

## EDITORIAL

We have Prof. Helen Roach to thank for the elaborate and fascinating article that takes up the major portion of this issue of the JOURNAL. For during the course of touring the Canadian Broadcasting Corporation sound archives this past February, she spotted and borrowed from Program Archives Supervisor, Robin Woods, a copy of his 1967 Report on National Program Archives. Her reaction to its contents was such that she promptly handed it over to your Editor with the thought of possible publication in modified and up-dated form in the JOURNAL, including the delightful caricature of the Archives in action. (See center spread.)

With the kind cooperation of Mr. Woods and his colleagues of the CBC, we are able to present an amalgam of narrative and observation which we feel stands as a superb object lesson for all who have been, and probably will be, involved in developing research-and-service sound archives on a scale going beyond that intended for restricted private use. Certainly Mr. Woods' report points up directly and by implication the enormous job of salvaging and information coordination to be done in the area of radio and early TV broadcast materials here in the U.S.

As has been true in the past history of library and archival development, much of the spadework is currently being done by private collectors. A perusal of the Preliminary Directory of Sound Recordings Collections in the United States and Canada (published in 1967 for ARSC by the New York Public Library) will reveal this unmistakably. However, it will fall eventually to the library, university, and corporate archives to take up where the private collectors have left off, particularly with regard to making such materials freely available for audition by researchers and scholars.

The matter of terms under which authorized tape copies of such material, or for that matter any recorded sound material currently unavailable through normal commercial channels, may be provided to these same individual researchers, or freely exchanged among recognized academic institutions, libraries, and archives is becoming a matter for ever-more intense soul-searching among those in these institutions, in the recording industry, and in the field of serious private collecting of sound recordings. With the soaring sales of cassette record-playback machines complete with built-in AM-FM radio, every individual indeed can become his own recording studio. And what are we to think of the promotion material that came across our desk in late May from the Center for Cassette Studies, Inc. in Hollywood, offering a substantial catalog of pre-recorded educational oral materials in the arts and humanities, together with not only cassette players and record-playback units (from Scansax Systems Corp., New York City) for library checkout use, but also by way of lease arrangement, a duplicating channel whereby any library may duplicate on its own five to sixty-five cassettes? Whatever is happening is not merely in the wind, but appears to be borne along with a cyclonic force that bids fair to render obsolete all policing methods employed thus far to control unauthorized copying and distribution of recorded sound materials. The urgency of the situation has been set forth both in the form of anguished outcries and resolutions from recording industry circles, as well as in well considered articles appearing in STEREO Review (February, 1970) by William Livingston and James Goodfriend, as well as those by M. William Krasilovsky scheduled for publication in the Performing Arts Review (based on his paper given before the ARSC meeting in New York last fall) and in the book-format report to be issued by Billboard Publications, Inc. of the International Music

Industry Conference (IMIC II) held at Majorca in late April. Certainly immediate passage of the Copyright Law revision bill (S 543 in its 12/30/69 draft) would seem to be essential as providing a legal foundation for dealing constructively with the question that dogs all interested parties -- creators, performers, copyright owners, educational institutions, libraries, and commercial and individual users alike: How to provide maximum access with minimum red tape to every possible type of recorded sound material, yet assure reasonable financial return to creators, performers and/or their authorized agents during an agreed-upon limited period of legal protection?

Further commentary on this matter will be forthcoming in the next issue of the JOURNAL, which will indicate the thinking of the ARSC Fair Practice Committee.

-- D.H.

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The "masthead" appearing on the inside cover of this issue of the JOURNAL lists the full roster of officers and committees constituted as of the fall 1969 ARSC meeting. The 1970 meeting is scheduled tentatively for October 8-10 at Vanderbilt University, Nashville, Tenn.