Program Content is Grounds for Celebration

A look at the preliminary program for ARSC’s upcoming annual meeting in Seattle suggests that we’re in for an especially rich and diverse conference in 2006.

To start with local stuff, we’ll be hearing about the “Northwest Sound” from Craig Morrison; about Seattle record producer Gordon Tracie from Tommy Sjöberg; and about the impact of “Louie Louie” on the independent music scene in the Pacific Northwest from Roberta Freund Schwartz.

Several sessions will present new research on seminal figures in the history of the recording industry, including Steve Shapiro’s findings on Dan Des Foldes, director of the Victor foreign department in the 1920s and 1930s, and David Lewis’ work on Homer Rodeheaver and his groundbreaking Rainbow record label. Mark Hoffman, co-author of *Moanin’ at Midnight: The Life and Times of Howlin’ Wolf*, is scheduled to discuss the challenges of separating fact from fiction in documenting the life of that legendary bluesman. Leah Biel and Mike Biel will survey the history of pitch, timbre, and time manipulation in sound recordings, while Rob Haskins will investigate the complex relationship of John Cage’s works with recorded sound. We’ll also have a report from David Patmore on the objectives and progress to date of CHARM (the Centre for the History and Analysis of Recorded Music).

Dr. Carl Haber of Lawrence Berkeley National Laboratory is slated to speak on recent progress in optical imaging methods for mechanical sound carriers, including the IRENE project; there will be sessions on new products from Cube-Tec and CEDAR, and the Technical Committee will be presenting a roundtable discussion on audio preservation in the digital domain.

On the classical side, we’ll have new analyses of the recordings of Joachim, Sarasate, and Ysaÿe by Dorottya Fabyan; an exploration of the career and recordings of Leopold Godowsky by Donald Manildi; and a presentation by Dennis Rooney on pianist Milton Kaye. Ayden Adler will present on Arthur Fiedler’s relationship with RCA Victor, and Gary Galo on Arturo Toscanini’s recorded performances of Mendelssohn’s *Reformation Symphony*. Seth Winner and Dennis Rooney will also offer a memorial tribute to engineer Anthony C. Griffith (1915-2005).

The discographically inclined will have the latest word on the ongoing Fagan-Moran Victor discography project, as well as presentations on discographic methodologies for jazz and classical music.

The Copyright and Fair Use Committee brings us David Levine of the

(Continued on page 3)
**President’s Message**

One of my favorite cities has got to be Seattle, with its drop-dead scenery, fabulous food, eclectic music, coffee shops on every corner, and a laid-back lifestyle devoted to the outdoors. What more could you ask for (maybe a little sunshine)? Last October the ARSC board had an opportunity to experience these things first-hand when we met at the 5th Avenue Red Lion Hotel for the fall board meeting. What a nice hotel and a perfect downtown location. After a very long day conducting ARSC business, we strolled down to the waterfront, where we watched the sun set over Puget Sound and then indulged in a seafood feast complemented by various local wines and beer. Am I eager to repeat this experience? Yes, and I’m counting the days! Patrick Feaster has put together a jam-packed program offering something for everyone, the airfares are very favorable, and the rains can’t last forever—so please join us for the 40th Annual ARSC Conference in Seattle. Registration packets are in the mail, so don’t wait to make your reservations.

All of you should have received your membership renewal notices in the mail. In honor of ARSC’s 40th anniversary, perhaps you would also like to consider renewing at the sustaining, donor, patron, or benefactor level. Your contributions will help to sustain ARSC financially and ensure the future of the organization. If you are not able to make a monetary contribution to ARSC, please consider donating an item for the silent auction in Seattle. Details are provided on the conference website.

Last year we ran an article about the new Program for the Preservation of Classical Music Historical Recordings, founded by Al Schlachtmeyer. A complete description of the program begins on page eight and can also be found on the Grants Committee page of the ARSC website. Since this is a new program, we are asking for your assistance in promoting the grants. Please forward this information to friends and colleagues who may be eligible to apply, such as persons residing in Eastern Europe or South America who may not have seen the announcement.

I didn’t realize until I sat down to write this column that it will be my last. At the conclusion of the Seattle conference Sam Brylawski will officially assume the role of ARSC president, and I will remain on the board one more year as past president. Though I’m very pleased with the organization’s accomplishments over the past two years, I am also hoping to tie up a few more loose ends before I step down. We are currently seeking chairs for two very important committees, the Development Committee and the Associated Audio Archivists (AAA). We are also seeking volunteers to be organizational liaisons to other groups, such as AES, AMIA, and IASA. (contact Anna-Maria Manuel of the Outreach Committee). Finally, I’d like to thank a number of people who have worked especially hard on ARSC’s behalf over the past year, and whom I haven’t thanked in previous columns: Bill Klinger, who recently wrote and submitted three grant proposals; Anna-Maria Manuel, who, with Bill’s assistance, wrote and distributed a record number of press releases; Kurt Nauck, who has done a fabulous job as conference manager; and Steve Ramm, who for many years has kept our finances in order, with assistance from Donald Hodgman of the Finance Committee. Many thanks to these people, as well as to everyone else on the board. I’ve had a great time and look forward to serving ARSC in other capacities.

*Brenda Nelson-Strauss, ARSC President (bnelsons@indiana.edu)*
Conference Program (Continued from page 1)

Center for Internet and Society at Stanford to discuss current issues in sound recording copyright, including the Naxos decision. Ava Lawrence will go over the process of licensing in the music industry, and Peter McDonald will present on a new business model for archive-industry collaboration being worked out at Syracuse University. We’ll hear from David Seubert and Noah Pollaczek about the UCSB cylinder digitization project; from Michael Tarabulski and Lewis Ricci about the Glad-Hamp reformatting project at the University of Idaho; and from Peter Hirsch about a daunting LP cataloging project at the New York Public Library’s Rodgers and Hammerstein Archive of Recorded Sound. Lars Meyer and Kate Murray will discuss new workflows and database tools developed for sound recordings at Emory University Libraries, and Gayle Palmer from OCLC will present on grant funding strategies for the digitization and/or preservation of recorded sound collections. Other sessions will deal with the secretly recorded tape collections of Presidents John F. Kennedy and Richard Nixon, the Julian P. Kanter Political Commercial Archive at the University of Oklahoma, with its wealth of historic campaign advertisements, and oral history collections from the Civil Rights Era in Mississippi. We’ll hear about the Cutting Corporation’s digitization of the Field Museum’s A.W.F. Fuller Ethnographic Collection of recordings from the Pacific Islands—and from Christopher A. Miller on the current state of Burmese sound recordings—and from Tôru Mitsui on a curious metrical anomaly in early commercial recordings of the Japanese song “Kago-no Tori.”

Watch the ARSC website for abstracts and updated program details!

Buttersprites to Headline Banquet

“As fresh as sushi and catchy as the flu”

“If you could eat this music, it would melt in your mouth.” Thus do the critics describe the Buttersprites, an all-girl pop band making a name for themselves in the previously grunge-identified Seattle music scene. The Local Arrangement Committee is pleased to be able to introduce the Buttersprites to ARSC conference attendees as our post-banquet entertainment on Saturday, May 20. The five members of the Buttersprites are diversely talented young women—guitarist Elizabeth Jameson is internationally recognized as a visual artist; vocalist Haruko Nishimura is a Butoh dancer and founder of Seattle’s Degenerate Art Ensemble; bassist Lunarre Omura is also a member of the nouveau cocktail lounge group Lushy; Julie Grant is the keyboardist, and Jen Gay plays drums and makes the crazy costumes the group wears onstage.

In 2005 the Buttersprites released “Buttersprites” on Dionysus Records, a lively collection of songs including singer-lyricist Nishimura’s “Fresh Mochi” and “LuvLuvLuv” and covers of “Happy Birthday” and Iggy Pop’s “Dog Food.” Modeled on the all-girl Japanese pop band, Buttersprites makes music that is fun and a little wacky. As ARSC member David Lewis writes in the All Music Guide, “Their sound is bright, up-tempo, and quirky and demonstrates affection for the so-called ‘post-punk’ music of the early ’80s.”

You can read about the Buttersprites and hear their music on their website: http://buttersprites.com/.

Laurel Sercombe, Local Arrangements Committee Chair (julius@u.washington.edu)
Copyright Office Releases Report on Orphan Works

An important new development in the continuing debate over copyright is the release of the U.S. Copyright Office’s long-awaited report on orphan works—those works “for which no copyright owner can be found, and thus for which permission to use or adapt these works cannot be obtained.” The ever-present threat that an owner might emerge later and sue prevents many such works from being used at all. In January 2005, Senators Orrin Hatch (R-UT) and Patrick Leahy (D-VT), chairman and ranking Democratic member of the Senate Intellectual Property Subcommittee, formally asked the Copyright Office to study the issue and make legislative recommendations. Their counterparts in the House, Representatives Lamar Smith (R-TX) and Howard Berman (D-CA), seconded the request.

During 2005 the Copyright Office solicited and received more than 800 comments from corporations, institutions and individuals (including your chairman), virtually all urging some relaxation of copyright law in this area. Surprisingly, even the entertainment companies that have so effectively lobbied for sweeping and onerous copyright laws were supportive, since they themselves are unable to use materials of unclear ownership. Rep. Berman, it should be noted, is one of the biggest promoters of copyright expansion, as well as a major recipient of entertainment industry donations.

The report concludes that the “orphan works” problem is real and legislation is needed. It made three recommendations: first, that both commercial and non-commercial use of orphan works be permitted, provided that the user has conducted a “good faith, reasonably diligent search to locate the owner,” and clearly indicates the original owner of the work, if known, on any copies; second, that if the copyright owner later emerges, a commercial user will only be required to pay “reasonable compensation” for his use, defined as the going market rate for such a work (the study makes clear that in some cases this will be zero), and that a non-commercial user such as library will not be held liable at all; and third, that if a derivative work has been created based on the orphan work, the newly disclosed copyright owner cannot stop further exploitation of the derivative work.

All of this, if enacted, would be good news for libraries and other would-be users of orphan works. Unfortunately it will be a small step for ARSC members since it only covers works under federal copyright, which does not include pre-1972 sound recordings (they are protected under state law). The issue of pre-1972 recordings was raised by several commenters, including yours truly, and is acknowledged in the report, but was deemed to be outside the scope of the study. Also not addressed are such issues as owners who refuse to license or make available out-of-print works, and putative owners who do not respond to inquiries.

Despite their limitations, the recommendations are an important first step in acknowledging the preservation and dissemination problems created by copyright expansion. Since state courts use federal law as a guideline, they could even affect state cases involving pre-1972 recordings. Moreover, the Copyright Office is clearly sympathetic to the problems regarding pre-1972 recordings, and if members of Congress make a request it is possible the Copyright Office might study the problem as well.

The full report is important reading, and is available free at http://www.copyright.gov/orphan/.

The possibility of recording copyright term expansion in Europe (from the current 50 years to as much as 95) continues to loom, with several items in Classic Record Collector magazine addressing the subject. Such a law could shut down the European reissue industry. The Autumn 2005 issue directs readers to the King’s College website, which contains a model letter that it suggests readers send to their Members of Parliament; many of its points are equally applicable to the U.S. See http://www.kcl.ac.uk/music/dlw/copyright.html.

Tim Brooks, Chair, Copyright and Fair Use Committee (tbroo@aol.com)
The Barbeau Digitization Project

For the last four years, the Canadian Museum of Civilization (CMC) has been busy digitizing a unique collection of sound recordings made by the renowned anthropologist Charles Marius Barbeau (1883–1969), a leading researcher who recorded aboriginal oral histories and French-Canadian folksongs on wax cylinders from 1911 to 1950.

Funded by the Canadian Heritage’s Canadian Culture Online Program, the project has allowed the museum to transfer these unique sound recordings from aging wax cylinders to digital formats for future preservation and access.

The CMC’s audiovisual archive currently maintains more than 3,300 wax cylinders, the oldest dating back to 1899. These cylinders represent some of the earliest anthropological recordings in Canada, and are a constant source of ongoing study and original research. They include the songs and stories of the Tsimshian people of Canada’s Northwest Coast—knowledge that passed away with those who possessed it. This is just one example of treasures that have, until now, only existed on the fragile medium of wax cylinders.

In order to work with this obsolete recording format, the museum acquired an Archeophone, a state-of-the-art phonograph custom-built in France. In addition, members of the staff have been able to enhance the quality of these recordings with a variety of digital audio restoration tools.

The CMC continues to transfer these archival recordings to 24-bit uncompressed audio files and 16-bit audio CDs for preservation, as well as compressed data files for access. Short clips of these recordings are available for consultation in the museum’s online catalogue at the following link: http://geoweb.civilization.ca:8001/.

Jonathan Wise, Archives audiovisuelles/Audiovisual Archives, Musée canadien des civilisations/Canadian Museum of Civilization (jonathan.wise@civilization.ca)

Volunteer as Organization Liaison

To assist in communication and cross-promotion between ARSC and other organizations that share similar goals, the Outreach Committee is opening organization liaison positions.

Liaison activities needn’t take much time, but can be of great service to both ARSC and a “sister” organization. If you are an ARSC member who participates in another society, you’ll help as an organization liaison if you simply:

- Negotiate an exchange of membership brochures to be placed in conference packets. (For example: ARSC brochures in IASA conference packets; IASA brochures in ARSC conference packets.)
- Report on ARSC activities of potential appeal to committees or interest groups in the related organization.
- Inform the ARSC Newsletter editor of the related organization’s upcoming events (such as conferences and workshops), and vice versa.
- Identify and encourage opportunities for collaboration between the organizations, such as joint conferences or joint projects.
- Suggest other activities that would foster communication and cooperation between ARSC and the related organization.

The Outreach Committee thanks John Spencer, Jim Farrington, and Louise Spear, who have already volunteered to serve as organization liaisons to AMIA, MLA, and SEM, respectively. We now seek liaisons to AES, IASA, SAA, and SAM. If you have ever wanted to become more involved in ARSC, please consider helping out in one of these new positions!

If you are ready to volunteer, or wish to learn more about the role of organization liaison, please contact me.

Anna-Maria Manuel, Chair, Outreach Committee (HopeGorman@comcast.net)
Program for the Preservation of Classical Music Historical Recordings

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded in 2004 (to begin in 2006) by Al Schlachtmeyer and the Board of Directors of ARSC 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 historical research and publication of studies by individuals in the field of sound recordings or audio preservation).

The ARSC Program for the Preservation of Classical Music Historical Recordings will also 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, and copying recordings on 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 chairman, a member of the Technical Committee, a member of the AAA Committee, and an expert on classical music. Proposals must be received by April 30, 2006. Grant amounts generally range from $2000 to $10,000. Grant projects should be completed within twenty-four months. Written notification of decisions on projects will be made approximately three months after the submission deadline (please do not contact the committee about progress on decisions).

Acknowledgement of support

Grantees must formally credit the Association for Recorded Sound Collections in all published materials, announcements, and websites that relate to the recordings preserved.

Grantees must give permission to ARSC to publish the complete written project report or excerpts from it in the ARSC Journal and Newsletter and on the ARSC website.

Five full sets of a written final report are to be received by ARSC within 60 days of the date of completion of the project. The report should include a summary less than one page in length, in addition to the full report (1-5 p.), which should specify results, recordings preserved, dissemination efforts, etc., and should be in the form of a Word or WordPerfect document in 12-point full font. Please include a copy of the final, actual budget (the original projected budget worksheet with actual figures inserted). Appropriate additional materials may be attached.

In order to help assure the preservation and dissemination of the products of these projects, grantees are encouraged to furnish copies of the products of their projects and are required to furnish copies of the published products of their projects to: ARSC and to five appropriate permanent sound archives to be designated by ARSC.

Methodology and standards

Audio recordings should be preserved following ARSC preferred methods and standards for preservation projects.

Projects should comply with the preservation guidelines published by the Technical Committee of the International Association of Audiovisual Archives (IA SA) in documents TC-03 (The safeguarding of the audio heritage: Ethics, principles, and preservation strategy; Version 2, September, 2001) and TC-04 (Guidelines on the production and preservation of digital audio objects; August, 2004). TC-03 is presented in full, online, at (http://www.iasa-web.org/iasa0013.htm). TC-04 can be purchased through the IASA website (http://www.iasaweb.org/) or, in the U.S., from Nauck’s Vintage Records (http://www.78rpm.com/).

Applicants whose projects are planned to depart from the preferred methodology and standards should provide a rationale for the compatibility of their methodological approach with the goals of the project and the expectations of its users. Applicants are encouraged to outsource reformatting to a qualified company capable of complying with the IASA guidelines if they lack the necessary equipment for their tasks.

The ARSC program cannot consider funding:

- Chapters, board members, or officers of ARSC;
- Organizations that discriminate on the basis of race, sex, religion, national origin, disability, or age;
- Costs of design, marketing, or publicity;
• Purchase of collections or individual recordings;
• Purchase or repair of equipment or other facilities;
• Maintenance or upgrading of computer systems;
• New recording projects;
• Endowments or fund-raising.

Guidelines and application instructions

Applications must be received no later than April 30, 2006. Please send three copies of the completed application, arranged in this order:

1. Cover sheet;
2. Narrative: maximum of four single-sided 8.5 x 11-inch sheets;
3. Budget and support materials.

Applications must be typed or printed, double-spaced, in 12-point font or larger, single-sided, on 8.5 x 11-inch white paper. Pages of the application must be fastened only by paper clips. Please do not use binders or folders. Please do not condense type size and line size. Please do not send proposals by fax or e-mail.

Narrative (maximum of 4 single-sided sheets; please number items as listed below):

1. Describe the project for which you request funds, including a specific outline of technology.
2. List the specific content of the material to be preserved. If there are copyright issues involved with the material, include a statement of status.
3. If the proposal calls for transferring sources to other media, specify those media, as well as how and where the transfers will be done.
4. List plans to preserve original sources with policies for their storage and handling. If plans involve donating source material to some other organization, please include a supporting document from that institution.
5. List principal personnel involved in this project (and include title or position).
6. List plans for accessibility and dissemination of preserved items.

Budget: Please use the budget format outlined below (no other format will be accepted):

Heading: ARSC Program for the Preservation of Classical Music Historical Recordings

Project budget (please include a description and sub-total for each type):

Revenue sources:

Project total:

Expenses (those to be paid by ARSC should be clearly identified as “ARSC”):

1. Personnel
2. Supplies
3. Equipment (see Guidelines)
4. Travel
5. Other (please specify). List all partners (i.e., those supplying facilities, equipment, staff time, matching funds, etc.). Please note that ARSC cannot pay indirect costs (“overhead”).

Supporting Materials (please include):

1. Two letters of support specifically for the project (these letters may not be written by members of the organization requesting funds or by individuals related to the project).
2. Organizations: a general description and history (one-page maximum, please).
3. A brief current biography (one page maximum, please) of principal personnel.

Contact

If you wish notification that your application has been received, please include a self-addressed stamped postcard. Please send completed application to:

Richard Warren Jr.
ARSC Grants Program
Historical Sound Recordings
Yale Music Library
P. O. Box 208240,
New Haven, CT 06520-8240
Email: richard.warren@yale.edu

Richard Warren, Chair, ARSC Grants Committee
(richard.warren@yale.edu)
The Association for Recorded Sound Collections
Education and Training Committee and
The University of Washington Libraries’
Kenneth S. Allen Library Endowment Present:

“A Tutorial on the Preservation of
Audio in the Digital Domain”

Pre-conference Workshop, May 17, 2006

This tutorial will introduce the basics of preserving audio in the digital domain, addressing some of the
difficult equipment, technical metadata, and storage issues that must be resolved if enduring preservation is to
be achieved. Archivists, librarians, collection managers, preservationists, and others who work with archival
sound recordings will gain specific information that will help them formulate solid preservation strategies as
well as understand the questions and issues that must be raised in working with IT personnel, catalogers,
audio engineers, and others involved in the preservation endeavor.

The Topics and Speakers Are:

Introduction: How We Got From ARSC/AAA to IASA TC-04 (Mike Casey, Associate Director
for Recordings Services, Archives of Traditional Music, Indiana University)

Computers, Converters, Cards and Cables: Equipment Considerations for Signal
Capture in the Digital Domain (Konrad Strauss, Director, Recording Arts Department, Indiana
University Jacobs School of Music)

Technical Metadata for Audio Preservation (David Ackerman, Audio Preservation Engineer,
Archive of World Music, Harvard University; Sara Velez, Assistant Chief, Rodgers and Hammerstein
Archives of Recorded Sound, New York Public Library; and Mike Casey, Associate Director for Recordings
Services, Archives of Traditional Music, Indiana University)

Storage Solutions and Data Management (John Spencer, President, Bridge Media Solutions Inc.,
and Jon Dunn, Associate Director for Technology, Digital Library Program, Indiana University Libraries,
Indiana University)

Register for the workshop using the conference registration form, which is included in the ARSC Conference
registration packet and posted on the ARSC conference website at http://www.arsc-audio.org/
conference2006.html.

For further information, please contact either co-chair of the Education and Training Committee, Nancy
Seeger at nsee@loc.gov or Sara Velez at svelez@nypl.org.
Monitoring Current Research on the History of Recorded Sound

“Research in Progress” is an occasional feature of the ARSC Journal and is intended to advance the study and documentation of the history of recorded sound. This section of the publication can be a means of accessing and sharing information, and monitoring current research activity. It also serves as a “bulletin board” for authors, biographers, discographers, and other researchers to post or access information.

Researchers are invited to submit summaries of their research or requests for information (500-1,000 words) to the editor. Address all inquiries or submissions to:

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New ARSC Bulletins Available

ARSC Bulletin No. 38 covering May-October 2003 and No. 39 covering March-October 2004 are now available to all ARSC members from the executive director. They contain all reports and related information presented by members of the ARSC board of directors and committee chairs at the spring and fall 2003/2004 board of directors and executive committee meetings as well as the 37th annual business meeting in Philadelphia, Pennsylvania and the 38th annual business meeting in Cleveland, Ohio. If you would like to stay informed about the various activities and committees of ARSC, you will find the ARSC Bulletin a useful publication. To keep down production costs, a copy of the Bulletin is sent each year only to those who request one.

If you would like to receive a free copy of the ARSC Bulletin, contact:

Peter Shambarger, ARSC Executive Director
P.O. Box 543
Annapolis, MD 21404-0543
execdir@arsc-audio.org

Your name will be added to the regular Bulletin mailing list.

Peter Shambarger, Executive Director
(execdir@arsc-audio.org)
New ARSC Members

Names and addresses of new ARSC members are not available in the online version of the newsletter.
For ARSC Membership Directory Updates Due, still haven't renewed your ARSC membership? Renew today and don’t miss any issues of the ARSC Journal or Newsletter. It’s even easier now that you can renew with PayPal at http://www.paypal.com/ and payments can be sent to ARSC’s account:

payments@arsc-audio.org

Please specify what the payment is for. If you don’t already have an account, note that they are free and there is no charge to send a payment.

Peter Shambarger, Executive Director (execdir@arsc-audio.org)

ARSC Newsletter Submission Deadlines

No 111, Summer 2006—June 10, 2006 (advertising, June 1, 2006)
No 112, Fall 2006—October 10, 2006 (advertising, October 1, 2006)
This photograph from the collection of Seattle’s Museum of History & Industry was taken by Norwegian immigrant Carl Henry Moen at Ballard Beach in Seattle, ca. 1913. Included in the photograph is Ed Moen, at left, with friends, a crate of Blue Amberol cylinders, and an Edison Amberola phonograph. (Photo courtesy Museum of History & Industry)