

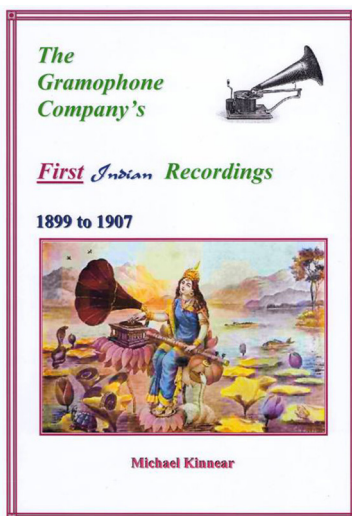
## ARSC Announces Finalists for Awards for Excellence in Recorded Sound Research and Service Award Winners.

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2019 ARSC Awards for Excellence in Historical Recorded Sound Research. Winners are chosen by a committee consisting of three elected judges representing specific fields of study, two judges-at-large, the review editor of the ARSC Journal and the president or past president of ARSC. The 2018 ARSC Awards Committee comprises the following: Dan Morgenstern (Jazz Music Judge); Jon Samuels (Classical Music Judge); Matthew Barton (Popular Music Judge and ARSC President); Cary Ginell (Judge-At-Large); Richard Spottswood (Judge-at-Large); James Farrington (Book Review Editor, ARSC Journal); Patrick Feaster (ARSC past President); David N. "Uncle Dave" Lewis (Awards Committee Co-Chair), and Roberta Freund Schwartz (Awards Committee Co-Chair).

### ARSC SERVICE AWARDS.

ARSC confers three awards for service: Lifetime Achievement, Distinguished Service to Historical Recordings, and the Board of Directors Award for Distinguished Service to the Organization. The awards were presented at the annual awards banquet in Baltimore, Maryland, on Saturday May 12, 2018.

The Lifetime Achievement Award goes to an individual in recognition of a life's work in recorded sound research and publication. **The winner of the 2018 Lifetime Achievement Award is Michael Kinnear.**



Kinnear is recognized for his ongoing commitment to documenting the early recordings of India and Persia. He is a co-founder of the Society of Indian Record Collectors and contributed numerous articles to *The Record News* (Mumbai). He has also published a number of discographies on east Asian music, including *Discography of Hindustani and Karnatic Music* (1985); *The Gramophone Company's Persian recordings: 1899 to 1934* (2000); *Discography of the Nicole Record. With a History of Nicole Freres, Limited. The Nicole Record Company, Limited and Associated Companies* (2001); *The 78 R.P.M. Record Labels of India* (2003); *Sangeet Ratna, the Jewel of Music: A Bio-Discography of Khan Sahib Abdul Karim Khan* (2003); and *The Gramophone Company's First Indian Recordings 1899 - 1907*, which won an ARSC Award for Excellence for Best Historical Research in Record Labels in 2017.

See Awards on page 4

### Events

August 23-25, 2018 The Reel Thing Technical Symposium. Los Angeles, California

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

October 17-20, 2018 Audio Engineering Society (AES) 145th International Pro Audio Convention. New York, NY

November 15-17, 2018 British and Irish Sound Archives (BISA) Conference 2018. Aberystwyth, Ceredigion, Wales

November 28-December 1, 2018. The Association of Moving Image Archivists (AMIA) Annual Conference. Portland, Oregon

February 20-24, 2019 Music Library Association (MLA) Annual Meeting. St. Louis, Missouri.

### Contents

ARSC Awards . . . . .	1, 4-5, 13
Publication Survey Results . .	2, 6
President's Message . . . . .	3, 9
Grant Reports . . . . .	8
Member News . . . . .	11
ARSC News . . . . .	13-14
New members . . . . .	15

## Members Chime In on ARSC Publications

Over the years, the form and content of the *ARSC Journal* and *ARSC Newsletter* have changed, and so too have the reading preferences of its members. Or have they? In response to a discussion of the topic at the membership meeting in San Antonio, the Board of Directors polled members to solicit their opinions on how ARSC produces and delivers its publications.

The association first published the *ARSC Journal* in the winter of 1967-1968 under the editorship of sound archivist and writer David Hall, then curator of the Rodgers & Hammerstein Archives at New York Public Library. The journal at that time comprised just 24 pages bound by a pair of staples in a card stock cover. As noted in the first issue of the second volume, ARSC published the journal thrice yearly, with an occasional double issue, and charged \$5.00 for a subscription. Subsequent editors, notably Ted P. Sheldon (1989-1994) and particularly Barry Ashpole (1994-2015), developed the journal into a widely recognized, peer review publication.

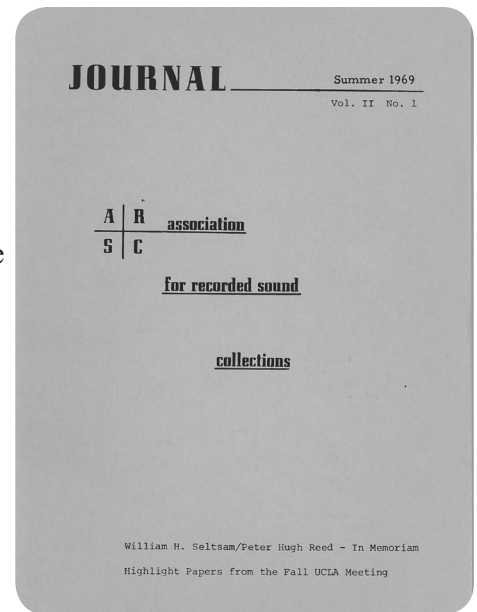
Early issues featured names and topics that may be familiar to members today, though in some cases the terminology has changed. Joseph C. Hickerson wrote on “Computer Machine-Readable Cataloging at the Archive of Folk Song,” and Paul T. Jackson assembled his column “Bits ‘n’ Pieces.” Both remain ARSC members today. The masthead of early issues noted the broad involvement of women in the association. Violette N. Jackson, Helen Roach, Elizabeth Hartman, Ida Rosen, Barbara Krader, and Jean Bowen served in leadership roles. ARSC’s current executive committee includes women in comparable numbers.

Today ARSC mails the *ARSC Journal* to all members at media postage rates, and makes its contents available online by article through AMP!, ARSC’s Media & Publications Database. ARSC members David Seubert, Marsha Maguire, and Jim Farrington developed the database, and David Giovannoni recently updated it with high quality scans of early journal contents.

AMP! now comprises 2400 articles, columns, and reviews published from 1968 to 2018, as well as 978 conference sound recordings and slide presentations from 1979 to present, many of which were digitized from the “AR-SChives” by George Blood Audio, Video, Film, & Data as part of a recent project. Current ARSC membership is required to download full text PDFs of articles back to Vol. 27 (1996). Full text PDFs of Vol. 1 (1967) to 26 (1995) are freely available to members and the public. Current ARSC membership is required to download recordings since 2011.

Recordings before 2011 are available to the general public.

The *ARSC Journal* is also accessible through online subscription databases including International Index to Music Periodicals Full Text, International Index to Performing Arts Full Text (via ProQuest, by subscription, 1998-present), Wilson Omnifile Mega and Wilson Omnifile Select (via Ebsco, by subscription, 2005-present), Academic OneFile (via Gale, 2008-present), and Repertoire International de Literature Musicale, Inc.. Check your local public or university library for availability.



Beginning in 2017 ARSC provided a digital subscription option for international members, allowing them to access publications online and avoid paying a \$15 (North America) or \$30 (outside North America) shipping surcharge. Should ARSC offer a similar digital subscription option to domestic members? Or should ARSC go all digital all the time? The Board of Directors polled the members to help determine the answers to these questions.

### Survey Results

ARSC distributed its poll by email and asked members their preferences for receiving the *ARSC Journal* and the *ARSC Newsletter*. The poll presented two answer choices: Print copy mailed to me AND Electronic copies made available on the website (or) Electronic copies made available on the website, DO NOT print and mail me a copy. A third question allowed members to “sound off” on ARSC publications. At the time this newsletter went to press, 211 members (26% of the membership) responded to the poll.

#### Question 1: How do you prefer to receive the *ARSC Newsletter*?

211 members responded to this question, with 126 (60%) choosing “Print copy mailed to me AND Electronic copy made available on website” and 85 (40%) choosing “Electronic copy made available on website; Do NOT mail a print copy.”

*See Publications on page 6*



Canned Heat

## President's Message

When I was notified of my election as ARSC President, I immediately felt a wave of inadequacy. After all, I joined ARSC sixteen years ago mainly as a record collector and writer who liked to share the music I've loved and researched all of my life. I had an academic background, graduating from UCLA's Folklore program under the guidance of legendary American folk music scholar D.K. Wilgus, but I never considered myself an academic and never had the good fortune of landing a job as an archivist in a major research institution. So how could I live up to the examples set by esteemed past presidents like Sam Brylawski, Tim Brooks, and Matt Barton, all with impressive institutional connections?

After giving the matter some thought, I realized that, in a way, I represent a transition in ARSC leadership, bridging the scholars of old with a new generation of collectors in their twenties and thirties, many of whom come not from the scholarship end of our discipline, but who are musicians delving into the repertoire and performing styles of artists on records made long before they were born. As a musician as well as a collector and researcher, I can identify with both schools, although I always felt myself in scholarship no-man's land: too entrenched in popular culture to suit the academics and too scholarly to fit in with my peers.

Growing up in the 1960s, I became immersed in Top 40 radio, but found myself drawn to more roots-oriented acts. My first exposure to early recordings came while I was in junior high school. On the "B" side of Canned Heat's 1968 No. 1 hit "On the Road Again" was a tune called "Boogie Music," which included a coda: a tantalizing dub of the first twelve seconds of Henry Sims' 1929 Paramount recording of "Tell Me Man Blues." The haunting sound of Sims' scraping fiddle fascinated me, but it would be years before I discovered its source. I finally found out from Bill Givens, co-founder of the seminal blues reissue label Origin Jazz Library (which I now co-own), who had included Sims' full version on OJL's first LP anthology, *Really! The Country Blues*. During my years hanging around the Jazz Man Record Shop in Santa Monica, California, Givens became a mentor to me and encouraged my forays into western swing scholarship, conducted during the 1980s while I was attending UCLA.

*See President's Message on page 9*

## ARSC Newsletter

**Issue 147**

**Summer 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.

### Editor

Yuri Shimoda  
yurishimoda@gmail.com

### Board of Directors

President: Cary Ginell

Second Vice-President/Program  
Chair:  
Patrick J. Midtlyng

Immediate Past-President:  
Matthew Barton

Secretary:  
Allison D. Bohm McClanahan

Treasurer: Steven I. Ramm

Members-at-large:  
Jessica Wood  
Melissa Widzinski

Executive Director:  
Nathan Georgitis

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

Nathan Georgitis  
Knight Library  
1299 University of Oregon  
Eugene, OR 97403-1299  
execdir@arsc-audio.org

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



Awards continued from page 1

The Award for Distinguished Service to Historic Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. **The 2018 ARSC Distinguished Service Winner is David Lennick.**

As a producer of CD reissues and president of EFREM Productions, Lennick's work in this field grew directly from his own needs as a broadcaster specializing in vintage material and the need to make it listenable while being transmitted through equalizers, compressors and the inherent limitations of AM radio. Lennick has done restoration work for many major labels in all genres, though he is perhaps best known for his work on anthologies of popular music and jazz performers. These include: Kurt Weill, *From Berlin to Broadway* (Pearl, 1995); Cole Porter: *Let's Misbehave! A Cole Porter collection 1927-1940* (Naxos, 2001); Jimmy Durante, *The Great Schnozzle* (ASV, 1998); *Djangology, Vol. 1 1934-35* (HNH, 2000); *Django Reinhardt Vol. 2: Classic 1938-1939 Recordings by the Quintette du Hot de France* (Naxos 2001); *The Velvet Fog Mel Tormé: Early Hits, 1944-1949* (ASV, 2000); *Music for Modern: Paul Whiteman and his Concert Orchestra. Vol. [Original 1927-1928 recordings]* (Naxos, 2000).

Each year the ARSC Board of Directors acknowledges a member for his or her exceptional service to the organization. **This year's Board of Directors Award was presented to Tim Brooks.**

Brooks, a former Lifetime Achievement Award winner (2004) and co-founder of the ARSC Awards program, has served several terms as the president of ARSC and is one of the organization's most active members. Notably, he has spearheaded the organization's commitment to copyright reform since 2005 by actively promoting changes in copyright law to allow best practices in preservation and greater public access to historical recordings. To further this effort, he co-founded the Historical Recording Coalition for Access and Preservation (HRCAP), and he currently serves as chair of the Copyright and Fair Use Committee.

## AWARDS FOR EXCELLENCE

Begun in 1991, the ARSC Awards for Excellence are given to authors of books, articles, or recording liner notes to recognize those who publish the very best work in recorded sound research. In giving these awards, ARSC recognizes

the contributions of these individuals, aims to encourage others to emulate their high standards, and promotes readership of their work. Two awards are presented annually in each category, for best history and best discography, and several others are acknowledged with Certificates of Merit. Awards are presented to both the authors and publishers of winning publications.

The 2019 Awards for Excellence honor books published in 2018. The finalists are as follows:

### BEST RESEARCH IN RECORDED ROCK MUSIC

Harold Bronson, *My British Invasion* (Rare Bird Books)

Paul Hanley, *Leave the Capital: A History of Manchester Music in 13 Recordings* (Route Publishing)

Kent Hartman, *Goodnight, L.A.: The Rise and Fall of Classic Rock - the Untold Stories from Inside the Legendary Recording Studios* (Da Capo)

Jas Obrecht, *Talking guitar: Conversations with Musicians who Shaped Twentieth-Century American Music* (University of North Carolina Press)

Putnam Norbert, *Music Lessons: A Musical Memoir, Volume 1* (Thimbleton House Media)

Martin Popoff, *Led Zeppelin: All the Albums, All the Songs* (Voyageur)

Paul Tudahl, *Prince and the Purple Rain Era Studio Sessions: 1983 and 1984* (Rowman & Littlefield)

Mick Woodmansey and Joel McIver, *Spider from Mars: My Life with Bowie* (St. Martin's Press)

### BEST RESEARCH IN RECORDED POPULAR MUSIC

Michael A. Amundson, *Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902-1918* (University of Oklahoma Press)

William Echard, *Psychedelic Popular Music: A History Through Musical Topic Theory* (Indiana University Press)

John Oates and Chris Epting, *Change of Seasons: A Memoir* (St. Martin's Press)

Michael Owen, *Go Slow: The Life of Julie London* (Chicago Review Press)

Carl Magnus Palm, *Abba: The Complete Recording Sessions: Revised and Expanded Edition* (Carl Magnus



Palm)

### **BEST HISTORICAL RESEARCH IN RECORDED JAZZ**

Bob Dietsche, *Tatum's Town: The Story of Jazz in Toledo, Ohio (1915-1985)* (Bobson Press)

Cary Ginell, *The Herbie Mann Picto-Discography (1952-2003)* (lulu.com)

Elaine M. Hayes, *Queen of Bebop: The Musical Lives of Sarah Vaughan* (Ecco)

Fred Hersch, *Good Things Happen Slowly: A Life In and Out of Jazz* (Crown Archetype)

Dave Lisik and Eric Allen, *50 Years at the Village Vanguard: Thad Jones, Mel Lewis, and the Vanguard Jazz Orchestra* (SkyDeck Music)

Clark Tracey, *The Godfather of British Jazz: The Life and Music of Stan Tracey* (Equinox)

### **BEST HISTORICAL RESEARCH IN RECORDED COUNTRY, FOLK, WORLD, AND ROOTS MUSIC**

Alapatt, Eothen, *We come to Zamrock!: How Zambia's Liberation Led to a Rock Revolution* (NowAgain Records)

Ronald D. Cohen and David Bonner, *Selling Folk Music: An Illustrated History* (University Press of Mississippi)

Nick Leigh, *Cajun Records 1946-1989* (self-published)

Charlie McCoy, with Travis Stimeling, *Fifty Cents and a Box Top: The Creative Life of Nashville Session Musician Charlie McCoy* (West Virginia University Press)

Mohsen Mohammadi, *Modal Modernities: Formations of Persian Classical Music and the Recording of a National Tradition* (CreateSpace)

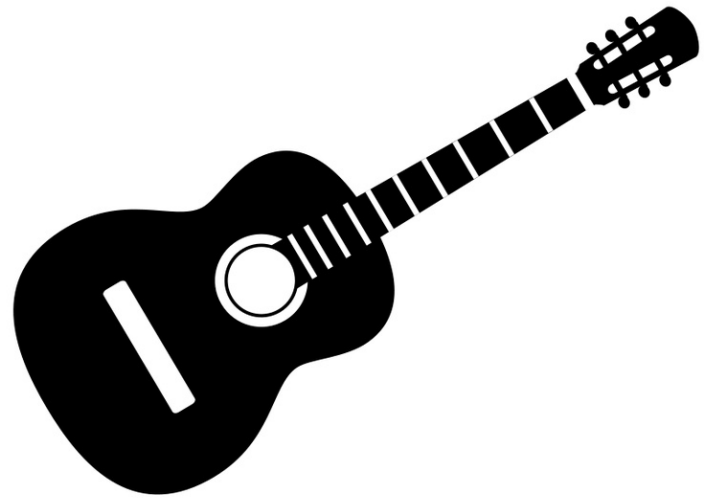
Nancy Yunhwa Rao, *Chinatown Opera Theatre in North America* (University of Illinois Press)

Roger Steffans, *So Much Things to Say: The Oral History of Bob Marley* (W. W. Norton)

David Yaffe, *Reckless Daughter* (Sara Crichton Books)

### **BEST HISTORICAL RESEARCH IN RECORDED BLUES, SOUL, OR R&B**

Lynn Abbott and Doug Seroff, *The Original Blues: The Emergence of the Blues in African American Vaudeville*



(University Press of Mississippi)

John Capouya, *Florida Soul: From Ray Charles to KC and the Sunshine Band* (University Press of Florida)

Tony Fletcher, *In The Midnight Hour: The Life & Soul of Wilson Pickett* (Oxford University Press)

Jonathan Gould, *Otis Redding: An Unfinished Life* (Crown Archetype)

Jimmy McDonough, *Soul Survivor: A Biography of Al Green* (Da Capo)

Andrea Swennson, *Got to Be Something Here: The Rise of the Minneapolis Sound* (University of Minnesota Press)

Alex van der Tuuk, *New Paramount Book of the Blues* (Agram)

### **BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC**

John W. Barker, *The Pro Arte Quartet: A Century of Musical Adventure on Two Continents* (University of Rochester Press)

Gabrielle Kaufman, *Gaspar Cassadó: Cellist, Composer, and Transcriber* (Routledge)

Meredith Kirkpatrick, *Reflections of an American Harpsichordist: Unpublished Memoirs, Essays, and Lectures of Ralph Kirkpatrick* (Boydell & Brewer)

Harvey Sachs, *Toscanini: Musician of Conscience* (Liveright)

Pierre Schaeffer, Christine North, and John Dack, *Treatise*

*See Awards on page 13*

Publications continued from page 2

**Question 2: How do you prefer to receive the *ARSC Journal*?**

211 members responded to this question, with 167 (79%) choosing “Print copy mailed to me AND Electronic copy made available on website” and 44 (21%) choosing “Electronic copy made available on website; Do NOT mail a print copy.”

**Question 3: What suggestions do you have with regard to ARSC publications?**

This question elicited responses from 85 members, several of which are copied below, with the number of similar responses indicated in parentheses. Some responses were edited for brevity.

“Keep up the good work!” (11)

“Made available” AND announced via an email would be very convenient!

“Both print and electronic should be continued for as long as possible as you will lose a valuable constituency without both.”

“Consider partnering with an open-access journal platform such as eScholarship to bolster long-term preservation and access.” (2)

“Continue printing copies for libraries, archival purposes, and for members who prefer print copies. Offer digital access for all other members.”

“Establish an editorial panel (maximum 3) to vet proposed articles for intrinsic interest and quality of writing.”

“Stop printing reviews of recordings that are below a certain minimum level of professionalism. The ‘cracker barrel’ tone is inappropriate.”

“Fewer library / cataloguing articles and more on recordings, history of recorded sound, artists and books and articles in the literature.”

“Getting the journal in the mail, for me, is a reminder of ARSC, the work it fosters, and how I am involved in it.”

“Hard copies – especially of the newsletter – make it easier for me to remember to read the publications.”

“Have an electronic copy of the entire *Journal* issue as well as the articles.” (2)

“Wish it was on JSTOR.”

“There will be no point in continuing my membership when all ARSC publications are published online only. I have already stopped my Sustaining Membership because a current print membership directory does not exist.”

“I get thousands of emails every day. ARSC emails would easily get overlooked and forgotten.”

“I most value the classical music coverage in the *Journal*, even if that seems to be decreasing.”

“I wish the community could reimagine the ARSC listservs as forums.”

“I would prefer more articles about record history and distribution methods from all parts of the world – and more focus on vernacular music from all over the world.”

“I would publish the journal 6 times per year. I would also like to see the journal include more technical topics related to the realm of recorded sound, as well as more discographic information/tips for discographers.”

“I’d also hope that a possible end to print publication could be partnered with a behind-the-scenes cost analysis to determine whether dues could be modestly decreased to reflect a lower cost of production and delivery.”

“I’m deeply concerned that if ARSC goes all-electronic it will not only disenfranchise non-Internet users, but make ARSC less relevant to all but the core, and make it easier for marginal members to ultimately drop altogether.”

“It’s time for the *Journal* to have a make-over.” (3)

“Perhaps more illustrations, to show the details of articles?”

“More classical music. I am starting to have to look for it. We were here at your beginning. Please do not forget us.”

“More discographies please.”

“More general interest articles in the journal.”

“Send a napkin with the journal. I usually read it while dining at Burger King.”

“No suggestions – just keep them coming!” (11)

*Nathan Georgitis*  
ARSC Executive Director





Cary Ginell and Tim Brooks at the 2018 ARSC Awards Ceremony.  
Photograph by Gail Ginell

## Distinguished Service Award Presentation

The distinguished service award recognizes members who have contributed to ARSC in an exceptional manner, through his or her contribution of time, resources and/or innovating thinking, over an extended period of time. This year's honoree, Tim Brooks, has a long and noteworthy history with ARSC. He served as ARSC President for two terms, has published 180 columns, book reviews, and articles in the *ARSC Journal* over a period of 40 years, served as Program Chair and Editor of the Membership Directory, delivered 12 conference presentations, and has been ARSC's chief emissary in matters relating to copyright and fair use.

His erudite, articulate demeanor, and ability to see humor in any circumstance, has represented what I consider to be the best that ARSC has to offer, and the perfect person to represent our organization on Capitol Hill. On a personal note, his book, *Lost Sounds: Blacks & the Birth of the Recording Industry: 1890-1919*, published in 2004, continues to be a source of fascination and discovery.

My only regret in Tim receiving this recognition is that it wasn't done sooner. Heck, we should NAME the award after him. Congratulations, Tim. You make us proud.

*Cary Ginell, ARSC President*

## Photos from the 2018 ARSC Conference in Baltimore



Jay Bruder, Patrick Feaster, and David N. Lewis  
Photograph by Michael Biel



Allison McGourty and John Tefeller  
Photograph by Sammy Jones

*See Photos on page 12*



A Zimbabwean matepe. Photograph by Joel Iaviolette.

## 2017 ARSC Research Grant Report: ILAM Discography

I received an ARSC research grant in May 2017 to travel to the International Library of African Music (ILAM) in Grahamstown, South Africa from my dissertation field research site in Zimbabwe. While there, I was able to conduct essential follow-up research and compile a discography of ILAM's recordings of matepe mbira, an instrument historically played in Northeastern Zimbabwe and adjacent areas across the border in Mozambique.

The collection consists of nearly 200 tracks of matepe music recorded by Hugh and Andrew Tracey from 1933 to 1973. Currently, only about a dozen of these recordings can be found on the ILAM searchable database. With the help of my husband, Zack Moon, ILAM sound engineer Elijah Madiba, archivist Elizabeth Mdlongwa, and current director Lee Watkins, I spent two months at ILAM in 2016 compiling the tracks along with their associated metadata and photographs. After seven months in Zimbabwe repatriating these recordings to matepe musicians, I returned to ILAM with revisions to the metadata and numerous questions for Andrew Tracey. One notable revision was to expand the collection to include recordings of the 26-key karimba, which is historically played alongside matepe mbira for religious ceremonies as well as in informal contexts for entertainment.

By far the best part about travelling to Grahamstown was the opportunity to talk to Andrew Tracey again. Both Andrew and his wife, Heather - who was present for many of the recording sessions - can still recall minute details about their experiences with matepe musicians in the 1960s and 1970s. The listening sessions I had with Andrew will always be an invaluable component of my research as a whole. In addition to Andrew's field journals, Heather was able to find a stack of letters she had written to her father

while in Zimbabwe during these recording trips. She read aloud accounts of their travels that included descriptions of their time with musicians and their families. Much to my surprise, during this trip we also uncovered a giant stack of Andrew's transcriptions of matepe music that correspond to the field recordings, which are incredibly useful as supplemental learning resources.

The main purpose of my follow-up trip to Grahamstown was to help make the matepe recordings accessible via the ILAM website. While repatriating these recordings to culture bearers in rural Zimbabwe was an essential component of the research, there are also a number of culture bearers in the diaspora as well as community musicians from North America, Japan, South Africa, and Europe who are interested in accessing the collection. In collaboration with Elijah Madiba and Lee Watkins, we are in the process of publishing the discography on the ILAM site with clips of the recordings that are available for streaming. I also continue to draw attention to the collection through my research blog ([yelloweaver.com](http://yelloweaver.com)) where readers may access the discography as well as selected samples of matepe music in the context of my field research. Lastly, I am currently working on an article for publication in the upcoming volume of ILAM's *African Music Journal* that focuses on this project.

Jocelyn Moon  
University of Washington

## Bowling Green Acquires Jan Peerce Collection

The Jerome Library of Bowling Green State University in Ohio has accepted a donation of sound recordings of American tenor Jan Peerce (1904-1984). The donor, ARSC member Emil R. Pinta, has been a collector of the famous artist's recordings for over 60 years.

There are over 300 sound recordings on 78- and 45-rpms, LPs, CDs, 16-in. transcriptions and VHS tapes. Highlights of the Peerce collection include his 1931-1932 "Pinky and Jack Pearl" 78-rpm dance-band vocals (his earliest recordings); his "Paul Robinson" and "Randolph Joyce" World and Associated transcriptions from 1934 and 1935; a 1940 RCA special pressing of "For Peace and Freedom," the official song of the 1940 N.Y. World's Fair; all his commercial RCA Victor recordings from the 1940s and '50s in at least one format; all his United Artists and Vanguard LPs from the 1960s and '70s; and Jan Peerce memorabilia, including letters written by Peerce to the donor requesting tapes of his early recordings. A scarce memorabilia item is the "Inaugural Program of the Radio City Music Hall" for December 27, 1932. Peerce is listed in the program as "John Pierce."



*President's Message continued from page 3*

Just as Givens influenced me as a youngster, I hope to do the same with young collectors just now becoming acquainted with the history of sound recordings. Recently, we have seen the demise of the IAJRC (International Association of Jazz Record Collectors), a death due to attrition and the inability of its members to reach out to younger members. As its own pioneering members age, ARSC is currently at a crossroads, but thankfully, I have noticed a healthy influx of members from a new generation joining its ranks, eager to discover the wonders of recorded sound just as I did when I was their age. I met many of them at this year's ARSC conference in Baltimore (including your new Newsletter editor, Yuri Shimoda). Their enthusiasm is stimulating: intelligent, inquisitive, resourceful individuals, many of whom are keeping the music of our forebears alive in social as well as professional circles as performers.

As your new president, it will be my primary focus to link the generations by reaching out to this new, vital membership and encourage them not just to attend ARSC conferences, but to participate by preparing presentations, becoming involved in one or more of our committees, and possibly even running for office. I also am gratified to see increased membership of women as well as men, and those from varying races, cultures, and lifestyles, showing how the spirit of inclusion mirrors the diversity of the recordings ARSC members have spent a half century studying and exploring.

In the past few months I have been learning a lot from Tim Brooks and Eric Harbeson of the Copyright Committee, who are representing ARSC in the battle to replace the highly flawed CLASSICS Act, which is part of the Music Modernization Act now being considered for approval by Congress. ARSC supports Oregon Senator Ron Wyden's alternative, the ACCESS Act, which provides full, definite, and comprehensive legal protections for all players in the copyright ecosystem, while harmonizing the public domain and accessibility protections for legacy recordings. I look forward to learning more about the intricacies of this process as well as representing ARSC at the Coordinating Council of Audiovisual Archives Associations (CCAAA) conference in Amsterdam next March.

ARSC continues into its second half-century with prospects for healthy expansion. I want to conclude by saying a sincere thank-you to the members of the ARSC Board, especially immediate past president Matt Barton, for their much-valued advice and counsel. Be forewarned; I'm probably going to ask for your opinions often!

*Cary Ginell*  
ARSC President

## Get Acquainted with American Standards through the Scalogna Collection

ARSC member Salvatore Scalogna, founder of the Hi-Fidelity Preservation Society, has been collecting vintage albums of *The American Songbook* for over 20 years. Many have been obtained from across the United States and overseas. The archive represents hundreds of the finest recordings of the mid-century hi-fi era.



Scalogna, also a member of the Audio Engineering Society, will be making the presentation of these records available for private educational and cultural music programs on Long Island. The objective is to not only promote an appreciation for the American Standards, but to preserve the experience of listening to them directly from their original recordings, the way they were intended to be heard – on records and phonographs in “hi-fidelity.”

Scalogna recently received praise from the Society for the Preservation of the Great American Songbook referring to his album archive as an “amazing collection” – a great honor considering the society was founded by Vic Damone, and board members include Tony Bennett, Connie Francis, Jack Jones, and Keely Smith. Inspiration doesn't get much better than that!

### ARSC Newsletter Submission Deadlines

No. 148, Fall/Winter 2018: October 1, 2018

No. 149, Spring 2019: February 1, 2019

No. 150, Summer 201: June 1, 2019

## Call for Applications: ARSC Preservation Grants Program

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

(This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

The ARSC Program for the Preservation of Classical Music Historical Recordings will consider funding:

- Projects involving preservation, in any valid and reasonable fashion, such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, copying recordings from endangered or unstable media, etc.
- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

The program is administered by an ARSC Grants Committee including the chair, a member of the ARSC Technical Committee, and an expert on classical music. Grant amounts generally range from \$2,000 to \$10,000. Grant projects should be completed within 24 months. Written notification of decisions on projects will be made approximately three months after the submission deadline.

Applications may be sent as an e-mail attachment to [arscgrants@aol.com](mailto:arscgrants@aol.com).

Applications should be Word documents in Normal formatting, 12-point font, with accompanying letters and other materials scanned into PDF files.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/committees/preservationgrants.html>

Grant applications must be received by December 15, 2018.

Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at [arscgrants@aol.com](mailto:arscgrants@aol.com)



Steve Ramm and Derek Long at the Folk Alliance International conference.

## ARSC represented on Archiving Panel at 30th Annual Folk Alliance Conference

In February, ARSC member (and Treasurer) Steve Ramm and ARSC member (and Membership Committee Chair) Derek Long appeared on a panel on archiving at the large (3,000 attendees) Annual Conference of Folk Alliance International held in Kansas City, Missouri. Ramm chaired the panel, and Long represented an archive (Marr Sound Archives, University of Missouri – Kansas City).

Filling out the panel were Betsy Siggins (co-founder of the iconic Club 47 in Cambridge), who spoke about finding a “home” for the Club 47 sound recordings, singer/songwriter and Juno Award-winning Jayme Stone, who spoke on how he used the recordings in the Lomax Collection at the American Folklife Center to find songs to record on his award-winning albums, and Sam Lee, also a performer, who is a British modern-day “song catcher” and founder of the Song Collectors Collective (<http://songcollectors.org/>), a different kind of sound archiving. Ramm has attended ten Folk Alliance Conference gatherings. More about FAI at [www.folk.org](http://www.folk.org).



## Glenn D. Bridges Collection Now Available to Researchers at Columbus State University

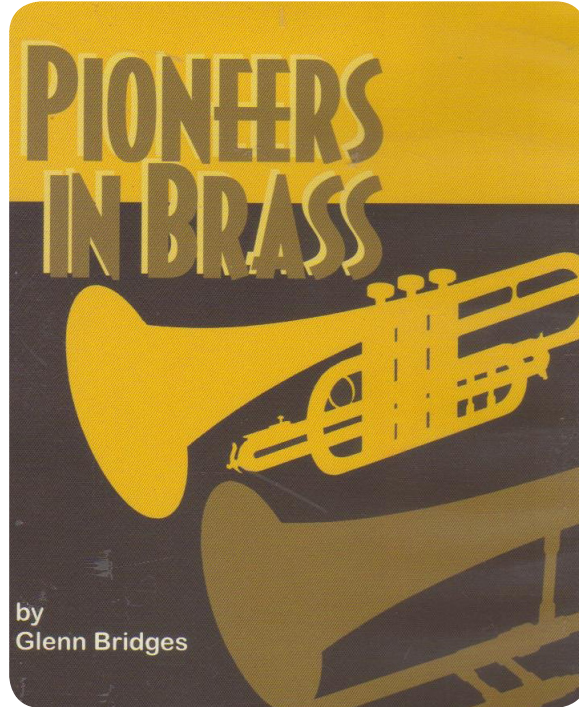
The International Trombone Association (ITA) archives and the Glenn D. Bridges Archives have come together at Columbus State University (Georgia,) allowing for the Bridges collection to be available to researchers and public for the first time since 1988 when the collection was donated to ITA. Adding to the collection is Paul T. Jackson's (Glenn Bridges' nephew) 20 years of papers and books of discographic research.

The Glenn Bridges collection is a premiere compilation of historic sound recordings: cylinders, 78s, LPs of brass soloists of the late 19th and early 20th centuries. Bridges, a circus trombonist, toured with or studied under some of those he writes about in his book, *Pioneers in Brass*. Although written in the third person, the book mostly describes experiences that he witnessed in his travels. Other information came from letters of families of other performers. Many incomplete copies of *Pioneers in Brass* remain in music libraries, and most of the three editions that used the same edition number/date were self-published at different times with differing pagination. Bridges was one of the members of the Steering Committee which organized the ITA, and he served as the ITA historian before he died in 1981.

Paul T. Jackson was responsible for re-publishing the last complete (fourth) edition of *Pioneers in Brass* in 2001. Most remaining copies of the expanded fourth edition were given away to attendees at the 50th annual conference of Association of Recorded Sound Collections (ARSC), for which Jackson initiated the preliminary meetings in 1965, and lead to ARSC's founding in 1966. A few copies remain available via Amazon.com. The CD-ROM 4th edition is on a 16-bit platform for searching and contains recordings of the performers that are written about in the book. One will have to have virtual machine software to play the work (copying all files to the hard drive).

For further information, please contact David Owings at [owings\\_david@ColumbusState.edu](mailto:owings_david@ColumbusState.edu), University Archivist/Assistant Professor, Schwab Memorial Library, Columbus State University (<http://archives.columbusstate.edu>).

*Paul T. Jackson  
Trescott Research*



## 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](mailto: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](mailto: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 will not be removed from the archives.



Photos Continued from page 7



Photograph by Michael Biel



Leah and Michael Biel  
Photograph by Sammy Jones



Cheryl Thurber and Peter Shambarger  
Photograph by Michael Biel



Anna-Maria Manuel and Bill Klinger  
Photograph by Sammy Jones



David Seubert  
Photograph by Michael Biel



Jessica Wood, Regan Sommer McCoy, Bill Doggett, Sandy Rodriguez, and Allison McClanahan  
Photograph by Sammy Jones

*Awards continued from page 5*

on *Musical Objects: An Essay Across Disciplines* (University of California Press)

Jerome F. Weber, *“Cantigas de Santa Maria” Discography* (self-published)

Patrick Zuk and Marina Frolova-Walker, *Russian Music since 1917: New Understandings* (Oxford University Press)

### **BEST HISTORICAL RESEARCH ON GENERAL RECORDING TOPICS**

Frank Andrews, *Vocalion Records* (City of London Phonograph and Gramophone Society)

Margie Borschke, *This is Not a Remix: Piracy, Authenticity, and Popular Music* (Bloomsbury Academic)

Alex Sayf Cummings, *Democracy of Sound: Music Piracy and the Remaking of American Copyright in the Twentieth Century* (Oxford University Press)

David Giovannoni, Patrick Feaster, and Anne Thiollier, *Edouard-Léon Scott de Martinville, Inventor of Sound Recording: A Bicentennial Tribute* (Archeophone)

Hendrik Storstein Spilker, *Digital Music Distribution: The Sociology of Online Musical Streams* (Routledge)

Robert Strachan, *Sonic Technologies: Popular music, Digital culture and the Creative Process* (Bloomsbury Academic)

Jack Sullivan, *New Orleans Remix* (University Press of Mississippi)

Additional information about the ARSC Service Awards and Awards for Excellence may be found at [www.arsc-audio.org](http://www.arsc-audio.org).

# ASSOCIATION FOR RECORDED SOUND COLLECTIONS

## News from the ARSC Education and Training Committee

The ARSC Education and Training Committee (ARSC ET) hosted a preconference workshop, “People, Processes and Technology,” at the 52nd annual ARSC Conference in Baltimore, MD, May 9, 2018. We had excellent presentations from Derek Long and Sandy Rodriguez, University of Missouri—Kansas; Laura Schnitker, University of Maryland; Matt Appleby, Scott Carter, Jeanette Casey Mills Music Library and Mayrent Institute for Yiddish Culture, University of Wisconsin-Madison; Rebecca Chandler, AV Preserve; Kevin Przybylowski Sonicraft A2DX Lab; and Andrew Dapuzzo, Memnon. The workshop was recorded and audio and slides from the presentations will be archived.

For the coming year, ARSC ET will collaborate with the ARSC Technical Committee (ARSC TC) to co-host next year’s preconference workshop at ARSC’s 53rd annual conference May 8-11, 2019 in Portland, Oregon. The joint full day workshop is slated for Wednesday May 8. Planning is underway and you can expect announcements about the preconference workshop this coming fall.





## Call for Nominations: ARSC Board Members and ARSC Awards

### Judges

The Association for Recorded Sound Collections seeks nominations of candidates to stand for election to the ARSC Board of Directors and the ARSC Awards Committee.

#### ARSC Board of Directors

- First Vice-President/President Elect
- Second Vice-President/Program Chair
- Secretary
- Treasurer
- Member-at-Large (2)

Call for nominations:

[http://www.arsc-audio.org/pdf/ARSC\\_Call\\_for\\_Board\\_Nominations.pdf](http://www.arsc-audio.org/pdf/ARSC_Call_for_Board_Nominations.pdf)

\*Nominees must be ARSC members. Members may nominate themselves.

#### ARSC Awards Committee Judges

- Judge with expertise in Recorded Classical Music
- Judge with expertise in Recorded Jazz Music
- Judge with expertise in Recorded Popular Music
- Judge-at-Large (2) with expertise in Recorded Sound

Call for nominations:

[http://www.arsc-audio.org/pdf/ARSC\\_Call\\_for\\_Judge\\_Nominations.pdf](http://www.arsc-audio.org/pdf/ARSC_Call_for_Judge_Nominations.pdf)

\*Nominees do not need to be ARSC members.

Please submit nominations as soon as possible, or by November 2018, to a member of the ARSC Nominating Committee:

Danielle Cordovez, Chair  
[daniellecordovez@nypl.org](mailto:daniellecordovez@nypl.org)  
 Patrick Feaster  
[pfeaster@indiana.edu](mailto:pfeaster@indiana.edu)

## IN MEMORIAM Richard Benson (né Barensky) 26 September 1927 - 27 June 2018

The New York Chapter of the Association for Recorded Sound Collections mourns the death of a longtime ARSC member. Born in Montreal, Richard attended Harvard University (Class of 1948). He worked as an attorney for the Social Security Administration in New York, which remained his home after his retirement.

A frequent concertgoer, he was devoted to the Boston Symphony Orchestra and its conductors Serge Koussevitzky and Charles Munch. In addition to supporting that orchestra, he also supported the New York Philharmonic. He was a regular attendee at ARSC's national conferences until his health prevented him.

A member and an enthusiastic supporter of ARSC's New York Chapter since its inception in 2009, Richard always attended our monthly meetings whenever he could. His enthusiasm for and valued support of the chapter will be sincerely missed. RIP.

*Dennis D. Rooney, Co-Chair, ARSC New York Chapter*

## 2018 ARSC Conference Travel Grant Recipients



Front (L to R): Biancamaria Binazzi, Yuri Shimoda. Back (L to R): Regan Sommer McCoy, Traci Mark, Eli Savada (Primary Travel Grants Funder). Photograph by Anna-Maria Manuel.



## New and Returning Members

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





Association for Recorded Sound Collections

c/o Nathan Georgitis

Knight Library

1299 University of Oregon

Eugene, OR 97403-1299

Forwarding and Return Postage Guaranteed

Address Service Requested