

ARSC 2022 RESEARCH GRANT RECIPIENTS

**Kumera Genet**

Graduate Student, Boston University

Research musical traditions of the Colombian Pacific, which were not commercially recorded until the late 1950s, beginning with the seminal work of Peregoyo y su Combo Vacaná. Peregoyo and his group recorded at the Medellín-based studios of the record label Discos Fuentes, which was the heart of national recording industry from the 1950s until the 1980s.

**Christopher Silver**

Assistant Professor, McGill University

Research the record label known alternately as *R. Zaky* and *Sacchiphon*, established in the mid-1950s by Raphaël Azoulay. It was the first and only port of call in Israel for arabophone Jewish artists. By the end of the 1950s and in the transition away from shellac and toward vinyl, *R. Zaky* and *Sacchiphon* had become simply *Zakiphon*. Despite the significance and impact of the label and its artists, an archivally grounded and oral history-based study of *Zakiphon* has never been undertaken.

**Aimee González**

Graduate Student, University of Chicago

Research ways in which the performance of colonial sacred music constitutes a conscious effort toward reconciling Cuba's fraught colonial past with its present to cultivate a modern, post-Soviet Cuban cultural heritage and collective identity.

**Melissa Leigh Camp**

Graduate Student, UNC-Chapel Hill

Research how musicians worked with European and Arab-owned record companies to modernize Arabic music in the early twentieth century.

**Ronit Ghosh**

Graduate Student, University of Chicago

Research the histories of production, archiving and (re-)mediation of the most iconic Indian radio-opera produced in 1927—Mahishasuramardini (The Demon-Slayer Goddess)—in the print and audio archives of All India Radio as well as the private collections of a number of important amateur archivists. This will reveal how contesting attitudes to audio archiving and remediation are at work in early postcolonial India.

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## PRESIDENT'S MESSAGE

**Tim Brooks**  
*President*  
tim@timbrooks.net

Your board held its first in-person meeting in three years in October at the DoubleTree Hotel in Pittsburgh, the location of our annual conference next May which will be LIVE and IN-PERSON! It is an excellent hotel, modern and convenient to many attractions in the Pittsburgh area, and we hope to see you all there in May 2023. Program Chair Yuri Shimoda and her team are putting together what I'm sure will be a first-rate program. That, and the chance to meet and mingle with your ARSC friends and colleagues after all this time, will be a welcome change.

Having "tested" the location, we can attest to the fact that there are numerous good restaurants in the area (or an Uber/Lyft ride away), as well as other attractions. We did explore the possibility of a "dual" conference (in-person and online), but it is complicated technically and not financially feasible. Meeting in person, as other organizations are now doing, should be much more rewarding.

The board accomplished a lot at its meeting, including passing a 2023 budget (a challenge in these inflationary times) and approving several initiatives to serve you, the members. Among other things, all members will receive another free CD containing historic recordings that are now in the U.S. public domain, thanks to ARSC's lobbying efforts. These rare and carefully restored tracks will also be available for download, if you prefer that format. We hope to make this an annual benefit.

In addition, the first ARSC Award for Independent Initiatives, worth up to \$10,000, will be announced in 2023. Thanks to a renewed grant from the Council on Library and Information Resources, the Education and Training Committee (co-chairs Yuri Shimoda and Dan Hockstein) will continue its series of free webinars on recording-related subjects for another year. The Membership Committee is preparing a series of free podcasts on musical subjects, beginning with the music of New Orleans.

A new and much enhanced multi-channel discussion forum is in the works to replace the aging ARSCList. And we are looking to refresh and upgrade the main ARSC website, [www.arsc-audio.org](http://www.arsc-audio.org).

If you have ideas for additional programs that ARSC might sponsor—and perhaps most importantly, you are willing to, or can suggest someone to, carry out that program—please contact the Executive Director or a board member. We want to enhance member service in any way possible. Volunteers are key to making this happen.

Volunteers are the lifeblood of ARSC, and many are already donating their time and effort to bring you these benefits. We can always use more hands. If there is an activity or committee that interests you, please speak up. It will not only help others, but you will find it very rewarding. Contact [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org) or myself, or check the "volunteer opportunities" page on the ARSC website [www.arsc-audio.org/volunteer.html](http://www.arsc-audio.org/volunteer.html).

One last item. ARSC dues are extraordinarily reasonable, unchanged since 2010 at \$45 for individuals, less for students, and we would like to keep them that way. (Even though inflation since 2010 has been 36%) Contributions to ARSC's various funds are an important source of revenue and are greatly appreciated. If you would like to explore other types of support such as planned giving, please contact our treasurer, Steve Ramm ([stevenramm@aol.com](mailto:stevenramm@aol.com)).

## EDITOR'S MESSAGE

**Maya Edmond**  
Newsletter Editor

I am happy to accept the role as the new editor for the ARSC newsletter. My involvement in ARSC originated first as a student member of the UCLA chapter during my first year (2019-2020) pursuing my MLIS, and what advanced into one of three signatories my second year (2020-2021) under supervision of Yuri Shimoda and Shawn VanCour accompanied by fellow students Andrew Thompson and Joaquin Peres. Our leadership was experimental in that we did our best to facilitate enthusiasm in sound recording topics and content during a year that was adjusting to a changing digital-centered learning and social environment. Our challenge was to offer our cohorts and members moments of relief from the diligence of higher academia and from the unknown status of the pandemic, while keeping our meetings accessible as much as possible. Together, we organized "brown bags" including representatives from Mississippi Records and Los Angeles Contemporary Archives (LACA).

Currently, I work as an archivist for the Core Collection, Production Files department at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences. I also manage my business, Chrysallis Concierge, which provides private archiving and organizing services for music, film and fashion professionals and collectors. Additionally, I am a professional DJ and music producer within the electronic music genres.

My vision as editor is to continue the contributions that my predecessors -Eric and Yuri- have made to the newsletter and to add some personal touches. Over time, I plan to implement new ways to reflect the individuals that make up ARSC's membership. Please reach out to me if you have ideas for new columns or articles that you would like to share. I will also use this time to grow the skill of editorial design to make reading the newsletter pleasurable and exciting. It is my pleasure to relay upcoming news and pertinent information to all ARSC members.

Thank you!

### ARSC Newsletter Submission Deadlines

No. 161, Spring 2023: February 12, 2023

No. 162, Summer 2023: July 16, 2023

No. 163, Fall/Winter 2023: November 1, 2023

## ARSC NEWSLETTER

Issue 160

Fall/Winter 2022

The ARSC Newsletter is published three times a year: in March, July, and November.

Submissions should be addressed to the editor via email.

### Editor

Maya Edmond  
mayaedmond@gmail.com

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Address claims or other notifications 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.

## 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 [listserv.loc.gov/listarch/arsclist.html](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 [cool.conservation-us.org/byform/ mailing-lists/arsclist/](http://cool.conservation-us.org/byform/ mailing-lists/arsclist/). Once archived, messages will not be removed from the archives.



Minidoka Irrigator, 21 April 1945 (ddr-densho-119-135), Densho, Minidoka Irrigator Collection, courtesy of Cherry Kinoshita

## Minidoka Matinee: Japanese Americans On The Air Research project and call for information

Roy Baugher

Two months after the United States entered World War II, President Franklin D. Roosevelt signed Executive Order 9066 on February 19th, 1942, which authorized the US government to create military zones "...from which any or all persons may be excluded"(1). Exclusion zones were soon designated along the West Coast. "Civilian exclusion orders" targeting the Japanese American population in these areas were issued, forcing them from their residences to temporary detention facilities and later to American concentration camps administered by the War Relocation Authority (WRA)(2).

One of the camps was the Minidoka Relocation Center, located near Hunt, Idaho. Opened in August 1942, most of the incarcerated at Minidoka were from Washington, Oregon, and Alaska. Minidoka held more than 9,300 people at its peak. The camp closed in October 1945, two months after the war ended (3). In early 1945, Minidoka incarcerated produced a radio show titled *Minidoka Matinee*. The show ran from January to April 1945, for about 13 episodes. *Minidoka Matinee* broadcasted live from radio station KTFI in nearby Twin Falls, Idaho. Since the program was performed in KTFI's studio, performers had permission to leave Minidoka to travel to Twin Falls on broadcast days. The show presented music and interviews in a weekly 15-minute program. Music was performed by Japanese American musicians and vocalists, known collectively as either the "Hunt Orchestra" or the "Minidoka Matineers". One notable program segment was "Yank of the Week," an interview with a Japanese American serving in the US military. Current research points to the program's inception beginning with John F. Graham, WRA Reports Officer at Minidoka, and Hero Nishimoto, an incarcerated (4).

Contemporaneous newspaper articles and other accounts described audio recordings being made of the *Minidoka Matinee* broadcasts. A War Relocation Authority report of 1946 said the program was recorded for rebroadcast: "The Seattle Area office of the WRA was sufficiently interested in these productions that arrangements were made to reproduce by transcription some of the music and other material to be used over stations in Washington and Oregon...."(5)

The camp's newspaper *Minidoka Irrigator* reported in June 1945 that a special recording of *Minidoka Matinee* was made for the 442nd Regimental Combat Team, the esteemed Japanese American infantry unit of World War II (6). Another account said this recording was to be rebroadcast overseas by the Office of War Information, presumably in the European Theater, where the 442nd was deployed (7). The recording was said to include a congratulatory message to the 442nd read by Dillon S. Myer, Director of the War Relocation Authority.

*Continues on Page 8*





## 2023 ARSC CONFERENCE: CALL FOR PRESENTATIONS

The Association for Recorded Sound Collections invites proposals for speaker presentations, posters, and panel discussions at its 57th annual conference, to be held in Pittsburgh, Pennsylvania, May 17-20, 2023 at the DoubleTree by Hilton Hotel & Suites Downtown.

ARSC welcomes proposals on any aspect of sound recording. In recognition of our host city, we especially encourage presentations across all genres and eras that highlight composers, broadcasters, musicians, performers, record labels, studios, songwriters, and personalities from the greater Pennsylvania area of the United States.

We invite sound recording scholars, collectors, preservationists, and creators to engage in a broad range of topics that cross geographic, cultural, and collection boundaries. We seek presentations that are informative, display a passion for their subjects, and include compelling audio and/or audiovisual content.

In addition, the Program Committee seeks proposals pertaining to:

- Discographies, record label and/or artist histories from all genres and eras, and the life and times of lesser-known audio formats
- Watershed moments in history, either recorded sound history or documentation of history through recorded sound
- Innovative research, preservation and access projects, community-based archiving initiatives, digital humanities, cultural approaches to sound recordings, soundscapes, etc.
- The challenges of born-digital materials and emerging sound recording formats and genres (collecting, producing, promoting, archiving, and curating)
- Advancements in audio production and preservation tools and techniques for legacy and digital formats

Share your special interests and expertise with our engaged community of archivists, audio engineers, collectors, historians, musicians, and preservationists.

## SUBMISSION INFORMATION AND GUIDELINES

The deadline for presentation proposals is **January 6, 2023**. Presenters will be notified of acceptance approximately one month thereafter.

To submit your proposal, complete this form: <https://forms.gle/wgTmEyc9cW4hom8z9>

### TYPES OF PRESENTATIONS

#### Speaker Presentations

- Each session typically features three speaker presentations (by an individual speaker or a team of speakers) led by a session chair, assigned by the Program Committee.
- The chair introduces each speaker with a bio submitted by the speaker prior to the conference.
- Presentation periods are 20 minutes per speaker (or per team of speakers), unless otherwise negotiated by the speaker with the Program Committee.
- A 10-minute Q&A session follows each speaker's (or team of speakers') presentation and is moderated by the session chair.

#### Panel Discussions

- Each session consists of a group of experts on a particular topic led by a moderator, who is selected by the panel members before the conference.
- The moderator introduces the panelists and topic, and facilitates Q&A period(s), which could occur throughout the panel or at the end.

#### Posters

- Presenters are responsible for printing and transporting their poster to the designated display area within the conference venue.
- Presenters must be on hand in the display area to discuss their poster with attendees on the day and time period given to them by the Program Chair.

#### IMPORTANT ADDITIONAL INFORMATION

Presenters must register and pay for the conference. Presenters grant ARSC the right to record and distribute their conference presentations, including PowerPoints or other slide shows, unless they specify otherwise in writing.

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

Please direct questions to **Yuri Shimoda**, ARSC Program Chair, at [arsc.program@gmail.com](mailto:arsc.program@gmail.com).



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at

[www.arsc-audio.org/join.html](http://www.arsc-audio.org/join.html)





Sophie Brady

## 2021 RESEARCH GRANT REPORT

Sophie Brady

Thanks to the generous support of the ASRC, I conducted essential research for my dissertation in France and Senegal on musical exchange, radio, and experimental music. I examined the activities of several musicians who experimented with sound communication technologies and participated in networks of experimentation and exchange that emerged in the wake of decolonization. During six months in France and four months in Senegal, I conducted research at more than a dozen archives and performed nearly 20 oral history interviews. As I continue my project, the research conducted during my fellowship has led me to ask how political events, particularly decolonization and its aftermath, have shaped musical activity in France and Francophone West Africa. And as I have learned about the flourishing of other musical genres, particularly reggae and other popular music genres that came to West Africa through the influence of globalization, I am curious about how these genres have shaped the history of experimental music in the region.

Although COVID-19 caused challenges, I was fortunate to have access to several French archival collections that were essential to my research. These included: the Institut National de l'Audiovisuel at the Bibliothèque Nationale de France, the Archives Nationales de France, UNESCO, the Musée du Quai Branly, the Institut Mémoires de l'Édition Contemporaine, the Archives Nationales d'Outre-Mer, and the Maison Méditerranéenne. Being in France for an extended period was extremely important in terms of following leads on new sources and accomplishing a substantial quantity of archival research. For example, I knew before I came to France that I needed to conduct research at the Archives Nationales and the Institut Mémoires de l'Édition Contemporaine, and it was documents at those two archives that led me to explore the resources available at the UNESCO archives related to radio and African decolonization and the World Festival of Black Arts.

In addition to this research in France, I also spent two weeks in Basel, Switzerland, conducting research at the Paul Sacher Foundation with the Pierre Boulez holdings. Prior to embarking on my research, I had been aware of Pierre Boulez's relationship with Pierre Schaeffer, a French composer who worked for the French radio on several projects related to decolonization. I also knew of Boulez's interest in African music and that it had inspired some of his compositions. This trip to the Sacher archive allowed me to listen to recordings and study correspondence, sketches, and other documentation that helped me to explore these links between Boulez, Schaeffer, and African musicians, which has greatly enriched my project.

### ANNOUNCING THE NEXT ARSC CD

The ARSC Publications Committee is working on the Winter, 2023 issue of the ARSC Journal, which will feature another compact disc loaded with classic recordings now in the public domain, and we want your input!

Our theme will be "firsts" of all kinds, such as, but not limited to, the first recordings made...

- by a major artist
- In a style
- Of a major composition or popular standard
- By a record label
- On a particular instrument
- In a language
- In a country
- In a format

...or any other notable "first" that you can think of! Selections must have been released commercially before January 1st, 1923.

Remember that "first" doesn't always mean "great" or even "good," and make sure it is something that has stood the test of time, and also that there's good reason to believe that it really is a "first."

Please send recommendations ideas to [shellaxed@gmail.com](mailto:shellaxed@gmail.com) by December 31, 2022.

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## ARSC AT RECORD SHOWS

**Tim Brooks**  
*President*

Have you ever been to a record show? Many, if not most, ARSC members have, but thousands of collectors who pass through those shows each year are unaware, or only dimly aware of ARSC and its many benefits. Moreover, these shows seem to be resurgent as the covid pandemic slowly wanes.

To “bring ARSC to the collectors,” members on both U.S. coasts, with the support of the association, have been organizing displays highlighting our publications and activities. In Los Angeles, Cary Ginell and Yuri Shimoda staffed an ARSC table at the Antique Phonograph Society’s California Expo (Fig.2) in August 2022. In the east, Matt Barton arranged for a donated table at the Mechanical Music Extravaganza in Wayne, New Jersey, in September, which was staffed by Gerald Fabris, Matthew Rose, Peter Shambarger and myself (Fig.1) . ARSC was also present at the Capital Audiofest in Washington, D.C., in November. On display were brochures, copies of the *ARSC Journal*, and the special public domain CD given to all members in early 2022 and available to others for \$12 plus postage.

If there is a record or phonograph show in your area you can help spread the word. Contact the executive director (execdir@arsc-audio.org) or any board member for further information. Our sincere thanks to Mike Devecka, producer of the New Jersey show, for his support. His next show will be in Wayne in April 2023.



Fig. 1 Gerald Fabris, Tim Brooks, Matthew Rose, Peter Shambarger



Fig. 2 Cary Ginell, Yuri Shimoda



### ARSC AWARD FOR INDEPENDENT INITIATIVES

ARSC’s board of directors has established the ARSC Award for Independent Initiatives to recognize individuals contributing to the field of recorded sound on their own time and their own dime. The award confers a no-strings-attached “genius grant” of up to \$10,000 to materially support personal initiatives, elevate them as exemplars from which we can all learn, and inspire others to independently pursue their own initiatives in recorded sound. It serves ARSC’s mission to engender information sharing between avocational experts and professionals—a core tenant of its organizational charter. You may donate via the ARSC website.

### CALL FOR INFORMATION

Since there are accounts of audio recordings being made of *Minidoka Matinee*, I am trying to find if any of these recordings exist. Besides recordings, I am interested in any materials relating to *Minidoka Matinee* and its performers. I need help in the following areas:

- Any possible research leads in archives or libraries. The National Archives has WRA and Office of War Information material, but I need some direction of where in the National Archives I could find such audio recordings. The Library of Congress is, of course, another possible resource.
- Contact from anyone knowledgeable of radio broadcasting history of KTFI, Idaho, Washington, or Oregon, circa 1945-1946.
- Information on possible formats the recordings may be on; my guess is they are on transcription discs.
- Suggestions of Japanese American cultural and historical organizations who can assist the research. I have a list of some I will contact.
- Contact with "Minidoka Matineers" still living or their families. I compiled a list of known performers of the radio program. Most of them were from Seattle, Washington before their incarceration at Minidoka. Many returned to the Pacific Northwest after leaving the camp, though some relocated to other states.

Anyone who can offer assistance, or who have further questions, are welcome to contact me by email at [cbawcd@gmail.com](mailto:cbawcd@gmail.com).

### PROJECT GOALS & CONCLUSION

The research goals on *Minidoka Matinee* and the Japanese Americans who produced the show is for a tentative article in the ARSC Journal and possibly a presentation at an ARSC conference. Presentations could be given to other cultural or historical organizations interested in the subject as well.

The history of Japanese Americans during World War II, their lives, their military service, and the hardships they experienced due to the injustices of racism and incarceration, are told in documents, photographs, literature, films, and post-war oral histories. The possible existence of audio recordings of *Minidoka Matinee* would offer a new and important auditory chronicle to their stories.

### AUTHOR'S NOTE

The terminology used in describing Japanese American incarceration during World War II is based on recommendations provided by Densho and Power of Words Handbook: A Guide to Language about Japanese Americans in World War II, published by the Japanese American Citizens League. For more information, please visit <https://densho.org/terminology/>.



*Minidoka Matineers and Yanks of the Week, Minidoka Irrigator, 21 April 1945 (ddr-densho-119-135), Densho, Minidoka Irrigator Collection, courtesy of Cherry Kinoshita.*

### NOTES

1. "Executive Order 9066."
2. Niiya, "Civilian Exclusion Orders."
3. Niiya, "Minidoka."
4. Markley, "The 'Minidoka Matinee' Program."
5. Ibid.
6. "Myer Message Sent Overseas to 442nd Unit."
7. Boesflug, "Letter from Chaplain's Office, Hunt, Idaho," May 1, 1945.

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*Roy Baugher is an independent scholar. He presented "Take A Little Chance: The Tokyo Happy Coats on King Records" at the 2021 ARSC Conference.*



## Horenstein And Mahler's Third Symphony Revisited

By John H. Haley

Harmony Restorations, LLC

Many music lovers treasure Jascha Horenstein's classic 1970 LP recording of "Mahler's Symphony No. 3" with the London Symphony Orchestra on the *Unicorn* label, released on LP in the U.S. on the *Nonesuch* label (remember that psychedelic cover?). It was recorded in six sessions that occurred on July 27, 28 and 29 at the Fairfield Concert Hall in the London suburb of Croydon, by well-known audio engineer Bob Auger and his team with Harold Lawrence producing. The *Unicorn* recording was multi-miked, recorded in eight tracks on one inch tape on Scully recording equipment.

A little-known fact is that a simultaneous recording using totally different equipment, operating in a separate control room, was made concurrently at the same recording sessions by a leading American recording engineer, Jerry Bruck of *Posthorn* Recordings, who was invited to do so by the general manager of *Unicorn* Records. Except for a borrowed four-track Scully recorder and Dolby A unit, Bruck brought his own equipment with him from the U.S., including microphones, using a unique mic set-up to achieve a spectacular four channel recording that has never been released or even heard before by the public. His recording, made in four tracks on half-inch tape at 15 IPS, was called an experimental recording and dubbed "a practical test of tetrahedral ambiophony." (Decades ago, JVC released an unrelated four-channel version on a quad vinyl disc, but the frequency response and dynamic range limitations inherent to that format resulted in the JVC multi-channel recording sounding noticeably worse than the standard *Unicorn* stereo recording.)

The Canadian label *High Definition Tape Transfers, Inc.* (HDTT) is very pleased to be releasing the unheard Bruck recording, the preparation of which is an ongoing work in progress, for which this writer is carrying out the reconstruction and restoration work, working from the high-resolution tape transfers made by HDTT's Bob Witrak on HDTT's outstanding equipment, and with Bob's continuing collaboration. This release will also include Strauss' "Death and Transfiguration," which was recorded at the same sessions. The Mahler and Strauss pieces will be released in a High Resolution format including all four channels, as well as in a two-channel stereo mix-down. The basic sound quality captured by Bruck's outstanding skill as an audio engineer improves considerably over the duller, compressed sound heard in the *Unicorn* recording, and HDTT will of course maintain the very wide dynamic response present in the Bruck recording.



Bruck used a unique mic set-up that captured the sessions with remarkably well-focused clarity. He used a fixed array of four hyper-cardioid Schoeps mics placed in the form of a tetrahedron with a mic at each corner thereof, about one meter apart, with cancellation at about 150° off axis, so the null of each mic was at the maximum point of sensitivity of all the other mics. This array was situated relatively near the orchestra, which was basically seated normally, with the two front mics recording the left and right channels, another one facing the rear wall of the hall in the same plane, and the fourth pointed straight up at the ceiling. Thus Bruck captured the ambient hall sound as reflected back to the nominal listener's ears from the hall's rear walls and ceiling, with that nominal listener seated roughly in the center of the mic array.

Consistent with Bruck's philosophy of minimal miking, the four-channel result is a study in phase coherence, and that is obviously an essential ingredient for HDTT to maintain as much as possible. Because very few audiophiles have a full range speaker mounted on the ceiling directly above the listening space (except this writer, who mounted one there to listen to this recording in its original state), the "up" channel can be viewed as an alternate ambient signal for more conventional multi-channel listening, as human beings do not have strong directional recognition of sounds coming from directly above the head. But the "up" channel makes sense, as in every live concert setting, we are in fact hearing a good portion of the sound being generated by the performers on the stage as it is reflected to us off the ceilings of both the stage and the hall—remove those ceiling reflections from the performing space and you have basically destroyed its acoustics.

*Continues on page 10*



*Continued from page 9*

The effect of hearing all four channels is not to swamp the music in reverb but rather to add another dimension of clarity and realism, an effect that is clearly perceived when the rear channels are suddenly muted. The locational cues are of course still provided by the front channels, as the direct sounds presented by those channels arrive to the listener first.

The particular challenge of preparing this project for release is that the session tapes recorded by Bruck have never been edited down into finished recorded performances. As a result, all of the many session tapes have been digitized in a very high-resolution format, and assembly is being carried out by digital editing. It will be recalled that Mahler's "Third Symphony" is the longest work in the standard orchestral repertory—the *Unicorn* recording of it runs to almost 98 minutes. The first movement alone exceeds 38 minutes.

Fortunately, we have Mahler authority Deryck Cooke's typed notes from the original editing sessions, in which he assisted, but only for the last 5 of the 6 movements. For the long first movement, we have had to refer entirely to the *Unicorn* recording, listening carefully to determine what takes were used and what edits were made. This work has been arduous because there were a great many takes spread over several sessions, not always done in sequence, and a large amount of smaller editing consisting of individual notes or phrases. When this process is completed, the end result will reflect exactly the same editing as that for the recorded performance that was approved by Maestro Horenstein, although the recording itself is an entirely different one.

Working on this project has also given both Bob and me enormous respect for the brilliant work of Jerry Bruck as a recording engineer. Bruck, who is thankfully still with us today, in good health, is himself a respected Mahler authority, and he was clearly a visionary who was way ahead of his time in past decades. Listening to the sound quality he achieved in this alternate recording of Horenstein's Mahler Third from a half-century ago, we have marveled at how he captured such an enormous dynamic range in that pre-digital era without a hint of distortion, and the pinpoint clarity of the sound-stage resulting from his "just right" mic placement. Bruck believed in "getting it right" without compromise.

A downloadable "sneak preview" sample can be found on the *HDTT* website, at the bottom of the article found here:

<https://www.highdeftapetransfers.ca/blogs/news/horenstein-and-mahler-s-third-symphony-revisited>

This 1.1 GB sample, which is at 192 kHz sampling rate, 24 bits, consists of the first half of the first movement as heard in the front two channels. The level may be perceived to be low, which is a function of the music being soft and the dynamic range large, so turn it up, but with the awareness that loud passages will be loud!

**PLANNED GIVING**

Help ARSC continue its work in recorded sound preservation and education after you are gone through "Planned Giving". We are all mortal and often create plans to dispose of our collections or donate them to a sound archive. ARSC cannot accept physical donations but you can carry on your legacy as a collector by including a bequest to ARSC in your will. Please consider contacting your attorney or executor. Further info can be obtained by contacting me at Stevenramm@aol.com

**Steve Ramm, ARSC Treasurer**

*Continued from page 6*

Among the archives that I consulted during my time in Senegal were the Archives Nationales du Sénégal, the sound archives of the Radiodiffusion-Télévision-Sénégalaise, the archives of the Institut Fondamentale d'Afrique Noire (IFAN), and the Fondation Léopold Sédar Senghor. Much of the documentation related to the radio's first few decades of post-Independence history have not been preserved, so it was challenging to finding print documents that pertained to radio at the Archives Nationales du Sénégal and at the Radiodiffusion-Télévision-Sénégalaise. Fortunately, I was able to mitigate the absence of written material by listening to archived sound recordings, as well as by interviewing current and former employees of the radio and musicians who could share some of the historical context with me.

While I was in the process of conducting my research in Senegal, I discovered that there were several relevant archival sources and oral history subjects in the neighboring country of Guinea. With the help of ARSC, I was able to travel to Conakry, Guinea, for a short trip at the end of my research stay in Senegal. The focus of my trip to Guinea was to learn more about Émile Tompapa, a journalist, ethnomusicologist, and accomplished composer and musician. During this trip, I studied documents at the Archives Nationales de Guinée and listened to recordings at the Radiodiffusion-Télévision-Guinéenne. I also conducted four oral history interviews with several individuals who knew Tompapa.

In sum, thanks to the generous support of the ARSC, I was able to conduct archival and oral history research in Europe and West Africa that is essential to the realization of my dissertation research. I am deeply grateful for the research grant fellowship, which enabled me to travel and find innumerable enriching sources for my dissertation.

## REGIONAL CHAPTERS NEWS



*Ian Evans and Alohie Tadesse*

### ARSC UCLA: BASEMENT TAPES DAY 2022 Lily Lubin Alohie Tadesse

Basement Tapes Day is an annual community event held at the Archives Bazaar at USC. Started in 2017 by two alumni of UCLA's MLIS program, Yuri Shimoda and Miles Levy, the event provides the public with access to vintage audio playback devices so they can listen to their analog home recordings and general education in the history of recorded sound collections. We were recruited to chair the UCLA Chapter of ARSC and help gather volunteers for Basement Tapes Day by our professor, Shawn Vancour, after having taken his Audio Archiving course at UCLA in the spring. Neither of us had attended Basement Tapes Day previously and were far from considering ourselves to be audio preservation experts, however we were motivated to help produce the event by the encouragement and support provided by Yuri and Shawn, and the legacy and passion of ARSC student members before us.

This year was a little different from previous years, because we were now able to provide digitization services for community members prior to the event, thanks to improved and new equipment set-ups at UCLA's Information Sciences Media Lab. The media lab is equipped with several audio playback decks for a variety of formats, a Prism digital-to-analog converter, and preservation-specific audio mastering software suite. Working with Chloe Reyes, the lab manager, we organized multiple events where students could come into the lab and digitize audio for the event.

First, we held a tape training day, where students learned about open-reel and cassette tape formats, including how to inspect and clean them. Afterwards, those who had completed the required tape training could come in during drop-in hours to digitize submissions.

Over the course of two weeks, we worked closely with Ian Evans, a first-year student in the MLIS program, and Kris Wismer, an undergraduate music student with a background in music production, and Chloe, to digitize submission and help prepare for Basement Tapes Day. Yuri found an open-reel tape at a garage sale, which featured a variety of show tunes, perhaps by someone who recorded them by putting a microphone to a record player. A previous MLIS student, Keith Lactore, submitted cassette tapes, most of which were recordings of him practicing guitar, singing, and playing a Casio keyboard. Both submissions were fairly intact, but we especially enjoyed noticing how distorted parts of the recordings were and identifying moments where the two tracks of the tape would produce an unsettling playback of two separately recorded tracks bleeding together.



*Ian Evans*



*Attendee and Lily Lubin*

On the day of the event, we got to share sample clips of audio we captured over the last month, which included both the open-reel tape and Keith's home recordings. Visitors and volunteers of the archive bazaar visited us upstairs and browsed our format and listening stations. At the format display table, we led attendees through the history of recorded sound, answering any questions they had. We met community members that brought in more open-reel tapes and cassettes to listen to and discussed the potential of digitizing them. Kris inspected and prepared tapes for listening sessions with the attendees and even supplied his own open-reel decks for the event. Thank you Kris! We'd also like to give a shoutout to Yasmin Dessem from the UCLA Library AV Preservation, who supplied a 1/4" open reel machine, cassette deck, and microcassette player for the event. Thank you so much Yasmin!

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One attendee had a mini reel tape of his father on an local airtalk program and another had voicemail cassettes of her brother's voice. To our surprise, both attendees were adamant about listening to their audio privately. However, with further reflection, we could understand the desire to keep such intimate recordings private. The look of awe and wonder on those two attendee's faces was enough for us to vicariously experience listening to their recordings with them. All in all, Basement Tapes Day 2022 was an incredibly valuable experience for us, not only for the technical experience we gained from digitization but also the experience of belonging to a larger archives community and being able to help community members rediscover their recorded memories. It was so much fun to be a part of this event! We are grateful to Yuri Shimoda and Shawn Vancour for giving us the opportunity to work with the community in a way that also allows us to learn more about audio preservation.

### **ARSC NEW YORK CHAPTER**

**Dennis D. Rooney**

*Co-Chair, ARSC New York Chapter*

The New York Chapter of ARSC has posted all of its programs to date on the membership YouTube site. In-person meetings commenced on September 21st, with a panel discussion on New York's fabled record stores from 1940 to 1987. Gary Galo presented a program on "Red-Book De-Emphasis Using the iZotope RX EQ Module" on October 19th, and in November, Matthew Barton discussed and presented selections from ARSC's CD of recordings that entered the Public Domain last year. The remaining programs for 2022-23 are in preparation.

Those meetings, and future meetings, take place in a new Manhattan venue; KlavierHaus, 790 11th Avenue, which is both more convenient and more suitable for our meetings. Because our programs remain free and open to all, we continue to rely on ARSC for the financial support of our video presentations.

### **ARSC JOURNAL PREVIEW - FALL 2022**

**The Serendipitous Road to ARSC**

*PAUL T. JACKSON*

**The Making of the Gramophone Company's Continental European and Overseas Business: 1899-1914 "Purely Commercial, no Patents"**

*PETER MARTLAND*

**The Redoubtable Improved Gramophone**

*TIM FABRIZIO*

**Brunswick Artist Harry Philwin: The Singing Soldier**

*JOEL ROBERTS*

**How William Sinkler Darby Came to the Rescue After One Hundred and Twenty-Four Years: A Reappraisal of Certain Recording Dates of 7-inch American Berliners**

*HUGO STROTBAUM*

**Community Audio Archiving**

*edited by SHAWN VANCOUR*

**Preserving the Podcast Ecosystem: Community Archiving, Independent Content Creation, and the Future of Podcast Preservation Work**

*MARY KIDD*

## **COMMITTEE REPORTS**



### **COPYRIGHT & FAIR USE COMMITTEE**

**Tim Brooks**  
*Chair*

The Copyright & Fair Use Committee represents ARSC in a number of organizations working to promote preservation and copyright reform around the world. Two of these have recently launched campaigns to promote these goals, with video and graphics. ARSC helped develop these materials, and is listed among the sponsors. Check them out.

The first is the Access to Knowledge coalition (A2K), a joint venture of more than 30 prestigious cultural organizations, whose new site includes an interactive map showing graphically how copyright laws in individual countries enable or hinder access to copyrighted materials for educational and scholarly purposes. See it at <https://www.a2k-coalition.org/>.

The other is the Coordinating Council of AudioVisual Archives Associations (CCAAA), which has produced an attractive video promoting preservation of audiovisual materials (including sound recordings) and the annual World Day for AudioVisual Heritage. See the three-minute video at <https://www.ccaaa.org/pages/events/2022-World-Day-video.html>.

The Copyright and Fair Use Committee is one of the most active committees in ARSC, and we invite ARSC members with professional knowledge of, or some involvement with, copyright law to consider joining us. This includes non-U.S. members with knowledge of copyright in their own countries. Contact the committee chair for more information.



## ARSC CONFERENCE COMMITTEE

### Curtis Peoples

The ARSC Conference Committee invites you to attend ARSC's 57th Annual Conference and Workshops. The 2023 conference will be hosted live and in person May 17-20, 2023, in Pittsburgh, Pennsylvania. The conference will be at DoubleTree by Hilton Hotel & Suites Pittsburgh Downtown, One Bigelow Sq, Pittsburgh, PA. We look forward to meeting again in person; check the ARSC Conference webpage for more details:

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

During the ARSC Board meeting on October 15, 2023, the board voted in favor of the new ARSC Conference Committee charter, thus, establishing the ARSC Conference Committee. The Conference Committee's mission is to plan and produce ARSC's annual conference. Serving as an ARSC standing committee, the committee's objectives are:

- Conference planning and management objectives shall be defined with stakeholders in mind.
- For attendees and presenters, the Conference Committee should aim to deliver a conference experience that is welcoming, collegial, inclusive, informative, and an excellent opportunity for personal and professional development.
- For sponsors, exhibitors, and advertisers, the Conference Committee shall facilitate the promotion, messaging, advertising, exhibition, networking, and recognition.
- Overall, the Conference Committee shall encourage the achievement of objectives relevant to ARSC's mission in preparing and producing the conference, including the advancement of recorded sound preservation and study.

The ARSC Conference Manager will chair the committee and work with other committee chairs and ARSC members to produce the annual conference and other events. The Conference Committee has an opening for an Assistant Conference Manager. If you are interested in the position or working with the Conference Committee, please get in touch with the ARSC Conference manager Curtis Peoples.

Make your plans to attend the **57th annual ARSC Conference**, and we will see you in Pittsburgh, PA, May 17-20, 2023.

ASSOCIATION  
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SOUND  
COLLECTIONS

ARSC

## ARSC EDUCATION & TRAINING COMMITTEE REPORT

Dan Hockstein and Yuri Shimoda  
*Co-chairs*

### E&T VIRTUAL COMMITTEE MEETING MAY 22, 2022

The committee met via Zoom to discuss timely matters related to E&T. Topics covered: Webinar Series update; 2023 Workshop ideas; and potential conference programming for 2023.

### CONTINUING EDUCATION WEBINAR SERIES

The Continuing Education Webinar Series has been awarded another year of funding from the CLIR (Council on Library and information sources) to produce four events throughout 2023. The first was scheduled for October 19, 2022, with guest speaker Patrick Feaster, who will lead a webinar on the planning and delivery of an effective and engaging conference presentation on recorded sound. The next webinar will take place in mid-November 2022 and focuses on ethnomusicology, archives, and decolonization. John Vallier (University of Washington) has assembled a panel of guests that include Guha Shankar (Library of Congress American Folklife Center) and Alan Burdette (Indiana University Archives of Traditional Music).

### E&T WORKSHOP 2023

The Committee wishes to acknowledge and thank the leaders of the 2022 Workshop on the assessment of collections of cassettes and wires – Aaron Bittel, Maya Lerman, Sarah Mainville, and Rosie Rowe – for an outstanding event. The Committee has decided to hold the 2023 Workshop as a virtual event on the Tuesday of the annual conference to be as inclusive of as many attendees as possible. The proposed topic will be focused on private collectors, with an emphasis on how to start, manage, and plan for the future of a collection. For attendees who work with collections professionally the topic will be: what factors should be considered when accepting private collections, and how might one say "no" to a collection donation gracefully?

### CONFERENCE 2023

The Committee is discussing ideas for a potential E&T-organized panel or roundtable for the conference. These include topics surrounding collections related to ASMR, tensions in the field, critical listening, or an introduction to field recording.

### NEXT MEETING

The Committee's next meeting will occur over Zoom in November 2022, during which members will plan the 2023 Workshop and other conference programming. ARSC members interested in joining the E&T Committee are welcome to attend! Please email: [arscseries@gmail.com](mailto:arscseries@gmail.com) for the Zoom link.

## ARSC NEW AND RETURNING MEMBERS

Ian Calhoun	Steven R. John	David Levine
Pat Graham Crowe	John Koegel	Arthur McManus
Robert J. Dennis	Harold Kreider	Nick Murray
Rudi Herold	Dan Labrie	Gennaro Rippo
	Deliomar Lacle	

## ARSC SUSTAINING MEMBERS AND HONORARY GIFTS

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 2022:

Eric Ajjala	Milton T. Erickson	Kenneth Kauffman	Chris Owen
Gene Anderson	Woods Fairbanks	Jeff Kellem	Joe Pearce
Georgia Anderson	Heliana Farah	Michael Kieffer	Stephen Peithman
Gary and Gillian Atkinson	Jim Farrington	Janine Kinnear	Vincent H. Pelote
Jeffery V. Bacich	Richard J. Figone	Judith Korey	Mark Renwick
Nicholas Bergh	Thomas Fine	Robert Kosovsky	Gennaro Rippo
Richard Berntsen	Suzanne Flandreau	Franz Kunst	Dennis D. Rooney
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Cristóbal Díaz Ayala	Matt Jaro	Randy Milroy	Kevin Wyatt
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Ray Edwards	David Katznelson	Bob Norton	



### ARSC DONOR MEMBERS

THE FOLLOWING DONOR MEMBERS CONTRIBUTED AT LEAST \$200 TO ARSC IN 2022:

Matthew Barton	Joseph C. Hickerson	Lawrence Schulman
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Edwin G. Goldstein, MD	Charles Reinsch	Bob Summers
John Heyrman		Ben Whiteley

### ARSC PATRON MEMBERS

The following Patron Members contributed at least \$500 to ARSC in 2022:

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 John Wallace Lambert  
 John B. Milmo  
 Douglas Pomeroy  
 Chris Strachwitz  
 Steven L. Wolfe

### ARSC BENEFACTOR MEMBERS

The following Benefactor Members contributed at least \$1000 to ARSC in 2022:

Walter R. Keevil  
 Eli Savada  
 David Giovannoni

### ARSC MEMORIAL AND HONORARY GIFTS

John Lambert, \$75, in memory of 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.

Nathan Georgitis  
 Executive Director, ARSC



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*Piegian Indian, Mountain Chief, listening to recording with ethnologist Frances Densmore. Photograph. Retrieved from the Library of Congress, <[www.loc.gov/item/93503097/](http://www.loc.gov/item/93503097/)>.*