

ARSC Turns its Ears to Baltimore

Charm City is opening its arms to ARSC and ARSC is showing Baltimore some love.

This year's program continues the strong tradition of integrating the varied interests in ARSC. From the always popular "Ask the Technical Committee," to the new "RADIO FREE ARSC with Matt Barton," this year has a little bit for everyone.

Thursday launches with an overview of Baltimore's rich history with recorded sound. Joe Vaccarino, author of *Baltimore Sounds* and local rock historian expert will kick us off with an overview of Baltimore rock in the 1950s and 1960s.

"Uncle Dave" Lewis will introduce us to one of Baltimore's favorite sons, John Charles Thomas, graduate of the Peabody, whose extensive recording history spans the golden age of recording and radio.

Finally, Patrick Feaster will take us back a bit further and document the life and recordings of Oscar Beckenbaugh, the inventor of the auction-record genre and recording artist for the Columbia Phonograph Company.



Baltimore sounds beckon Nipper at Maryland Historical Society. Photo by Gene Barron.

Thursday afternoon, Ericka Blount, award-winning journalist, writer, editor, and professor, will introduce ARSC to the Baltimore Scene, and host a discussion with Hip-Hop, Club and Go-Go experts and musicians. The intersection of politics, music, race, and culture are highlighted in the birth, emergence and life of these genres.

Friday starts with Kip Lornell, Cliff Murphy and Tim Newby, who will discuss the major artists, recordings, and legacies that make Baltimore bluegrass unique. Friday also highlights an expanded Collector's Roundtable and Swap. Baltimore has a long tradition of record swap meets. We've asked some of the local collectors and vendors to come down, swap records, and talk recorded sound.

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Events

May 9, 2018. ARSC Pre-Conference Workshops. Baltimore, Maryland

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

May 17, 2018. ARSC New York Chapter Meeting. New York, NY. "Soloists as Collaborators" by Joseph Patrych, Walter Winterfeldt

June 21, 2018. ARSC New York Chapter Meeting. New York, NY. Dave Lewis on Dwight Fiske

June 28 - 30, 2018. AES Conference on Audio Archiving, Preservation, and Restoration. Library of Congress National Audiovisual Conservation Center. Culpeper, VA

October 1 - 4, 2018. International Association of Sound and Audiovisual Archives (IASA) 49th Annual Conference. Accra, Ghana

October 27, 2018. World Audiovisual Heritage Day

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President's Message

After memorable conferences in the West, South, Southwest and Midwest, ARSC heads to the East Coast for our conference in Baltimore this May, and I hope to see many of our members from that great city as well as Washington, DC, Philadelphia, PA, New York, NY, Boston, MA, and points between and far beyond.

As always, our program will reflect our host city's heritage of recorded sound, including radio, classical, ragtime, jazz, rock, bluegrass, doo-wop and hip-hop. Eubie Blake, John Charles Thomas, Baltimore bluegrass radio Ray Davis and even Babe Ruth will all get their due. Beyond that, expect the usual ARSC mix of musical, technical and discographic topics. As part of our Thursday evening programming, yours truly will be revisiting his disc jockey days with "Radio Free ARSC," a special one-room "narrow cast" drawing on my own collection and sensibilities. In the words of Captain Beefheart: "If you got ears, you gotta listen!"

ARSC excels at this kind historic exploration of local recording legacies described above, In February, ARSC member and noted author John Broven and I hosted a well-attended special tribute to Harlem record man Bobby Robinson for that month's meeting of ARSC's New York Chapter. Robinson operated labels such as Red Robin, Whirlin' Disc, Fire, Fury and Enjoy from his record shop on West 125th Street, in the shadow of the Apollo Theatre and less than a mile from the New York Chapter's regular meeting place on the Harlem campus of the City College of New York. Presentations covered Robinson's classic r&b, vocal group, soul, blues and rap recordings, a legacy that stretched from the early 50s to the late 80s and included hits such as Wilbert Harrison's "Kansas City," Gladys Knight and the Pips "Every Beat of My Heart," Buster Brown's "Fannie Mae," Lee Dorsey's "Ya Ya" and the Funky Four Plus One More's "Rappin and Rocking" the House." This event was videotaped and will be posted on the New York Chapter's YouTube channel.

In March, I attended this year's meeting in Paris, France of the Coordinating Council of Audiovisual Archives Association, or CCAAA, of which ARSC is a member. The CCAAA is a coalition of international organizations representing the interests of audiovisual archivists.

In addition to ARSC, seven other organizations are represented: the American Moving Image Association, the

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ARSC Newsletter

Issue 146

Spring 2018

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

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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.

ARSC in Charm City

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Saturday highlights a little bit for everyone, from an out there radio session featuring Martin Grams, Jr.'s foray into the archival record of Lone Ranger recordings, and the work of Seth Winner and Sammy Jones on *The War of the Worlds*, to Michael Devecka's demonstration of 1925 acoustic recordings and another of Baltimore's favorite sons, Babe Ruth.

ARSC Workshops Take Up Tape Playback and Project Planning

ARSC offers two pre-conference workshops on Wednesday, May 9th, 2018 at the conference hotel. The Technical Committee's always popular workshop, "All Hands on Deck! Analog Tape Playback," will be offered as a full-day affair. The workshop is designed for beginners, as well as more advanced audio professionals with limited analog tape experience. The afternoon workshop, "People, Processes, and Technology," is geared toward institutions and the assessment and digitization of audio collections.

The Analog Tape Playback Workshop, Wed., May 9, 2018, 9:00 a.m. – 4:00 p.m., is sponsored by the ARSC Technical Committee, with equipment generously provided by George Blood Audio/Video/Film/Data. This basic, hands-on workshop is designed to familiarize attendees with best practices regarding audiotape handling, identification, and playback. After a historical overview of the medium and discussion of preservation issues, experienced engineers will guide you through the processes of inspecting and playing back reel-to-reel and cassette audiotape for reformatting or monitoring purposes.

Participants will practice on several quarter-inch, two-track open reel playback decks and stereo cassette decks. This workshop is limited to 48 attendees (pre-registration required). Presenters include Seth B. Winner, President, Seth B. Winner Sound Studios, Inc.; George Blood, Owner, George Blood Audio/Video/Film/Data; Dennis Rooney, Independent Audio Producer and Consultant; Brad McCoy, Senior Studio



*Billie Holiday, Fells Point, MD, by Joe Flood.
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Engineer, Library of Congress; Marcos Sueiro Bal, Senior Archivist, WNYC Radio

The People, Processes, and Technology workshop, Wed., May 9, 2018, 1:30 – 5:00 p.m., is sponsored by ARSC's Education & Training Committee. The workshop is geared toward institutions and assessment of audio collections. There will be two 90-minute panels, each comprising three presenters. Panel 1 will feature presenters from institutions discussing their collections and decisions they made about their audio holdings and digitization. Panel 2 will feature industry professionals who assist institutions and individuals with digitization, planning, and care of audio materials.

Topics of discussion include: Are the right people doing the job? Are people trained correctly? Do you have the right technology? Should you outsource or set up in-house transfer facilities.

Please register for ARSC's Pre-Conference workshops online at the ARSC Conference website: www.arsc-audio.org/conference.html.

President's Message

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International Federation of Television Archives (FIAT/IFTA), the International Federation of Film Archives (FIAF), the International Federation of Library Associations and Institutions (IFLA), the Federation of Commercial Audiovisual Libraries (FOCAL), the International Association of Sound Archivists, International Council on Archives, and the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA). These groups have over 6,000 individual and institutional members, and representatives came from the USA, England, Ireland, Belgium, Austria, Germany, Switzerland, and Singapore.

The meeting was held at UNESCO headquarters in Paris. In addition to discussions of the work of member organizations, such as FIAT/IFTA and its "Save Your Archives" program, the "Archives at Risk" conferences staged by FIAT/IFTA and FOCAL, and ARSC's work in the field of copyright, recent audiovisual additions to UNESCO's "Memory of the World" registry were discussed. One stands out in my mind: the speech of Sheikh Mukibur Rahman made on March 7th, 1971 before a crowd of 2 million in what was then called East Pakistan, but is now known as the nation of Bangladesh. In it, Rahman, who had been prevented from taking the office of prime minister in spite of his party sweeping East Pakistan's elections, called on Bangladeshis to unite for independence. The broadcast of the speech was cut off by the government, but an engineer kept the tape rolling. Rahman was subsequently jailed, but his speech was broadcast repeatedly over airwaves controlled by allies over the following nine months of turmoil and upheaval before Bangladesh won its independence. Today, this speech is considered a foundational document in the country's history, and it is a truly dramatic example of recorded sound's power to preserve history, and also to shape it.

This is my last letter as ARSC President. At the annual business meeting on Saturday, May 12 at our Baltimore conference, my term will end and Cary Ginell's will begin. I will continue as a voting board member for the following year in the role of Immediate Past President. Cary is well-known to ARSC members for his many fine presentations and his memorable two years as program chair beginning in 2013, and beyond ARSC as a musician, writer, and co-owner of the Origin Jazz Library label. I know he will have your full support in what is sure to be an exceptional and vital term as ARSC President.

Thank you all for your support during these last two years.

See you in Baltimore!

Matthew Barton

ARSC President

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

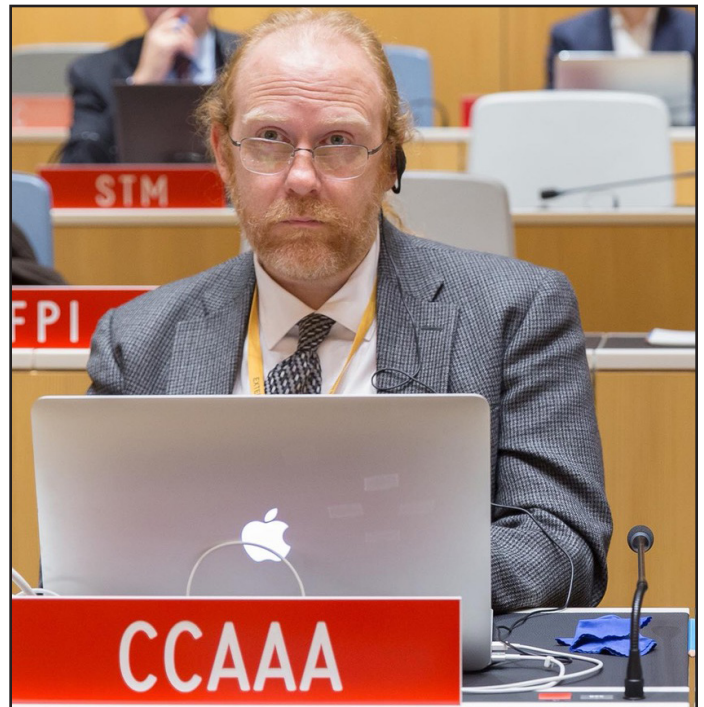
Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse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

ARSC in Geneva: A Report from the World Intellectual Property Organization

The Standing Committee on Copyright and Related Rights (SCCR) of the World Intellectual Property Organization (WIPO) held its 35th meeting in Geneva, Switzerland in November. WIPO is a specialized agency of the United Nations, and administers international treaties that concern intellectual property, including the principal treaty, the Berne Convention. I represented the Co-ordinating Council of Audiovisual Archives Associations (CCAAA), of which ARSC is a constituent member, at November's SCCR meeting, the first time ARSC has had representation in an international forum such as this.

ARSC's presence at WIPO is timely, because the SCCR is currently working on several copyright treaties which could have an impact on ARSC members. Most significantly, the Committee has been negotiating an international instrument (preferably a treaty) to require limitations and exceptions to copyright for libraries and archives in all countries' laws. First introduced by the International Federation of Library Associations and Institutions, the discussions on this instrument have been heating up, and currently occupy a fixed place on the committee's agenda. Successful passage of a libraries and archives instrument would be a dramatic step forward for international copyright law. In addition to the significant benefit it would create for libraries, archives, and their users, success on this front would mark the first time in the history of international law that limitations on copyright were enshrined in treaty form. Since much local law is influenced by what happens in Geneva, this would be an important milestone in the law's arc.

More than twenty non-governmental organizations have been attending SCCR to advocate for passage, but ARSC's presence is the only one that specifically brings expertise in music, audio, and video needs, and so we are providing an important voice in support. Currently, support for the treaty is mixed. The SCCR has a mandate from WIPO to come up with a solution for libraries and archives, but many, especially the developed countries (including the U.S. and the European Union), are arguing for "soft law," something short of a treaty that is more advisory than



ARSC Member Eric Harbeson representing ARSC's interests in copyright reform at WIPO in Geneva

mandatory. Support for an actual treaty is strongest in the global south, especially Africa, so this is where we are focusing much of our push toward a treaty. WIPO moves slowly, but there is nonetheless momentum right now, and so ARSC's presence is timely.

In addition to the libraries and archives treaty, SCCR is discussing other treaties and other international law instruments that could impact the ARSC community. Chief among these is a treaty on copyright of broadcasts, which the Committee has been negotiating for more than two decades and is anxious to bring to a conclusion. There are questions over the meaning of some of the provisions that, depending on how they are clarified, could reveal issues in the treaty that would be significant for the ARSC community.

ARSC will continue to be present at SCCR for at least the next two meetings, and I will watch these issues closely. Any ARSC member who has had experience working with WIPO is encouraged to contact me at eric.harbeson@colorado.edu.

Eric Harbeson

ARSC Copyright and Fair Use Committee

Preserving Player Piano Rolls Written Under Pseudonyms by Catalan Composers, 1914-1929

Frederic Mompou, Manuel Blancafort, Rafael Martinez Valls, Antoni Oller Ginovart, Llorenç Torres Nin, and Pere Astort i Ribas

ARSC Classical Music Preservation Grant Report

A Brief Description of the Project

A recent study confirmed the existence of unreleased recordings of Frederic Mompou and Manuel Blancafort (among other relevant Catalan composers) for player piano made in La Garriga, Catalonia in the 1920s. These piano rolls needed both physical and audio preservation urgently for three main reasons: the state of the paper, the lack of a proper instrument on which to play them, and the need of a specialist performer.

The difficulty in finding financing for this type of project in Spain made the ARSC grant a great opportunity to publicize the importance of properly preserving these sound documents. It must be said that despite the fact that we tried to obtain financing to cover transport costs, recording material and accommodation, these expenses have finally been assumed by the project coordinator. We have to give thanks to the great collaboration of the English specialists of the Pianola Institute, especially Rex Lawson, Dennis Hall, and Anthony Robinson, who greatly facilitated our project.

The initial project (to record and preserve rolls by Frederic Mompou and Manuel Blancafort) raises some considerations that must be explained in order to understand its complexities. It is essential to make a differentiation between the two main technologies involved in the pianola phenomenon: the player piano (commonly known as the pianola) and the reproducing piano. The first system (known in Spain as an autopiano) was originally conceived for an interaction between the instrument and the user, which dealt with pedals of expression, rhythm and dynamics, while the second, the reproducing piano,

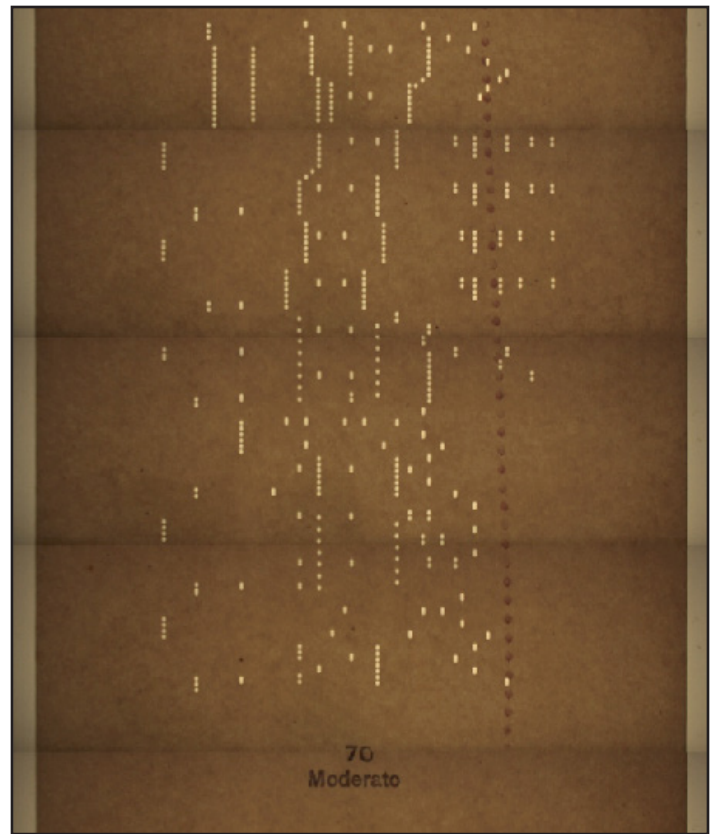


Fig. 1 - Extract of dissemination file for RP_5982 (x6 zoom of initial bars)

was totally oriented to passive listening.

The existence of these two devices implies, therefore, two different types of roll: the metronomic roll, intended for conventional pianola and the reproducing roll. The masters for the metronomic roll market, which represent most of the world's production, were originally made by a musician who transferred the musical values of the score to the paper roll. Composers and pianists were sometimes invited to supervise the final product by adding some interpretive indications that would eventually be printed on the paper. On the other hand, reproducing roll masters were punched from a real piano performance, and thus must be considered as real recordings. Despite this consideration, both types of rolls must be considered as recorded music and need to be played back in certain historically informed conditions to avoid losing some of the information stamped/punched in the paper.

The number of instruments sold in Spain between

1900 and 1930 was not as high as in other European countries or America. During the post-war period, the mechanisms of the few quality pianos were sold, so that, despite years of research, unfortunately in Spain we have neither a good instrument nor a specialist performer to help us to carry on this project. Therefore, we contacted Rex Lawson, internationally renowned pianist based in London, who agreed to

these composers will offer a new dimension to their compositional work, including new and interesting information about the arrival of American dance music in Europe at the beginning of the 20th century.

The final selection of works is as follows:

- Mourant d'Amour (C. Worsley, pseudonym of Pere Astort i Ribas).
- El Vals de los Pájaros (C. Worsley, pseudonym of Pere Astort i Ribas).
- The Crying Fox (C. Worsley, pseudonym of Pere Astort i Ribas).
- Victoria's March (Hobby, pseudonym of Mompou/Blancafort).
- Un Jour d'Amour (Durward/Hobby, pseudonym of Mompou/Blancafort).
- Nedym (Durward/Hobby, pseudonym of Mompou/Blancafort).
- Vixen's dream (C. Worsley arr. by Hobby)
- Eros (Demon, pseudonym of Llorenç Torres Nin).
- Tigris (H. Wilson, pseudonym of Antoni Oller Guinovart).
- Sighing (R. Walsmay, pseudonym of Rafael Martínez Valls).
- Prelude I (Frederic Mompou) played by Frederic Mompou.

The case of Mompou's Preludes calls for special attention: being the only recording for player piano (non-metronomic) of the selection and coming from an unknown recording system, neither our knowledge acquired in the last years, nor the expertise of the English specialists, have managed to completely decipher their logic of decoding, especially with regard to lateral drills related to dynamics. Although this fact has not been a problem for the interpretation of Prelude I, from which we have made a recording, in the case of Prelude II we consider that we still have some research to do before we can venture on more solid hypotheses about how to interpret the dynamics. It is for this reason that this second prelude has not

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Fig. 2 – Dissemination file for RP_5982P

collaborate in this project.

The Results of the Project

The project proposed eight rolls to be preserved. However, some rolls presented various problems related to their condition, and therefore, it was decided not to involve them in the project while waiting for a future way to ensure their correct restoration. Our Ph.D. student, Diego Rodríguez, is working with various institutions, such as the Music Museum of Barcelona, the Library of Catalonia or the National Library of Spain, to advance the restoration of these piano rolls for which there is still no consensus on specific restoration techniques. Given these circumstances, the final selection of rolls to digitize and record was modified under new criteria: a list of dance music rolls composed by Catalan authors under pseudonyms, still having among them Mompou and Blancafort, and adding six new composers to the list. This new look at

Player Piano Rolls

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been included in the selection of final recordings.

Transfer Sources, Digital Preservation, Storage

The rolls were first re-punched at Rex Lawson's studio in West London, where he has a perforating machine for the purpose. That was crucial in order to avoid any accident that could damage the original rolls, some of them being unique copies. Once these copies were made, the pieces were then recorded in Denis Hall's studio using his Steck Grand Player Piano played by Rex Lawson. The actual recording was done using a Macbook Pro, 2.2 GHz Intel Core i7 processor with Protools 12 software installed, a Focusrite Scarlett Audio Interface working at 24 Bit/96 kHz, and a pair of Newman condenser mics. This equipment is being provided by the project coordinator. Following the preservation guidelines published by the Technical Committee of the International Association of Audiovisual Archives, the sessions provided these two file formats:

- A WAV file at a 48 kHz sampling rate and 24 bit amplitude resolution for preservation purposes.
- A Mp3 file (obtained from the WAV file) for dissemination purposes.

Despite the digital audio recording, a pianola roll will not be completely preserved unless it is also optically digitized with a system capable of providing a digital copy of the image, an audio and a MIDI file. This is because the final reproduction of a pianola roll is always in relation to its variability in terms of interpretation: having only a sound recording would not preserve either this interpretative variability or its physical object, the roll. For this purpose we have used our digital preservation system, the Pianola Roll Digitizer, that has been used for the conservation of collections in the Barcelona Music Museum (2015), the Library of Catalonia (2015) and the National Library of Spain (2016). It is important to have these files for interpretation and preservation: the sound recording gives us an expert performance and the digital image of the roll (with its MIDI file associated) provides us a complete preservation of all graphic elements. This way we will preserve the physical roll

and it's musical content. In Barcelona, once we have the audio recording, we proceeded to digitize the rolls with our system, generating the following files:

- A high resolution TIFF file of the cover of the roll for archiving purposes.
- A TIFF with LZW compression in RGB 24bit and an optical resolution of 145 ppp of rest of roll (perforations, graphics) for archiving purposes.
- A JPEG file at 125 dpi, color of the main cover of the roll for dissemination purposes.
- A JPEG file at 125 dpi, color of the rest of the roll (perforations and graphic information) for dissemination purposes.
- A MIDI file containing all musical parameters without being interpreted. This file could be also uploaded for dissemination purposes.

All files have been stored in 3 different hard disks and kept in three different places.

Future Plans: Accessibility and Dissemination

The project hopes to create a website to disseminate the recordings. Moreover, the emergence of small private collections as a result of our research presents the possibility of future additions to the site. We now have 12 private collections with a total of 2,500 rolls catalogued and we expect to increase this number in the next year. In addition, our task in preserving the main Spanish collections can contribute to collaborations between museums, libraries, and our project, posing interesting synergies between large institutions active in sound heritage preservation.

Our goal is to have a web space, probably in our research group website now under construction, that is connected with major museums and national libraries. That would contribute to the confluence between research, the university, and society, as in the end our intention is that these materials have life beyond the museum or library. Finally, we believe that some of the recorded material is interesting enough to make a CD, in which case we will credit ARSC properly and include an explanation of the project in the liner notes.

Prof. Dr. Jordi Roquer

Universitat Autònoma de Barcelona (Catalonia, Spain)

AES Conference on Audio Archives, Preservation, and Restoration

The Audio Engineering Society will host a conference on audio archiving, preservation and restoration at the Library of Congress Packard Campus in Culpeper, VA, June 28-30, 2018.

The conference will present a remarkable opportunity to bring researchers and practitioners

well as our own!) audio heritage.

AES Conferences are much smaller than the AES conventions which have had up to 18,000 attendees. This conference will be limited to a maximum of 180 people due to the size of the Packard Campus theatre and is expected to reach full registration early.

The AES previously held conferences dedicated to audio preservation, but the last one was in 2001 in Budapest, Hungary, so this one is long overdue.

Important topics to be addressed:

- Physical/object based preservation & material science
- Handling and storage of carriers
- New trends in material research
- Preservation by digitization
- Mechanical vs. optical transfer
- Magnetic media
- Digitization and restoration of obsolete formats
- Preservation issues for high-end formats
- Preserving legacy professional formats
- Multi-track tapes and obsolete digital formats
- Storage and access technology



together to discuss preservation issues and focus on strategies that support and encourage collaboration and interoperability between industry and academic preservation, restoration, and archiving communities.

The conference will include presentations by experts from around the world; interaction with LC engineers; tour of the entire National Audio-Visual Conservation Center (including labs, storage vaults, processing areas) and much more. Lunches, two evening programs at Packard Campus and a closing evening at a winery are included in registration.

The keynote for the conference promises to be a memorable one as world-renowned mastering engineer Bob Ludwig (Adele, Beck, Daft Punk, Bruce Springsteen) will speak on "THE FORMATS OF MY CAREER (ALL OF THEM NEED ARCHIVING!)" which will provide context for why it is important to protect and preserve our nation's and our world's (as

- Current state and future development of digital archives
- Role of archives in preserving commercial audio
- Metadata
- Aesthetic considerations in digital restoration
- Public/private collaboration on preservation, access
- Considerations for preserving commercial audio, collaborative performance, virtual reality, born digital.
- Preserving and restoring significant archives

Conference information can be found here:

<http://www.aes.org/conferences/2018/archiving/>

Hope to see you there!

Brad McCoy

ARSC Member and AES Conference Treasurer

Recorded Environmental Sounds at the American Museum of Natural History

Thanks to the support of an ARSC Research Grant, I was able to spend a significant amount of time in the archives of the American Museum of Natural History (AMNH) in New York City in January of 2017. The AMNH is a key site for my research into the history of recorded environmental sounds and how they circulated in American cultural life during the twentieth century. I'm particularly interested in the ways that natural history, biological science, recording technologies, and American popular culture all influenced each other and the way that "nature" sounded on record.

The AMNH pioneered the use of recorded sound in natural history museums. In 1939, William D. Campbell, a longtime associate of the AMNH, made a \$10,000 donation for the installation of a museum-wide sound system. Though art museums had featured phonograph concerts as early as the teens (often thanks to Edison himself donating the machines and records), those would have featured a single device which was moved in and out of a hall. This project wired large portions of the AMNH building for sound, using a central mixing board and control booth. In announcing the development, the museum boasted that it was "the first such installation in a free public museum in America."

The AMNH's phonographic programs were a fascinating mix of scientific field recordings, animal-themed novelty songs, and selections from the classical and popular repertoire. For example, a program in the Hall of Birds on October 23, 1939 featured 20 different recordings. It opened with the Percy Grainger composition "Country Gardens," as played by the Victor Concert Orchestra.

Then there were four species of birds recorded in the field by museum trustee Albert R. Brand, who was then working with the Cornell Ornithology Lab. That was followed by a selection from Beethoven, and then whistling bird imitations by Charles Crawford Gorst. Gorst also frequently performed his imitative whistling live in museum lectures.



ARSC Member Craig Eley takes a pause in his research on recorded environmental sounds at the American Museum of Natural History

The public response to these programs was so great that the museum began planning an exhibit that would be specifically designed from the ground up as a multi-sensory experience. "Men of the Montaña," which opened in 1951, presented the cultures of eight Peruvian Amazon tribes. Using their central sound system, the AMNH piped a continuous "rainforest" recording into the exhibit hall.

The recording itself was, in a sense, a tape composition: it was an assemblage of recordings compiled by Moses Asch of Folkways records, with exactly none of the material originating from Peru. Instead, Asch gathered material from Panama, Colombia, Connecticut, the Bronx Zoo, and, in one much-discussed section, recorded Fred Ramsey's shower in order to get the sound of a rainstorm. Even as the "authenticity" of the recording was challenged—which it immediately was—the exhibit

was the most successful in the museum's history. Asch went on to release the record on Folkways as *Sounds of a Tropical Rainforest in America* (FW 6120).

These are just some of the stories and details that I was able to glean from the archives for this project. I would like to acknowledge the gracious support of ARSC, and also thank two exceptional librarians at the AMNH. Mai Reitmeyer and Rebecca Morgan not only suggested several fruitful avenues of archival exploration, they did so with an intellectual curiosity and enthusiasm that can be just as helpful when one has spent many, many hours sorting through boxes and folders.

In addition to this manuscript project, whose working title is "Field Noise: Recording Nature in Twentieth Century America," I am also developing a podcast. It is also called "Field Noise," though it focuses more broadly on the role of sound in our everyday lives.

I'm sure many readers of this newsletter will have additional leads on odd or interesting "nature" records, and I would welcome any and all correspondence about them. I would also point readers interested in my research to the article, "A Birdlike Act: Sound Recording, Nature Imitation, and Performance Whistling," which appears in the Fall 2014 issue of the journal *Velvet Light Trap*. For those without institutional access I would be happy to send a copy. I can be reached at craigeley@gmail.com.

Craig Eley

ARSC Member and ARSC Research Grant Recipient

ARSC Preservation Grant Awarded to Minnesota Public Radio

The ARSC Grants committee has awarded a 2018 Classical Music Preservation Grant of \$8000 to Minnesota Public Radio/American Public Media. The grant supports digital preservation of 240 open reel tapes of live-to-tape broadcasts of the Peabody Award-winning radio program *Saint Paul Sunday*, broadcast from 1981 to 2007. The tapes to be preserved date from before 1997 and include performances and conversations hosted by Bill McGlaughlin with a galaxy of performers, artists, and composers.

In Memoriam

Dan Langan

Born in Scranton, PA, Dan began his career as a reporter, editor, columnist, and critic for the *Syracuse Post Standard*, *Philadelphia Inquirer*, *Variety*, and for seven years was the "Man about Music" for WNYC Radio programs. He moved to corporate public relations before opening a public relations firm, Langan Communications, which mainly serviced arts and entertainment clients, including major performing arts centers in the nation. Dan was passionate about New York, Broadway, and the American Songbook.

Dan wrote liner notes and booklets for records issued by RCA, Sony, Vanguard, and other labels, and is cited as an authority on music and theatre in more than 50 books. Dan was a member of ARSC, the Association for Recorded Sound Collections, and contributed articles to its journal and made presentations to ARSC's NY Chapter.

Dan counted two Tonys, Randall and Bennett, in the casts of events he produced or wrote, along with Gwen Verdon, Richard Kiley, Tom Bosley, Jack Jones, four-time best song Oscar winners Jimmy Van Heusen and Sammy Cahn, three-time winners Jay Livingston and Ray Evans, the cast of *Mr. Rogers Neighborhood*, and many others.

Dan is survived by his daughter, Sheila Langan of Brooklyn, his former wife, Mary Deady, and other loving family members. No flowers please, but should you wish to make a donation in Dan's name, please do so to ARSC.

Mary Deady

Franz Jansen, 1936-2018

Franz Jansen (1936-2018) committed himself to everything that had to do with old music and devices. He was also someone who often wrote beautiful articles for the viewer. He and his wife Agnes frequently attended ARSC conferences and Franz presented "A New Story on an Old Subject: The Paradise Cylinders" at ARSC in 2012.

New and Returning ARSC Members

Names and addresses of new and returning members are redacted from the web version of the newsletter.

ARSCO)))

Association for Recorded Sound Collections

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