arts Center, and composer Joseph Bertolozzi.

On November 16, Seth Winner presented a program marking to the 80th anniversary of the first broadcasts of the NBC Symphony. Harvey Sachs, whose new biography of the conductor (Toscanini: Musician of Conscience) was published earlier this year, was present to talk about the book and also offer insights about the broadcasts based on his exhaustive research. The program also offered a tribute by Seth Winner to the late Anthony Paterno, noted collector of Toscanini recordings and a founding member of the Arturo Toscanini Society.

Remaining programs scheduled include ; Jeffrey Swann on Italian collector Renato Caccamo (January 18); Matthew Barton on Bobby Robinson of the Fire, Fury and Enjoy labels, whose Harlem record store was only about 12 blocks south of the CCNY campus (February 15); composer Sean Hickey (March 15); Gary Galo on digital phase correctors and the transfer of PCM-F1 digital tapes (covering pre-emphasis, time delay between the two channels, the 44.056 kHz sampling rate, etc.) (Apr 19); Joseph Patrych and his guest, Bruce Adolphe (May 25); and David Lewis on the recordings of Dwight Fiske (June 15);

The value of these programs to ARSC's outreach has been amply demonstrated. ARSC's NY Chapter is grateful for the national organization's financial support, and are delighted to announce that at the Fall Board Meeting, increased funding was granted to enable recording of all this season's programs.



New ARSC Chapter Forms At UCLA

This fall, students in the UCLA MLIS program expressed interest in forming a local student chapter of ARSC. According to advisor Shawn Vancour, there has been an influx of "soundies" (students interested in sound recordings) this year at the university. The UCLA MLIS program has been recently revamped with an emphasis on media archives. Former ARSC President David Seubert had met with them this fall and stated to me that "their interest in audio bodes well for our profession."

The students wrote a charter and constitution, and submitted it for approval to the ARSC Board, according to ARSC bylaws. They were approved at the Fall Board meeting. We welcome this new chapter, our first student-based one in the history of ARSC. From the correspondence I've had with Professor Vancour, they are hoping to have meetings that will be open to the public as well.

We wish the new chapter well. If you have any questions about the ARSC UCLA Chapter, you may contact Shawn Vancour at svancour@ucla.edu.

Peter Shambarger

ARSC Chapters Chair

ARSC Newsletter Submission Deadlines

No. 146, Spring 2018 – February 10, 2018

No. 147, Summer 2018 – June 10, 2018

No. 148, Fall/Winter 2017 – November 10, 2018

Project Report- ARSC Grant 2015

Guests of National Theatre in Belgrade - Historical Opera Performances Recordings from 1969 to 1989

Beautiful Belgrade City, the capital of Serbia, hosted many generations of international musicians throughout the 20th Century. Belgrade opera audiences had a chance to listen to a significant number of excellent singers' performances: Plácido Domingo, Mario Del Monaco, Grace Bumbry, Gianfranco Cecchele, Giuseppe Di Stefano, Natalia Troickaya, among others. Thanks to one persistent man, Professor of Acoustics and genuine opera lover, Mr. Husnija Kurtović, who carried his tape recorder and microphone to many opera performances he attended from the late 1960s, performances of well-known Serbian and international opera singers remained recorded and enshrined. Although recordings were captured on audio carriers, they were not available to the public in general but only to this valuable collection's owner and a narrow circle of his friends.

By launching the audio tapes digitization project Guests of National Theatre in Belgrade - Historical Opera Performances Recordings from 1969 to 1989, kindly supported by an ARSC grant, the National Library of Serbia (NLS) made essential progress towards audio heritage preservation, both on the national and international level.

Gathering tapes and additional materials

NLS negotiated a donation agreement with Prof. Kurtović, by which all tapes that were the subject of this particular project were donated to NLS. The tapes were transported to NLS and carefully inspected and categorized (from different perspectives):

- physical condition of each tape: all tapes that were in any way damaged or that we suspected could cause deviation during reproduction and digitization were set aside for future management.
- recordings identification: identification of all opera performances which were recorded on 2 or more separate tapes.
- gathering of all available additional materials: Prof. Kurtović's notebook/catalog, theatre programs, recorder's notes, some newspaper articles, etc.

During the inspection phase it was noticed that some recordings that were primarily included in a Complete list of the recordings document included with the proposal were not available for various reasons: tapes were missing or



Vesna Aleksandrović, Head of the Music Manuscripts, Printed Music, Audio and Audiovisual Department, National Library of Serbia, with Prof. Husnija Kurtović, donor of the collection of opera recordings, at an international conference celebrating the 70th anniversary of Special Collections at the National Library of Serbia.

were technically damaged, and in some cases data written on audio labels and covers were inaccurate and the recordings did not exist anymore. Therefore, it was decided that missing recordings were going to be replaced with tapes of other performances. Prof. Kurtović suggested and provided replacement recordings.

Digitization process

The digitization process unfolded in two phases: analog to digital transfer and sound restoration. Before the analog to digital transfer step, metadata, including naming of digital objects (sound files) and folders was decided and standardized. The first phase - analog to digital transfer - included physical protection and conservation of the tapes, and analog to digital transfer itself.

Physical protection and conservation of the tapes:

All tape cartridges were tested and their physical condition carefully inspected. For some tapes there were gaps in the enclosure, but these were isolated for subsequent transfer in new housing. Free flow of the tape itself was checked, also. Some tapes were found to be particularly difficult to run smoothly, and those were identified and set

aside. Some of the tapes were placed in makeshift housing, without protective foil, or such foils were made by the author of the recordings, and these tapes were samples for applying new housing. Some cassettes had no pressing pad, and others were equipped with an inadequate, handmade sponge pad.

All tapes were twice wound in an AZ7 Technics device, which has an extremely effective mechanism to rewind the tape. During this process there was a subsequent falling off of pads due to the age of adhesive glue, but these were isolated examples for intervention. Some tapes broke into two pieces during this process. Also it was noted that a number of tapes had "roll-over tape", so carefully, where it was possible, these tapes were manually returned to proper condition.

Also, in few cases, there was a need for Jojoba oil and Isopropyl alcohol application. Unfortunately, no method applied was successful, so we left the tapes out of further digitization.

Analog to digital transfer:

In this process, we used the following equipment: Technics AZ7, Technics M45, Nakamichi 482, Nakamichi 582z, Dual C 808, Sony Walkman Professional, and other devices. Before the digitization process, we performed tests on three completely randomly picked tapes. During the test process, optimal devices for playback were determined, keeping in mind that a large number of tapes were made by different manufacturers. Defective tapes were transferred to new housings. During the transfer of the tapes, some samples broke (at the initial blank tape or at the middle of the tape), so these anomalies were detected and removed.

For some copies, an attempt was made to find a solution to avoid oscillation of the tape, which produces audible interference during playback. More procedures have been applied according to the recommendations for this type of work, but without apparent success. We regret that these tapes (at the moment) are not able to be digitized, even partially, because the interference occurred randomly. Along with transfer from analog to digital format, all covers and cassette housings were scanned and processed (raw .TIFF, 600 dpi for preservation, and .jpeg, 300 dpi, for the purpose of presentation).

Sound restoration:

In many cases, several parts of one opera performance were recorded on two or more tapes. With the precious assistance of Prof. Kurtović, the matching and merging of individual segments of the performances was done. This

time consuming process was the crucial and most burdensome part of the project and significant effort was made to restore and properly sound match the files, regarding the inconsistency of the tapes (since the tapes were made by different manufacturers) because of the quality of the media, aging, initial microphone setup and other conditions that influenced the creation of the original recordings (technical inconveniences, battery loss in the middle of recording, the end of tape issue etc.).

Before the beginning of sound restoration for each recording, we tried to find the best sounding tracks (in a few cases some parts were destroyed or erased so we had to make a decision about what recorded channel to use) or what type of sum to apply to stereo transferred files in order to make them mono, as they were initially recorded. Also, in some cases, instant drop of recording levels occurred, so we tried to correct them manually. After that decision, we focused on reducing impulse and continuous noise, especially one that was inherent to the media itself and recorded into the media. We used Algorihmix Sound Laundry 2.5 software, efficient in reducing the noise, and made manual noise prints for every recording, and applied them after those calculations. It is interesting to point out that no dynamic signal compression is used, because Prof. Kurtović strictly warned us not to use it because of degradation of signal. Some additional equalization was applied to match the sound from various tapes and recorded performance parts.

The result of this process has been backed-up in four variants: raw transfer, optimally restored copy, maximum restoration and pseudo stereo. After digitization, each tape was rewound in order to provide less tension and compression of the tape. Technical metadata were not included in files themselves; as soon as we come up with a proper technical solution, all necessary data should be embedded. We were using original RAW file creation dates as guide in the process of tapes digitization.

Bibliographic description and metadata

With the upload of digital objects (sound files) in final versions on the NLS server, the phase of bibliographic description was ready to be launched. Bibliographic records were created following the ISBD data content standard, in COMARC B format (UNIMARC family format). These records identify and describe digital objects themselves, not audio tapes. Records consist of many precious data regarding: responsibilities (original and transcribed names of composer, librettist/s, author/s of the work that inspired librettists and composers, performers and conductors), original recording creation (notes about the person who cre-

ated the original recording, place and time of the recording, original carrier data), variant and other titles of the opera and work that was used as inspiration for opera creation, physical description of the digital sound object (resolution, MB, format) and additional materials (.JPEGs).

Metadata records were created following the Dublin Core and MODS specification. Dublin Core metadata XML records turned out as a result of mapping process that we specifically performed for the purpose of this project (mapping/crosswalk from COMARC B to Dublin Core). MODS metadata XML records were created automatically, as a result of an export option from our COBIB.SR database.

Dissemination

Owing to the ARSC Grant and the generous help that ARSC provided during these two years, NLS is wholeheartedly content that this precious collection of 144 unique opera recordings is now properly protected, stored, described and digitized, and will soon find its way to a wider audience and be accessible online, but also in the NLS Music reading room. In addition, NLS is willing to digitize the other part of Prof. Kurtović's collection of unique Serbian opera performance recordings.

In order to help assure the preservation and dissemination of the product of these projects – digital sound collection, NLS is willing and prepared to share digital copies of sound recordings and all additional materials (XML metadata files etc.) and to furnish them to ARSC. For preservation and dissemination of the digital copies, NLS proposes to ARSC four other archives: the National Theatre in Belgrade ; Serbian Academy of Sciences and Arts, Institute of Musicology, Belgrade ; British Library Sound Archive, London ; Library of Congress, Washington.

During the following months (and up to the end of the year), the digital Collection Guests of National Theatre in Belgrade - Historical Opera Performances Recordings from 1969 to 1989 will be created and accessible via the Digital NLS portal at <http://digitalna.nb.rs/>. NLS will formally credit ARSC in all published materials, announcements, and websites which relate to the recordings preserved. NLS appreciates ARSC for all the help and support, but most of all for creating the opportunity for these tapes to be digitized and therefore preserved and accessible for a wider audience.

MSc Vesna Aleksandrovic, Head of Music Manuscripts, Printed Music, Audio and Audiovisual Department of National Library of Serbia

Milan P. Milovanovic, Sound Engineer

ARSC Research Grant: The Czech Diaspora

How can we in the Czech Republic help to preserve the sound cultural heritage of the Czech diaspora in the US?

For more than one hundred and fifty years immigrants from Bohemia, Czechoslovakia, and the Czech Republic sought to escape persecution or find greater opportunities abroad, most traveling to Bremen, Germany in order to board ships for their ultimate destination. Many Czech settlers found a new home in the USA – in New York, Chicago, Texas, Nebraska, or Wisconsin. Each of these cities or states became places that offered sustenance and a chance to put down new roots. These immigrants began new lives in a strange place, but they did not have to give up their original culture. They built new houses, founded new companies, and established whole new communities where Czech culture was transplanted and shared. Today, people in the Czech Republic know little about figures like Bohumir Kryl, Joseph Jiran, or Louis Vitak. Until now, few have been interested in their lives, their work, or their American dreams.

When I began working with Gabriel Gössel, a private collector in the Czech Republic, I decided to follow his ideas and vision – preserve sound culture heritage for future generations. In our work we have attempted to identify all the different periods, genres and labels that appeared within the Czech recording industry during the era 1900-1946. We started with a discography of the ESTA label and have recently published Recorded Sound in Czech Lands, 1900-1946. But how could we, in the Czech Republic, cover the largest record production operation for Czech immigrants in the early 20th Century? Chicago was, after all, second only to Prague in the size of its Czech population. Around that time, I discovered ARSC and found on a map the site of its next conference, Bloomington, IN. Then I had the idea to do this. After three years in this field, I now had a chance to meet people like Dick Spottswood, Michael Gray, Steve Smolian and many others who have ultimately helped so much with our work.

Preliminary research was done with Gabriel Gössel at home in Prague, before visiting the US and before applying for the ARSC Research Grant. I asked Gabriel – what I can do for our work? Music Stores in Chicago, was the answer. But what about Chicago? Where could I find information about its music stores during the early years? Would I need someone from the US to help me? Soon I started looking for institutions and contacts in the Chicago area. The three main memory institutions that kept coming up were the University of Chicago, University of Wisconsin, and the

National Czech & Slovak Museum & Library. No doubt other institutions and colleagues will be important to this work, but for now, I had lots of new information to explore.

The main purpose of this research project is to examine and describe the production of sound recordings for Czech speaking immigrants in the US during the first half of the 20th century. It's important to note that during first 30 years of the 20th century, more phonograph records for Czech immigrants were published in the US than at home in Czechoslovakia. However, some records for this minority were published in Czechoslovakia too, and it is interesting to compare both countries regarding their differing social and economic conditions, and their responses to these phonograph records.

Our first step was to survey all the different US record labels and show how Czech material was presented by ethnic recording companies from New York and Chicago, and to look at the work of Joseph Jiran in particular. Several institutions sent us a variety of labels of differing quality, but the primary institution for us is the National Czech & Slovak Museum & Library in Cedar Rapids. It was my last stop during the ARSC research trip after the Bloomington conference, but it easily provided the most important collections for our work. From the beginning we had hoped to forge a cooperative relationship with the museum, and that is why I came to Cedar Rapids. The goal was to research Czechs in Chicago using a variety of publications, and also to understand the movements of Czech people within different states. In focusing on labels alone, there was so much valuable material that I spent the whole day taking pictures and sending scans to my colleagues in the Czech Republic. It was amazing to be so far away from home and handling these historical documents that were so connected to Czech culture.

After this important preliminary work funded by the ARSC Research Grant, I am continuing my research in the US again this year. With new contacts and new institutions, I hope to find still more useful documents about our topic.

A sample of what I found in and around the Chicago area:

Slavic, East European & Eurasian Studies at the University of Chicago

My first visit in Chicago was the Archives of Czechs and Slovaks Abroad (ACASA) at the University of Chicago. Thanks to June Farris, who helped orient me with the collection, I discovered the existence of several thousand books, brochures, periodicals, anniversary publications, almanacs, and personal papers of Czechs and Slovaks who

have lived outside of Czechoslovakia for some portion of their lives. What I found there was a very unique and interesting source for Czechs and Slovaks in Chicago from end of 19th and 20th century. It was called *Amerikan Narodni Kalendar*, and I used it to focus on advertisements from music store owners. It was the jackpot for me, because I found more than 10 different Czech owners who dealt with music instruments at the turn of the 19th century, and later – around 1907 – with phonograph cylinders and records. Figures like Joseph Jiran, Louis Vitak or Frank Holub were pioneers and icons in Chicago. From that visit, I chose to follow up on Mr. Josef Jiran, and I hope to find out much more about him in the future.

Mills Music Library, University of Wisconsin, Madison

Mills Music Library holds over 250,000 items in its numerous Special Collections, including music manuscripts, scores, sheet music, field notes, 78 rpm discs, vinyl LPs, and audio cassettes. Most interesting for my research was the fact that I found many Czech (Bohemian) recordings on 78rpm discs, and also many old record label catalogues. The early 20th century was time when Czechs in the US (among many other groups in different cities and different states) loved polka songs. We can get a glimpse from Victor Green's *A Passion for Polka: Old-time Ethnic Music in America*, although there is only a small amount of information about Czechs. The Mills Music Library holds a collection of polka and Polish-American popular music that was compiled by Greene (1934-2014) as primary source materials for his book. Among its approximately 1,800 78s and 20 LPs, I found a photograph of the *První Cesko-Americky Bando-Concertina Klub*, taken in Chicago in 1893. Here I also met James P. Leary, a folklorist whose ethnographic and historical research concerns the cultural traditions of diverse peoples in America's Upper Midwest, with a particular emphasis on Germanic, Nordic, and Slavic folklore in the region. Through Jim, I learned that Wisconsin was very important for the movement of Czechs from Chicago.

The National Czech & Slovak Museum & Library, Cedar Rapids, Iowa

Another new source for our work, but this is one of the greatest. The Skala Bartizal Library holds the largest collection of Czech and Slovak recorded music outside of the Czech Republic and Slovakia. Its collection of phonograph records is significant and unique because it documents a continuous 80-year span of Czech and Slovak recorded music, representing a variety of musical genres and playing styles, as expressed in the United States and in the

former Czechoslovakia. It was my final stop in one week of research in the US, but here I found a treasure trove of 78 rpm recordings from the era 1900-1920s and took more than 60 different photographs of labels for our publication. One of the best was an Odeon record that included a Joseph Jiran advertisement.

An example from our work:

Early twentieth century recordings published by North American companies for the local community of immigrants from Bohemia and Moravia represent a lesser documented chapter in the history of Czech sound recordings on wax cylinders and phonograph records. So let us take a closer look at the phenomenon of "ethnic" recordings intended for Czech-speaking immigrants in the US, recordings which frequently appeared in catalogues of American record companies under the name "Bohemian." This body of recordings deserves attention for its scope alone: from the turn of the twentieth century to the beginning of the thirties, many more titles by Czech artists were recorded in the US and targeted to its Czech audience than were released in Czechoslovakia for a disproportionately larger Czech-speaking population.

Czech countrymen around Chicago (then the second largest Czech city in the world, after Prague; Czech population over 250,000) are very proud of their heritage. We would like to present to the Czech Republic the story of a time when the USA represented a new home and new hope for the Czech people. This research was for me the first step in cooperating with institutions and colleagues throughout the United States.

Filip Sir

National Museum, Prague

Donate "Appreciated" Securities to ARSC and Save on Your Taxes

ARSC's Treasurer, Steve Ramm, reminds all ARSC members that, with the stock market at an all-time high, you can donate any appreciated securities that you own to ARSC and get the market value on the date of the donation as a tax deduction. With this method you will avoid any tax on the capital gain and benefit ARSC at the same time. You may use the donation to fund one of ARSC's restricted funds or to the General Fund. At the same time (depending on the value) you may become a Donor or Patron Member of ARSC. For further info, contact Steve Ramm at Stevendam@aol.com (before December 20th, if you wish the deduction in 2017 – as tax rates may drop for 2018)

Copyright Legislation on the Move in Washington

Lobbyists for copyright holders are on the move in Washington, working behind the scenes to introduce legislation that will strengthen their hold over America's cultural heritage, to the disadvantage of libraries, archives and scholars. At least three major bills have been introduced in the current congress, the "Classics Act" (H.R. 3301), the "Transparency in Music Licensing and Ownership Act" (H.R. 3350), and the "Fair Play Fair Pay Act" (H.R. 1836).

The impetus for this latest round of efforts appears to be the likely failure of the lawsuits in three states by musicians Flo and Eddie, who want to be paid royalties for airplay of their pre-1972 recordings. This was essentially an attempt to use the courts as an end-run around legislation that would have given them these rights but required them to accept in return improvements needed by the archival and scholarly communities (preservation exceptions, freeing orphan works, a public domain, etc.). In other words, balanced legislation that serves both copyright holders and the public. If rights holders could get the part they want from the courts, there would be no reason to compromise on legislation that would also benefit the public.

Suits were filed in New York, Florida, and California, and the first two have now ruled against Flo and Eddie. California is still pending. ARSC has filed friend of the court briefs in each of these cases, arguing on behalf of the scholarly community that this matter should be resolved by legislation not by the courts. (ARSC is using pro bono attorneys, so there is no cost to the association.) So far we have been successful.

Copyright and Fair Use committee member Eric Harbeson has written a clear and understandable analysis of the latest bills, which appears in the copyright column in the Fall 2017 ARSC Journal.

Your chair and possibly others are planning a trip to Washington in early 2018 to meet with key players in the Copyright Office and on the House Judiciary Committee to make the case for ARSC's copyright proposals, which address the needs of archives and scholars. We last held such meetings in 2015, and they were well received. Legislators hear constantly from corporate lobbyists pushing their agenda, and they need to hear from us--and from you--as well.

In addition the committee has approved funding a trip by Eric to an important international copyright meeting,

the semi-annual meeting of the Standing Committee on Copyright and Related Rights (SCCR). This is the arm of the World Intellectual Property Organization (WIPO) where nations gather to hammer out international treaties by which member nations, including the U.S., must abide. It is a very powerful organization but is only open to official government representatives and to a limited number of approved, non-governmental experts. Eric has been approved to attend through the auspices of the Coordinating Council of Audiovisual Archives Associations, another U.N.-sponsored group, which ARSC joined a few years ago. It is the first time ARSC has had a representative at such a high-level international meeting regarding copyright, and we look forward to his report.

The Copyright and Fair Use Committee's activities are financed solely through member donations.

ARSC Acts on Diversity, Inclusion, and Equity Concerns

The ARSC Board of Directors approved the formation of an ad-hoc committee to help advance values of diversity, equity, and inclusion in support of ARSC's purposes as described in its bylaws. At the membership meeting in San Antonio, ARSC members called for the board to act on concerns expressed at that meeting and in the preceding session "Changing the Tune: Women, Leadership, and Recorded Sound," a sound recording of which is available in AMP!, ARSC's Media & Publications Database.

The board will ask the committee to identify practicable improvements to ARSC programs, services, and communications and to help implement those changes that are approved by the board. As part of its work, the committee will advise the board on the drafting of a guiding principles document for ARSC conference location and production. The committee will provide regular updates on its efforts to the ARSC membership. Members who are interested in participating in the work of this committee from January to October 2018 are invited to contact Executive Director Nathan Georgitis.

ARSC Research Grants Program

Deadline for receipt of applications: February 28, 2018

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

ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to create recordings (including field recordings), to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job. Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award. Grant recipients are required to submit brief descriptions of their projects for publication by ARSC, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Research Grant Applications shall include: a summary of the project (one page maximum), with samples of the work, if possible; a budget covering the entire project, highlighting the expenses the ARSC Grant will cover (one page maximum); a curriculum vitae; and an indication of the prospects for publication or other public dissemination of the project results.

Applications may be submitted in either of two ways: via E-Mail (send the application as a Microsoft Word attachment) to: arscgrants@aol.com or via Postal Mail (ship four paper copies and the Microsoft Word file) to:

Suzanne Flandreau

ARSC Grants Committee Chair

621 N. Fifth St

Niles, MI 49120 USA

Current grant guidelines can be viewed at:

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

ARSC SUSTAINING MEMBERS

In keeping with its bylaws, ARSC recognizes members who contribute funds in amounts greater than regular membership dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution. The following Sustaining Members contributed at least \$90 to ARSC in 2017:

Eduardo Anderson	Douglas E. Friedman	Frederica Kushner	Sandy Rodriguez
Duffles Andrade	David Giovannoni	John Wallace Lambert	Julie Rogers
Jeffery V. Bacich	Edwin G. Goldstein	Thomas Y. Levin	Kevin Schlottmann
Matthew Barton	Chris Goosman	Derek Long	Lawrence Schulman
Richard L. Benson	Eric Harbeson	Jim Long	Nancy J. Seeger
Ed Berger	Bill Hemmerlein	Christopher Lornell	Ulrich Sieveking
Joel Bresler	Douglas H. Henkle	Richard Markow	Wendy Sistrunk
Richard Buck	A.L. Henrichsen	Kevork Marouchian	Brian Smithson
David A. Budd	Joseph C. Hickerson	H. Ward Marston	Steve Smolian
William Chase	Sheldon Hoffman	Carlos Martin Ballester	Louise Spear
James W. Coopriider	Mark Hood	Brad W. McCoy	Richard K. Spottswood
Danielle Cordovez	Jamie Howarth	Robert McKibbin	Christopher Stewart
William A. Davidson	Charles Howell	Alec McLane	Dave Stout
Michael Devecka	Samuel D. Ingham III	Jeff McMillan	Suzanne Stover
David J. Diehl	Mark Jenkins	Randy Milroy	Robert A. Summers
Jenny Doctor	Emily Jonas	Dale G. Monroe-Cook	Allan Sutton
Ray Edwards	Sammy Jones	Paul Murphy	Tony Tadey
Milton T. Erickson	Du Jun Min	Brenda Nelson-Strauss and	Don Tait
Jim Farrington	Warren W. Keats	Konrad Strauss	Peter Uehara
Richard J. Figone	Jane Keefer	Jon Niess	Sara Velez
Thomas Fine	Bill Klinger	Bob Norton	Christina Wright
Karen J. Fishman	William B. Knowlton	Vincent H. Pelote	
Frank Forman	Konrad K. Kuchenbach	Nolan Porterfield	
Jeffrey Friedman	Franz Kunst	Wade H. Rice, Jr.	

ARSC DONOR MEMBERS

The following Donor Members contributed at least \$200 to ARSC in 2017:

David A. Breninger	John Heyrman	Karl F. Miller
Samuel Brylawski & Gail Sonnemann	Lawrence F. Holdridge	Peter J. Rabinowitz
Robert Aubry Davis	Lawrence Huffman	William L. and Bonnie Schurk
Cristobal Diaz Ayala	E. Scott Johnson	David Seubert
David Engelmann	Jacqueline Legere	Scott D. Smith
Gerald D. Gibson	Thomas Liebert	David Sommerfield
	Patrick Loughney	Steven L. Wolfe

ARSC PATRON MEMBERS

The following Patron Members contributed at least \$500 to ARSC in 2017:

Robert L. Bamberger
John R. Bolig

Tim Brooks
Walter R. Keevil
John B. Milmo

Roger Snape
Chris Strachwitz

ARSC BENEFACTOR MEMBERS

The following Benefactor Members contributed at least \$1000 to ARSC in 2017:

Eli Savada

Al Schlachtmeyer

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. ARSC will acknowledge honorary and memorial gifts in the ARSC Newsletter, which is added to the ARSC Archives at the University of Maryland Libraries.

Nathan Georgitis, Executive Director

ARSC Conference Sound Recordings And Slides Available Online

Sound recordings of presentations at ARSC's 51st Annual Conference in San Antonio, TX are now available online to ARSC members! Browse ARSC conference sound recordings and slide presentations:

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

Search AMP! for ARSC conference sound recordings and slide presentations:

<http://www.arsc-audio.org/journal-index/home.php>

If you are a member and require login credentials please contact me to request a password.

If you presented and would like to make your slides available please contact Patrick Feaster (pfeaster@gmail.com <<mailto:pfeaster@gmail.com>>). Please contribute your slide presentations!

Please note that ARSC recordings are protected by copyright. Copies are made available here with the presenters'

permission solely for personal and educational non-profit, non-commercial use. No part may be sold, loaned, distributed, broadcast, or published without the written permission of the presenter.

Thanks to all who presented or attended the conference! And thanks to ARSC Conference Audio Manager Patrick Feaster and ARSC Web Manager Kellie Johnson for editing and posting the recordings and slides online. Thanks to Sandy Rodriguez, ARSC Online Media Committee, for indexing the recordings in AMP!

If you have any questions or concerns about the conference sound recordings, or any other ARSC matter, please don't hesitate to contact me.

Nathan Georgitis

nathang@uoregon.edu

Operations Manual Committee to Develop Policies and Procedures for ARSC

At the October 21st meeting of the ARSC Board of Directors in Baltimore, it was agreed that the ARSC Operations Manual Committee will develop proposals for policies and procedures for the consideration of ARSC members and the ARSC Board.

Bill Klinger has chaired this committee since its formation in 1999, working with a succession of ARSC presidents, boards, and members to nurture the creation of ARSC Job Descriptions, Committee Profiles, Mission Statements, and various guidelines. Bill will also now lead the collaborative development of ARSC Codes, Policies, and Procedures, to better guide and protect the organization and its members. Work has already begun.

Bill will be assisted by Dr. Dale Monroe-Cook, who joined the Operations Manual Committee on September 15, 2017. Dale, an ARSC member since 1993, has a lifelong interest in the history of recorded sound. He was a founding member of the Michigan Antique Phonograph Society (MAPS), serving as the first Secretary-Treasurer of that organization, in 1976. He was instrumental in the publication of *In the Groove*, the MAPS newsletter/magazine. He is also a member of IASA. Dale is a Counseling Psychologist with extensive clinical and administrative experience including the development of policies and procedures for four Chicago-area hospitals.

If you have ideas or concerns that you would like the Operations Manual Committee to consider, please contact Bill at klinger@modex.com or (440) 564-9340.

The City of London Phonograph and Gramophone Society Richard Taylor Bursary program, 2018

The City of London Phonograph and Gramophone Society (CLPGS) is the oldest society of its kind devoted to recorded sound, founded in 1919 with Thomas Edison as Patron. It supports and encourages scholarship and publication by individuals in the field of sound recordings, early talking machines, and audio preservation. The Richard Taylor Bursary programme is designed to fund specific eligible projects in this field, including discography, bibliography, historical studies of the sound recording industry and its products, company label research, the history of talking machines, developments of the technology and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. The CLPGS Richard

Taylor Bursary grants are primarily (but not exclusively) designed to encourage applications from individuals whose research forms part of an academic programme at the master's or doctoral level. They could, for instance help fund independent research and publishing projects.

Both CLPGS members and non-members are eligible to apply for grants of around £500. Grant funds can be used to underwrite clerical, travel, and editorial expenses. However, grants may not be used to purchase capital equipment or recordings, to create recordings (including field recordings), to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects which form part of paid employment. In addition, grant recipients may submit documentation of any reasonable extra expenses for reimbursement; any such expenses must be claimed within 18 months of the grant award.

Grant recipients are required to submit regular status updates on their projects to CLPGS. Recipients are encouraged to submit articles about their projects for publication in the CLPGS Journal 'For the Record'.

Applications for a CLPGS Richard Taylor Bursary should include: a summary of your project (one page maximum), with samples of the work attached if possible ; an outline budget covering the entire project and highlighting the costs and expenses the CLPGS Richard Taylor Bursary will cover (one page maximum); please include a summary to indicate funds that have already been committed to this project and any proposals for funds that are pending, in each case giving the source (for instance, foundation name, location), the specific amount requested, and for what purpose. ; your curriculum vitae ; an indication of the prospects for publication or other public presentation of the project results.

Applications should be forwarded to Dr Peter Martland, One St Matthews Court, Cambridge, CB1 2NR either in hard copy, or, preferably, by email to spm14@cam.ac.uk

The closing date for applications is 28th February 2018.

Cataloging 78s in the DAHR

The UC Santa Barbara Library is pleased to announce the availability of MARC records for most of the 78rpm discs documented in the Discography of American Historical Recordings (<http://adp.library.ucsb.edu/>). DAHR currently documents over 165,000 master recordings that were issued on over 120,000+ 78rpm discs between 1894 and 1941. The MARC records are displayed in a special tab of the disc view section of DAHR and can be cut and pasted into OCLC Connexion. The tool was created with funding from the Packard Humanities Institute, which funds DAHR.

78 rpm discs in libraries and archives are underdescribed and many of the largest collections are still only partially cataloged. This tool will help libraries catalog many items in their collections, even if the cataloger doesn't have particular expertise in the format. As DAHR uses name authorities, searching the LCNAF for composer and performer names is not necessary, saving significant time.

Instructions and documentation for the tool can be found here: https://docs.google.com/document/d/1t54A_Xv5-V6tW5vY4BNidQV2J0t_DPKqP8UTNOGD_7Rk/edit?usp=sharing

Syracuse University has been beta testing the tool with us and we will be presenting the tool at MOUG in Portland in January. Since there are relatively few institutions with 78rpm holdings, we welcome active communication and participating in the development of this tool with those catalogers.

WGBH Awarded IMLS Grant for Public Broadcasting Preservation Fellowship

WGBH Educational Foundation is pleased to announce that the Institute of Museum and Library Services (IMLS) has awarded WGBH a \$229,772 Laura Bush 21st Century Librarian Program grant to launch the Public Broadcasting Preservation Fellowship, which will fund students' work on digitization of historic, at-risk public media content from underrepresented regions and communities. The fellowship will support 10 graduate students from across the United States to digitize at-risk audiovisual materials at public media organizations near their universities. The digitized content will ultimately be incorporated into the American Archive of Public Broadcasting, a collaboration between Boston public media station WGBH and the Library of Congress working to preserve thousands of broadcasts and previously inaccessible programs from public radio and public television's more than 60-year legacy.

The first fellowship will take place during the 2018 spring semester, January -April 2018. The second fellowship will take place during the summer semester, June-August, 2018. The grant also will support participating universities in developing long-term audiovisual preservation curricula, including providing funding for audiovisual digitization equipment, and developing partnerships with local public media organizations.

Updated MetaEdit Tools

We are excited to announce the release of updated versions of BWF MetaEdit and AVI MetaEdit. These tools were: initially funded by FADGI through the Library of Congress and National Archives and Records Administration; designed and led by AVPreserve, and developed by Jerome Martinez of MediaArea. Thanks to Jerome for his great work on performing these much needed updates!

For downloads, see <https://mediaarea.net/BWFMetaEdit> and <https://mediaarea.net/AVIMetaEdit>.

For more information on FADGI's embedded metadata guidelines for Broadcast Wave files which are incorporated into BWF MetaEdit, see <http://www.digitizationguidelines.gov/guidelines/digitize-embedding.html>

2018 Seminar at the Discs & Machines Gramophone Museum, Kerala, India

An anniversary seminar is tentatively fixed to be conducted on January 27th & 28th, 2018 with the cooperation of Society of Indian Record collectors, Mumbai and Kalabhavan Media Academy, Cochin. Proposed topic - "Gramophone, the entertainer." Please send your suggestions on the topic. January 26th, 27th and 28th are holidays (Friday - Sunday).

Sunny Mathew



Nominate For 2018 ARSC Awards For Excellence

You are invited to propose candidates for the 2018 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, 2017.

For more information about the Awards for Excellence:

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

Nominate For 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. 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 - rf-schwar@ku.edu

or

David Lewis - dlewis@gmail.com

New and Returning Members

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

***ARSC Conference Papers and
Posters: Proposal Deadline
-- January 2, 2018 --***

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



ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

Knight Library

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Eugene, OR 97403-1299

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KRLA, July 13, 1969

“Record Makers.” Lynne Richardson, record librarian for Los Angeles pop station KRLA, decides which 20 or 30 new records may be aired by that station out of the 300 or so which they receive each week.