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Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

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PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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EDITORIAL

In this issue are three interesting papers from last year's Budapest Conference. The subjects concern the Hungarian Radio archives; I particularly call your attention to Mr. Szabo's contribution which describes a unique solution that was found for the replacement of sound recordings destroyed during war. Additionally two non-conference papers were solicited. One is about the Federal Cylinder Project which I feel is a landmark in U.S. sound archivism, as well as a noteworthy example of cooperative effort on the part of several agencies. The other is an article which continues some of the ideas already set forth in two different PHONOGRAPHIC articles, by Bernard Broere and Rolf Schuurmsma, respectively. I join Mr. Hagen in encouraging the readership to share their own opinions on the subject.

I want to welcome Joel Gardner to the Editorial Board as Reviews and Recent Publications Editor. You may remember Joel's interesting presentation at the Lisbon meeting on the subject of the use of videotape in the oral history interview; it was subsequently published in PHONOGRAPHIC no. 23 (April 1979). Joel's first column is in this issue and he has written a brief introduction which sets forth his own ideas on the column's development. I hope you will contact him about relevant bibliographic and discographic information.

Last, but certainly not least, the Brussels program is presented. The executive Board joins me in inviting you to attend. See you in Brussels!

Ann Briegleb

PROGRAM OF IASA ANNUAL MEETING, BRUSSELS, 4 - 9 JULY 1982

SUNDAY 4 JULY

(Palais des Academies, rue ducale 1)

10.00 - 17.00

Registration.

13.30 - 16.00

IASA Executive Board (members only).

16.30 - 17.30

Special introductory session for newcomers to IAML/IASA conferences.

MONDAY 5 JULY

(Bibliothèque royale)

9.15 - 10.45

SELECTION. Chair: Helen Harrison (Open University, England).
Problems of selection: the methodology and philosophy. Poul von Linstow (Radio Denmark, Copenhagen). Selection in theory and practice at the Public Archives of Canada. Jacques Gagné (Public Archives of Canada, Ottawa). Selection for whom? ; criteria based on potential use. Ernest Dick (Public Archives of Canada, Ottawa). Selection in practice. Mark Jones (BBC, London)

11.15 - 12.45

SELECTION (continued).

14.15 - 15.45

IAML/IASA Committee and Music and Sound Archives: Fieldwork in ethnomusicology. Chair: Ann Briegleb (University of California, Los Angeles). Is this recording really necessary, or, What to do until the archivist arrives? Ernst Heins (Ethnomusicologisch Centrum, University of Amsterdam). Respondents: Don Roberts (Northwestern University, Evanston, Illinois); F. J. de Hen (Rijksuniversiteit-Ghent).

16.15 - 17.45

IASA Cataloging committee: working session.
IASA Technical committee: working session.
IASA Training committee: working session.

TUESDAY 6 JULY

9.15 - 10.45

SOUND ARCHIVES IN BELGIUM. Chair: Jean-Marc Depluvrez (Catholic University of Louvain).

11.15 - 12.45

IAML/IASA Committee on Music and Sound Archives: Electronic data processing in radio sound archives. Chair: Ulf Scharlau (Süddeutscher Rundfunk, Stuttgart).
A new era in Swiss radio sound archives: some practical, theoretical and financial thoughts about introducing electronic data processing. Hans-Rudolf Dürrenmatt (Radio Bern).
The EDP system of the Danmarks Radio sound archives: report and demonstration. Bibi Kjaer and Poul von Linstow (Radio Denmark, Copenhagen).

16.15 - 17.45

IASA National Branches Working Group: business meeting (members only).

WEDNESDAY 7 JULY

- 9.15 - 10.45 IASA Executive Board (members only).
11.15 - 12.45 IASA General Assembly (members only).

THURSDAY 8 JULY

- 9.15 - 10.45 SOURCES. Chair: Gerald Gibson (Library of Congress, Washington, D.C.). Sources for the history of the recording industry. Pekka Gronow (Finnish Institute of Recorded Sound, Helsinki). Sound Archiving in Australia: from Nellie Melba to Olivia Newton John. Peter Burgis (National Library of Australia, Canberra).
11.15 - 12.45 IASA Cataloging Committee. Authority files for catalogers. Chair: Anne Eugène (Phonothèque Nationale, Paris). Performers and corporate bodies. Eckehard Baer (Deutsche Bibliothek, Berlin). Uniform titles in spoken word recordings. Georges Manal (Radio France, Paris) and Elizabeth Giuliani (Bibliothèque Nationale, Paris)
14.15 - 15.45 IASA Technical Committee. Chair: Dietrich Schüller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Vienna). Compact disc digital audio; the optical way of sound recording. K. Compaan (Philips, Eindhoven). Fire regulations update. Lexikon pitch corrector.
16.15 - 17.45 IASA Training Committee. Chair: Rainer Hubert (Österreichische Phonotheek, Vienna). IASA survey of international training standards. Grace Koch (Australian Institute of Aboriginal Studies, Canberra). Existing audio training courses. Prue Neidorf (National Library of Australia, Canberra). International cooperation in the training of audiovisual archivists. Rainer Hubert (Österreichische Phonotheek, Vienna). Existing training courses: examples. a) Oral history workshop. Paper prepared by Joel Gardner (Archives and Records Service, State of Louisiana) b) Audiovisual introductory course for librarians by Dietrich Schüller (Phonogrammarchiv, Vienna).

FRIDAY 9 JULY

- 9.15 - 10.45 IASA Executive Board (members only).
11.15 - 12.45 IASA Copyright Committee. Chair: Rolf Schuurmsma (Erasmus University, Rotterdam).
16.00 - 18.00 Closing session: reports by IAML and IASA commissions/committees and branches.

IASA GENERAL ASSEMBLY
BRUSSELS: 7 JULY 1982

DRAFT AGENDA

- 1 Minutes of the Budapest General Assemblies
- 2 President's address
- 3 General Secretary's report
- 4 Treasurer's report
- 5 Membership Secretary's report
- 6 Editor's report
- 7 Committee reports
 - IAML/IASA Committee on Sound Archives and Music (Ulf Scharlau)
 - Cataloging Committee (Anne Eugène)
 - Copyright Committee (Rolf Schuurisma)
 - Technical Committee (Dietrich Schüller)
 - Training Committee (Rainer Hubert)
 - National Branches Working Group (Grace Koch)
- 8 National Branch reports
 - Australia (Peter Burgis)
 - Austria (Rainer Hubert)
 - France (Jean-Claude Bouvier)
 - The Netherlands (Hans Bosma)
 - United Kingdom (Helen Harrison)
- 9 Future conferences (Helen Harrison)
- 10 Any other business

Sound Archives in Hungary

GYÖRGYI CSÁSZÁR, Head, Documentation Department, Hungarian Radio.
CSABA SZÁNTÓ, General Manager, Program Service, Hungarian Radio.
ZOLTÁN VAJDA, Senior Engineer, Development Department, Hungarian Radio

THE NEW ARCHIVES OF THE HUNGARIAN RADIO

The following papers were presented at the Annual Meeting in Budapest, September 10, 1981 during a session entitled "Sound Archives in Hungary".

Two floors in a multipurpose building now under construction will be the new home of the sound archives of the Hungarian Radio. The building site is situated in the block where the other buildings of the Radio are located. The height of the building was determined by the city planners with respect to the neighboring buildings of historic value. This means that--as usual--the space is limited. Compromises had to be found between acceptable working conditions and efficient space usage.

The basic dimensions of the archives part of the building are as follows:

gross surface area/floor:	1050m ²
net floor space/floor:	730m ²
gross floor height:	3.6m

Fig. 1 shows the ground plan of the tape and disk storage section. To use every cubic centimeter available compact shelves will be installed. With this type of shelf, room for only a single aisle is needed for one row of shelves. The shelves on both sides of the aisle are closed to each other. When access is needed to another shelf the aisle is opened up at the new location.

COMPACTING SHELVING

Compact shelves are usually hand driven. In our case so many shelves stand in one row that manual operation would be impractical. Motor driven shelves will be used in order to make it easier to create an aisle. One will merely need to press a button on a neighboring shelf. Lighting will be controlled by the shelves too--only the lights above the open aisle will be switched on in order to conserve energy.

The shelves are very large, 6m long and almost 3m high. The moving shelves are double units, 35cm deep measuring from both sides. Under full load conditions a double unit weighs almost 5 tons. Maximum allowable load on the floor is 1500 kg/m².

The capacity of the storage floor will be about 350,000 rolls of tape with 1000m per tape roll. We store the tapes for everyday use on hubs, because metal (NAB type) spools are used for long-term storage of valuable archival material.

The black circles within the walls in Fig. 1. are the steel and concrete pillars holding the weight of the whole building. The small dots at the corners outside the building show the location of the lightning conductors. Their positions, as well as the permissible stray magnetic fields of the motor and transformers of the shelves, were determined according to the IASA article "Factors relating to the long term storage of magnetic tape" by G. A. Knight (PHONOGRAPHIC BULLETIN no. 18, July 1977).

The storage area is air-conditioned, temperature of 22 ± 1.5 C°, humidity of $55 \pm 5\%$ has been specified on the grounds that changes in temperature and humidity are much more dangerous to tapes than the absolute values. Fire protection will be automatic because the fire extinguishing material will be halon. Doors controlled by smoke sensors divide the storage area into three smaller areas in case of fire. The same sensors control all the air conditioning ducts which are closed so as not to allow the halon and/or the fire out and the air in. The operation of the system is a delayed one. After the alarm signal the personnel would have a few seconds to stop the alarm in order to avoid false alarms and unnecessary flooding with halon which would be a rather expensive incident.

The estimated turnover of tapes will be 1000-3000 reels per day. The required tapes will be transported by a TELELIFT system--a small electric cog railway depicted by the small squares at the main entrance of the store--up to the next floor, into the secondary storage area of the lending section in the administrative floor.

ADMINISTRATIVE FLOOR

The administrative floor (Fig. 2.) will have several different functions. In the center is located the aforementioned secondary storage area of the lending section. In this area required tapes are selected and grouped for transmission, for use in the studios or for lending to individual users. Behind the secondary area the inventory room is located where the administration of the lending operation will be performed. Located to the left of the secondary storage area for records is the storage area for new and reclaimed tape.

Rooms on the left- and righthand sides of the floor will be the documentation sections for broadcasts and music recordings respectively. An open card catalog serves the archives' patrons. Listening facilities are also available within the premises of the archives to make it unnecessary to take away recordings for mere listening purposes. Finally, a rerecording system and the tape reclamation service will be housed in the two corner rooms on the left-hand side of the floor.

The rooms will be equipped with communication facilities to ensure smooth operation. The possibility of future overall computerization has been taken into account as much as possible and as far as can be foreseen at the moment.

It has been a pleasure to have given a report about an ongoing project because one can describe the plans and preparations with thoroughness and foresight. Such a preliminary report, however, means an obligation to give an accounting of what has been achieved and how the thoroughness

and foresight worked in reality after the completion of the project. The authors hope to fulfill this obligation and to report fairly on both the successes and the failures of this project at a later date.

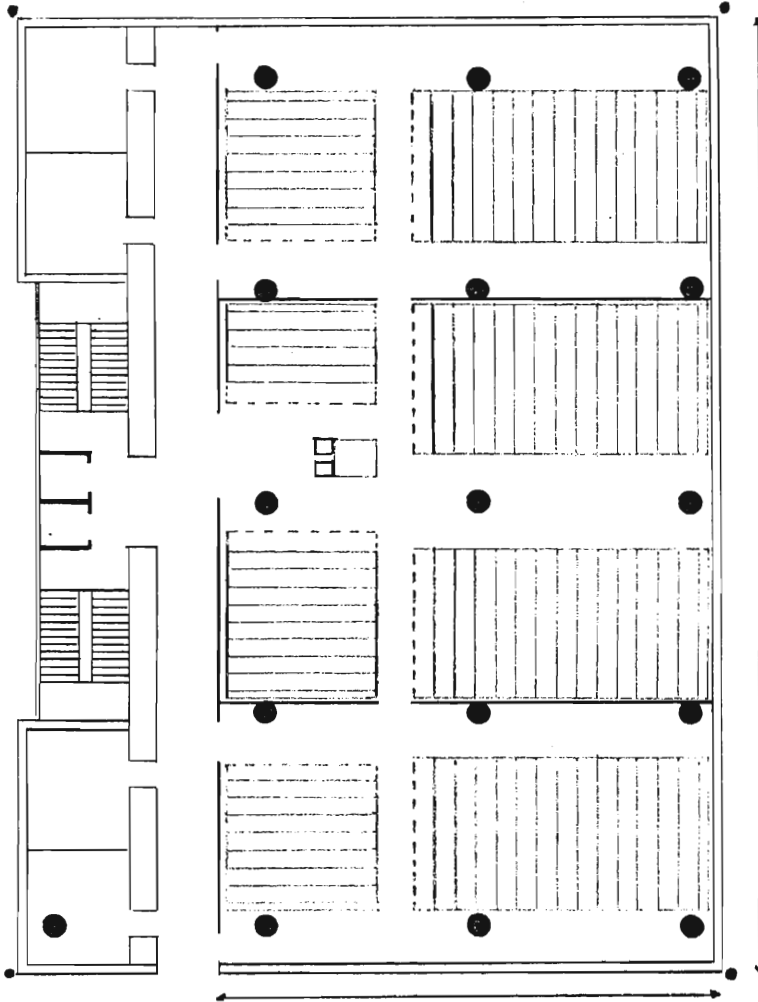


Figure 1.

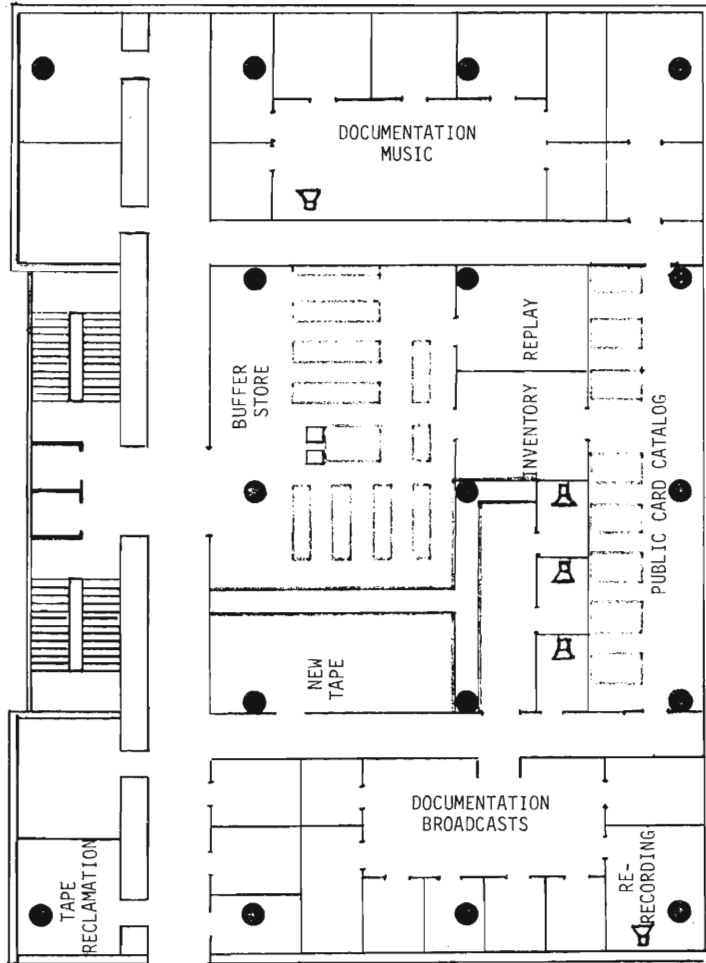


Figure 2

MAGDALENA CSÉVE, Head, Program Documentation Section, Hungarian Radio

THE DEVELOPMENT OF PROGRAM DOCUMENTATION

In the preceding paper the new home of the sound archives of the Hungarian Radio was briefly described from a constructional point of view. In this facility the various groups of the Program Documentation Section which is scattered all over the Radio House at the present time, will be brought together in an environment which has been especially planned and designed to meet the requirements of the Documentation Section. Preparations for this fundamental change in our situation will be reported in this paper.

The perspective of a new working environment made it both possible and necessary to effect improvements in the work of the Section. The improvements were particularly aimed at:

- the regulation of all documentation activities based on common principles;
- the centralization of the information and lending services and the improvement of their efficiency by computer support;
- the enhancement of the complexity of the sound record collection;
- the introduction of process oriented technology and the application of new work organization methods; and
- improvement of the organizational level of the documentation system.

REEVALUATION OF DOCUMENTATION TASKS

First of all we had to reevaluate our activity based on a systematic approach. This seemed to be essential in view of the fact that in the last decade significant developmental efforts had been made and fairly large sums of money had been invested to improve the documentation work. The effort and investment had been directed toward the solution of only partial problems on the basis of group interests. As a consequence, documentation groups became separated and started autonomous operations which multiplied difficulties instead of solving them. The different documental quality levels within the section (referred to in an accompanying paper) was a direct consequence of this policy.

It was the time to change course. We stopped all new developments for three years and used this time to:

- a) do research on different methods of documenting; as a final stage we are currently preparing a computer model using the ISIS document storage and retrieval program; and
- b) increase the registration work within the incomplete administrative system in order to get a clear picture of actual relationships. A significantly lower error rate was achieved in the everyday operation. Now methods of decreasing the administrative burden for the whole documentation system are being formulated. Besides the everyday documentation work, we hope to become more familiar with the operational properties of our complex documentation system.

ARCHIVES MOVE IN TWO YEARS

According to current deadlines the archives will move to the new premises within two years. This will, of course bring some significant changes in our work procedures. At present, the lending operation is performed in the storage area itself. In our new location recordings

required for program production or for transmission will be first transported to a secondary storage area where the lending will be carried out. This has been deemed necessary because stock handling and lending have been found to be operations of two different speeds and rhythms. Secondary storage makes them virtually free from each other. A further improvement will be brought about by the computerization of the lending operation.

The centralized information service will be located in the vicinity of the lending section. The activity of the service will be based on a centralized cataloging system. This development means that we have to combine as far as possible the separate catalogs of different systems from the various branches. In a second stage, probably within five to eight years, we will have to substitute the three and a half to four million catalog cards with a computerized information system. Otherwise the updating of such a quantity of cards would be a hopeless task.

According to present practice all but the music recordings go first to the Record Library and only later are they lent to the documentation section for the necessary documentation. This means that temporarily quite a few recordings are stored in the library without being included in the catalogs. Only the makers of these recordings are in possession of some information about them. New rules will have to be enforced which will ensure that all recordings pass through documentation first and that only documented recordings are sent on to the library. For this purpose we have to work out the rules for complex documentation for all types of recordings.

MIKLÓS SZABÓ, Head, Maintenance Services Department, Hungarian Radio

HISTORIC SOUND RECORDINGS ON A PECULIAR SOUND RECORDING MEDIUM

In the record library of the Hungarian Radio twenty-thousand recordings were collected between 1925 and 1944. Approximately 4% of them, that is, seven to eight hundred recordings, constituted the sound archives. They were partly wax recordings and partly Decelith records made on portable disc recorders. In addition, a great number of Philips-Miller recordings were also made after 1940, a part of which from the outset was intended to serve documentary purposes. (The Philips-Miller method was a combined mechanical-optical recording: the sound-track was cut by a needle into a 7mm celluloid tape, which was played back by a photocell system.)

In the final stage of World War II, especially during the siege of Budapest, the sound archives of the Hungarian Radio were completely destroyed. The Philips-Miller recordings were also completely destroyed by fire. A major part of the record library was also destroyed and a part of the remaining recordings simply disappeared. This fate was also shared by a part of the sound archives. A few dozen documentary recordings were found when the work was resumed on May 1, 1945.

Despite these events, the Radio had already at its disposal a relatively large collection of documentary recordings from the mid-war period. This meant that there were several recordings of the Radio's own programs, in addition to the material which was taken over, received or bought from other radio stations, sound films or newsreels.

HOBBYISTS IN THE 1930'S

The existence of this collection can be explained by recalling the fact that at the beginning of the 1930's a new hobby, phono-recording, had emerged and spread among Hungarian radio amateurs. The only way of sound recording at that time was disc recording.

The technical equipment available in the form of the disc recorder was rather expensive even in its most amateurish version. A skillful amateur could, however, prepare a usable device himself at one fourth the price of a commercial model. A wide range of amateur activities was, nevertheless, obstructed by the rather high prices of the recording medium. The amateurs did not work with the highest quality material, they used Decelith or other types of plastic records. These were produced in Germany or other countries with advanced chemical industries, and were quite expensive in Hungary. Inpecunious amateurs continued to search for new and less expensive possibilities. Finally they found a good material of usable quality and with an affordable price; it was X-ray film.

The amateurs obtained the roentgenograms of hospital X-ray wards. These were being discarded, and the hobbyists could therefore get the material almost free. From relatively thick and large X-ray film one could easily cut out a disc measuring 30cm in diameter. The record cutting could easily be done on both sides because of the rather soft material. The rest of the job--to find the optimum recording conditions, shape of cutting stylus, equalization, etc.--was a matter of individual skill.

Individual batches of X-ray film were of fairly consistent quality. Different lots were, however, subject to some variation. Amateurs, therefore, required a sound source to provide a

basis for experimentation in their quest for optimum recording conditions. This sound source was provided by radio programs. Many such amateur recordings survived, and although the programs were only occasionally recorded, they represent very characteristic documents of a given period.

In addition, the amateurs naturally recorded all those programs which they had selected specifically from certain points of view, or which they had thought to be interesting. These excerpts included parts of plays, reports on political and social events, concerts of classical music and so on. Due to the unavoidable quality restrictions of this method of disc recording, prose and entertainment music recordings are dominant. But it is also true that several Bartók piano pieces performed by the composer himself are now available only on such amateur-made X-ray film records.

As a result of hard, consistent work over many years a number of such amateur recordings have been collected. In the same period of time a part of the Radio's own records which had disappeared during the war, were returned. Thus, the documentary sound archives of the period between the two world wars could be re-established.

TECHNICAL DIFFICULTIES IN RE-RECORDING

Naturally, the re-establishment of the archives required solutions to several technical difficulties. The re-recording of the Radio's records on tape was less problematic, since they had been made by experts. A much bigger problem was caused by the recordings made by amateurs on X-ray films.

Forty or fifty years ago the standardization of disc recording was at an initial stage. Consequently, there were as many amateurs as there were recording methods, equalizations, etc. Even the levels of recordings of the same amateur were different due to several problems: the cutting stylus became worn, or the film material differed or the number of previous replays varied from film to film. The best of these X-ray film recordings were exhausted after fifteen to twenty plays. In addition, the records could in the meantime dry out or become brittle. All this--even in the case of recordings of medium quality--made the re-recording of these discs an operation for a magician. Naturally the situation was even worse with a recording of low quality or with a damaged record of such a high documentary value that it had to be saved at any price.

To select the best replay stylus a series of experiments have been performed. We have monitored the replay quality and the wear of the film using bent and straight steel and wooden needles. It turned out that the best quality and the smallest wear occurred when the wooden needle was used. Therefore, for the re-recording of the X-ray film recordings, wooden needles have been applied throughout.

Altogether about 200 film recordings have been collected with an average program duration of 3½ to 4 minutes, giving an adequate cross-section of the radio programs in Hungary for the Second World War period.

American Folklife Center Project

RONALD WALCOTT, former staff member, Federal Cylinder Project

THE FEDERAL CYLINDER PROJECT

Introduction by Alan Jabbour, American Folklife Center, Library of Congress

Ronald Walcott's essay provides an apt introduction to the Federal Cylinder Project. Conceived as a comprehensive effort to preserve and disseminate the instantaneous cylinder recordings with ethnographic content in the possession of Federal agencies of the United States, the project was launched at the Library of Congress in 1979 and is proceeding at full speed at this writing. The cylinders dealt with by the project are principally in the collections of the Library of Congress, which also contains a number of recorded collections on disc and tape which are copies of cylinders elsewhere. The name "Federal Cylinder Project" is justified, however, by the inclusion of cylinder collections in the Smithsonian Institution's National Anthropological Archives, the National Archives, and the National Park Service. Furthermore, a number of agencies have participated in the planning, funding, and implementation of various aspects of the project, making it "federal" in this respect as well.

The project has three principal aspects. First is the physical transfer of cylinder recordings onto magnetic tape, which accomplishes--at least for the time being--the physical preservation of their recorded program. Second, and no less important, is the effort to locate contextual documentation of the recordings and ultimately to catalog them in some responsible fashion; this has been no mean challenge, since a number of the collections are poorly organized and documented, and determining even basic information about them requires a great commitment of time and expertise. The third aspect of the project involves dissemination of the recordings to the public, and particularly to cultural groups for whom these early recordings can be said to comprise their cultural legacy.

All three aspects have been addressed by the Federal Cylinder Project. Indeed, it might be said that the genius of the project has been that it encompasses duplication, cataloging, and dissemination within one comprehensive effort. In retrospect, it seems unlikely that we would have accomplished any one of these three goals if we had addressed it as the only goal. The project was originally stimulated by a number of requests for copies of the cylinders coming from American Indian tribal organizations and individuals; it is thus heartening to report that, even before we have moved fully into the dissemination phase of the project, it has stimulated an even greater interest in the recordings among such groups.

Currently the project is nearing completion of the physical transfer of cylinders to tape. As that aspect of the work draws to a close, a multi-volume catalog of the cylinders is under preparation. An introductory volume surveys the history of the use of the cylinder phonograph

for ethnographic documentation, describes the Federal Cylinder Project itself, and inventories the collections cataloged in subsequent volumes. This volume, together with the first volumes of the actual catalog, are scheduled for publication this year with the aid of a generous grant from the L. J. and Mary C. Skaggs Foundation.

Dissemination of the catalog to scholars, libraries, archives, and tribal and other cultural organizations will lead naturally into the dissemination phase of the project, where copies of the recordings themselves are made available. Where once we worried about finding techniques to interest such groups as tribal cultural organizations in obtaining copies of the recordings, now we find that our principal concern is managing to satisfy that interest in an orderly and culturally sensitive way. That fact bears testimony to the cultural power of these early recordings, not only as documents for students of the cultural past but as continuing stimuli to developments in the cultural present.

THE PROJECT

Now in its third year, the Federal Cylinder Project began operation on June 1, 1979 in recognition of a "need to locate, organize, and preserve the large body of cylinder recordings and related documentary materials in the hands of various Federal agencies concerned with cultural affairs--principally the Library of Congress. . . ." ¹ This need relates to the growing concern of American Indians and other ethnic groups in preserving, revitalizing, and reconstructing their earlier traditions. Their enthusiasm has inspired Federal institutions sympathetic to their activities to investigate ways in which they could further these endeavors. Arising out of this search, the Federal Cylinder Project has been established and sets as its goals "not only to preserve the cylinders, in the literal sense of copying them before they deteriorate, but also to make possible a useful dissemination of those copies so that their contents are more widely available to the public, including current members of tribal and other groups originally recorded on the cylinders." ²

The Project uses working space in the Library of Congress which is the repository of over 8500 instantaneous sound cylinder recordings. These one-of-a-kind, non-processed recordings represent unique ethnographic documents. The recordings were made between 1890 and the early 1930's when the cylinder recording machine was the only device available for recording in the field. Ethnographers, musicologists, and other collectors followed in the footsteps of Jesse Walter Fewkes who used the phonograph to preserve language, stories, and songs which he believed to be in the twilight of their existence.

The American Folklife Center elected to take up the cause of the cylinders, recognizing that they carried an invaluable addition to "the traditional expressive culture shared within the various groups in the United States." ³ Accepting "the challenge posed by the cylinder recordings" the Center initiated a preliminary survey of cylinder field recordings in the collection of the Archive of Folk Culture, Library of Congress. ⁴ This report reveals that significant steps had been taken by the Library to preserve fragile sound recordings made on wax. Noteworthy was the transfer of the first field recordings in the world made by Fewkes on Edison's new cylinder recording machine in Callais, Maine in 1890 to document the traditions of the Passamaquoddy Indians. Frances Densmore's cooperative project with the Library is legendary. She worked tirelessly to supervise and inventory field recordings made by her on cylinders

before they were transferred to acetate discs. Of these, a selection was published by the Library on documentary discs.

The survey, on the other hand, revealed that approximately 3,000 instantaneous sound cylinders at the Library had not been transferred and that their unique content was in danger of becoming lost through breakage or deterioration of the fragile medium on which they were inscribed. In the interest of taking an accelerated and systematic approach to the problems occasioned by the cylinders, two working conferences were held at the Library to plan the initiation of the Federal Cylinder Project attended by representatives from the American Folklife Center, the Archive of Folk Culture and the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress; the Folklife Program, Smithsonian Institution; Folk Arts Program, National Endowment for the Arts; Bureau of Indian Affairs, Department of Interior; American Indian Studies Center, University of California at Los Angeles; Department of Music, University of Washington; and Department of Anthropology, Wesleyan University. At the initial conference held on April 10, 1979, participants surveyed the history of sound recordings on cylinders and the past efforts in preservation mentioned above. Further, they discussed the funding, the choice of staff, and the goals of the project.

Like the representation of the working conference, the varied sources of the project's funding indicate close cooperation between institutions. Certain of the organizations listed above initially pooled their resources to begin work. Other organizations, most recently the Scagg Foundation, have lent further support.

The original members of the staff included Thomas Vennum, whose studies of the Ojibwa songs collected by Frances Densmore in Minnesota and Wisconsin earned him the Ph.D. degree from the Music Department, Harvard University. Ethnomusicologists Ronald Walcott, who carried out field work among the Yupik Eskimos of Western Alaska, and Maria La Vigna, who collected material for her doctoral studies in San Juan Pueblo, New Mexico, worked with the documentation aspect of the cylinders. Walcott and La Vigna are doctoral students in the Music Department, University of California at Los Angeles. Erika Brady, a doctoral candidate in folklore at Indiana University and an experienced recording engineer carried out the duplication of the recordings.

Walcott, La Vigna and Brady have now left the team for other endeavors. In 1981, Dorothy Sara Lee, ethnomusicologist from Indiana University and known for her work with automated cataloging joined the team.⁵ She has continued to work with Thomas Vennum on the documentation of the duplicated cylinders, and on the dissemination of the material to appropriate individuals and groups.

At the second working conference held June 6, 1979, the aims of the Project were delineated in three phases. The first phase involved the preservation of the cylinders. This included the manner of storage and maintenance of each original cylinder and its container as well as the methods for duplicating the sound recording onto magnetic tape.

Documentation and archiving of the cylinders and their recordings was designated as phase two. This encompassed strategies to uncover cylinder collections, to organize, classify and analyze

data pertaining to cylinders, and to retrieve cylinders and research data illuminating their contents once the Project completed its work. Dissemination, comprising phase three, concerned the procedure of distributing tape copies and corresponding documentation to the public including those groups who fostered a tradition originally recorded on cylinders.

The Federal Cylinder Project has been preoccupied with all three phases during its tenure. In working through the collections, existing methods were often revised or expanded, and new procedures developed to meet unexpected needs. A review of the work of the Project, citing specific examples, may be useful to those working with cylinder sound recordings in the future.

PRESERVATION

Erika Brady worked under the supervision of John Howell and Robert Carneal of the Library on the proper method of duplicating sound cylinder recordings onto tape. Once a collection of cylinders and the order in which they will be transferred has been designated, the engineer cleans each cylinder, and, whenever possible, repairs damaged cylinders. She places the cylinder on a phonograph model closely resembling the apparatus on which the recording was made, but modified with a variable speed electric motor drive and an electronic cartridge pickup fitted to the tone arm. The cartridge accepts custom styli designed by Mr. Carneal which are selected to match the hill-and-dale groove configuration particular to each cylinder.

During playback, the engineer manually adjusts the angle of the needle's contact with the groove in order to retrieve the best possible signal. Because the revolving speed of the original recordings varies from cylinder to cylinder, or even varies during a single recorded example, the engineer adjusts the speed of the phonograph's drive to approximate that of the original.

The signal, preceded by the engineer's announcement of identification, undergoes minimal equalization to reduce surface noise and is recorded on one channel of a magnetic recording tape. On the second channel, the engineer records the existing condition of, and any changes in the physical properties of the cylinder, the speed used in the dubbing process, equalization, and other matters pertaining to duplication during the copying process. This insures that a researcher reviewing the preservation tape at a later date can monitor technical decisions made by the engineer about the duplication process at the time it was carried out.

After the cylinder has been dubbed it is placed in a preservation container designed by John Howell. This box is constructed from two pieces of acid free cardboard which are folded to fit together, enclosing the cylinder within. Further, a pyramidal portion at each end of the container supports the cylinder by touching only the inside, unrecorded rim and prevents the outside from touching the sides of the container.

The containers are labeled with the title of the collection to which they belong, and necessary identification numbers. Eventually they will be stored in custom designed shelves in a new building of the Library under ideal climate control for storage. These conditions should minimize further deterioration of the cylinders, insuring their best condition should it be necessary to play them in the future.

Although they protected the cylinders, the original containers sometimes contributed to the damage of the recorded program. For example, the cotton lining of some boxes, meant to cushion the cylinder, in time bonded with exudation that formed on its wax surface. Nevertheless, once

the cylinders have been put in new containers the original ones are not discarded. Because information about the cylinder may be found on the original containers, they are boxed and labeled in the event that their re-examination may be necessary.

The cylinders are dubbed onto Scotch 208 Audio Recording Tape (1/4 x 2500') on ten-inch reels; these preservation reels are stored in containers designed for long-term storage. The Motion Picture, Broadcasting and Recorded Sound Division of the Library is in charge of storing and producing working copies of the preservation tape.

Erika Brady designed the format of a log to document technical information about the duplication process. It includes categories for the project (collection name), date of duplication, engineer's name, machine used to play the cylinder, identification numbers, brief title, performer/date, engineer's remarks, time (duration of cut), quality of recording, physical condition of cylinder, equalization, time (r.p.m. of cylinder), and pickup type. The log serves as a guide to the contents of each reel of preservation tape produced by the Project. All information on the log is proofed by an ethnomusicologist on the team while reviewing the recording on the finished preservation tape. Any errors are brought to the attention of the engineer who makes the necessary corrections.

During the process of duplicating the collection of Francis La Flesche of Osage Indian music, the engineer discovered that the groove configuration of the cylinders in the collection varied. Besides the normal configuration of 150 grooves per inch which was playable on the recorder then in use, a portion of the cylinders were recorded at 100 grooves per inch. The author located a Graphophone made by the Columbia Phonograph Company at the National Museum of American History, Smithsonian Institution, constructed to operate at a pitch of 100 grooves per inch. The Museum loaned the machine to the Library. However, before the necessary modifications could be made, arrangement was made for the loan of a cylinder playback machine from the Lowie Museum, University of California at Berkeley, constructed by Geoffrey I. Brown, museum scientist. The machine is equipped with a Rabco tone arm which tracks various groove configurations of cylinders, and with a mandrel that accepts both 4-inch and 6-inch (dictophone) cylinder lengths. Its versatility permits an engineer to duplicate cylinders more rapidly. Fortunately, after the collection of cylinders at the Lowie Museum had been duplicated on this machine, its usefulness is now extended to include the Library's collection through the foresight of a generous loan.

DOCUMENTATION

Documentation is the major responsibility of the ethnomusicologist on the staff. Working through the holdings of the Library, they proceed collection by collection. Choosing one, all cylinders comprising that collection are assembled for close scrutiny. The cylinder itself contains the primary source of documentation. Incisions on the cylinder's wax may identify cylinders of a common group, their specific order in that group, the name of the collector, the group recorded, or the date of recording. Also, the banding on the cylinder may reveal the number of cuts recorded on one cylinder.

Adjacent documentation may be found on the cylinder container or on slips of paper inserted into the container. When the cylinder is separated from its original box in the preservation stage, all primary and adjacent documentation observed by the staff when the cylinder was found

is recorded. Slips found inside the cylinder boxes are placed into plastic document protectors and labeled with the name of the collection.

Often extensive documentation is found in locations not adjacent to the cylinder recordings, and may include field notes, musical transcriptions, catalogs, lists, unpublished and published monographs, and photographs. These materials may be found in institutions other than the present location of the cylinders. Knowledge of the provenance of a cylinder collection can often be the key to the discovery of supportive material associated with former storage locations which is filed away and forgotten. Specific cases are cited to illustrate the type of research, verging on detective work, necessary for securing materials.

Maria La Vigna coordinated the cylinder collections of Helen Roberts with musical transcriptions found among her manuscripts donated to the Library in 1955. Through a visit to Miss Roberts an additional donation of song text and musical transcriptions, field notes, and ethnographic data pertaining to her collecting activities was made to the Library.⁶ Further, photographs made by John P. Harrington located in the National Anthropological Archives, Smithsonian Institution which include performers who sang for Miss Roberts were compared with her manuscript collection at the Library. The Roberts' manuscripts have been inventoried and archived by La Vigna and may prove fruitful in a more detailed study.

The 83 cylinders of the Paul Frank and Jules Henry Collection of Mescalero Apache Indian Music of 1931 were identified by a label which read, "Field Training--Ruth Benedict, Mescalero Apache Phonograph Records, See List in File--1931." A partial list identifying titles of songs and names of performers recorded on the cylinders was submitted by Mr. Frank to the Laboratory of Anthropology, Museum of New Mexico at Santa Fe and recovered from a 50-year-old file. The other portion of the list compiled by Henry was in the possession of Morris Opler in Norman, Oklahoma, a noted scholar on the Mescalero Apache, who happened to be in the vicinity where the recordings were made in 1931. Mystery Solved. The cylinders were recorded by Henry and Frank who were graduate students in anthropology in the field training course supervised by Ruth Benedict and sponsored by the Laboratory of Anthropology during the summer of 1931.

The Washington Matthews collection of Navajo Indian Music is a group of almost 200 cylinders recorded in 1900. Somehow the collection was divided between the American Museum of Natural History of New York, the Peabody Museum at Harvard University, and the Smithsonian Institution. The portion at the Natural History Museum was transferred to Indiana University where it is presently located. The collections of the two remaining institutions came to the library of Congress through various routes. The author's investigation began with 95 unidentified cylinders at the Library. A similarity in the style of inscribed numbers on the unidentified cylinders with those on five cylinders identified as Matthews was noteworthy. Further, the sequence of numbers implied a collection of close to 200 cylinders. A call to Indiana University confirmed that their cylinders of Navajo Indian Music collected by Matthews had numbers inscribed in the wax; the sequence of numbers that dovetailed with that of the Library's collection and their style of inscription suggested that the Library's two collections were one. This supposition was confirmed by a numerical list of the contents of the collection found among the papers of Matthews deposited at the Wheelwright Museum, Santa Fe, New Mexico.

An inventory of instantaneous cylinder recordings was prepared by the Federal Cylinder Project staff. Initial drafts were revised in May and September of 1981 and a more recent version will be incorporated into the first volume of the catalog series. It includes those cylinders in Federal agencies which have been personally inspected by the Project team. The main body of the inventory listed in alphabetical order by collector includes 215 entries totaling 8,575 cylinders (6,623 cylinders for North American Indians). Each entry includes the catalog numbers assigned by the Library, the collector, sponsor, title, date/place, provenance, notes, the total number of cylinders in the collection, and the actual number duplicated to date. The inventory contains four indices: 1. North American Indian tribes (90), 2. groups other than North American Indians recorded in the United States and other parts of the world, listed by region (31), 3. collectors (67), and 4. collections (20).

Concerning the documentation of the cylinders, the author produced a MARC Coding Manual for Instantaneous Sound cylinders, an editorial guide particularly oriented toward compiling an automated file of information about unique cylinder recordings.⁷ To organize the earliest sound recordings using the most advanced methodology of bibliographic control captivated my imagination. Carol Nemeayer, Associate Librarian of Congress, and the staff of the Network Development Office, the Automated Systems Office, and the Office of Descriptive Cataloging Policy were particularly supportive; their contribution assured that a data base created through the use of the guide would conform as nearly as possible to the Music Format of the MARC Integrated Format for Bibliographic Data developed by the Library of Congress.

The application of automated cataloging offers two distinct advantages. First, using MARC to input information creates a standard data base that can be manipulated automatically to generate various formats. Following the model of the Jazz Music Project, Rutgers University, it is compelling to envision a catalog of the Cylinder Project printed on microfiche. Presently this is the only economical means of disseminating a complete listing of the collection other than acquiring access to the file at the terminal. Second, using a MARC format as a common system of communication, the other major North American repositories of sound cylinders--the Lowie Museum, University of California, Berkeley; Archives of Traditional Music, Indiana University; and the Museum of Man, Ottawa--following the lead of the Library of Congress, could join in a cooperative union effort. An automated network oriented to a MARC Format already links participating institutions, and participation continues to grow. A current and comprehensive data base responsive to revision as work progresses could be attained. Ultimately, a MARC standard data base precludes its compatibility with the MARC Unified Format; this broadens the scope of a union catalog of sound cylinders to an international level. If implemented, all major holdings of unique, early cylinder recordings capturing music and lore could be inventoried and readily accessible.

DISSEMINATION

Thomas Vennum initiated a pilot project in dissemination in the summer of 1979 among Wisconsin tribal groups. He deposited a copy of Chippewa music recorded by Frances Densmore on reservations in Minnesota and Wisconsin during 1907-1909 at the Sigurd Olsen Institute, Northland College, Ashland, Wisconsin. Joe Rose and a number of young singers listened to these recordings with enthusiasm; some wished to learn the older repertoire. Problems anticipated regarding sensitivities about the recorded materials never materialized.

In a second pilot project, Dr. Nancy Lurie, anthropologist, the Milwaukee Public Museum, played tapes of Winnebago music made by Frances Densmore for Indians living at Black River Falls, Wisconsin. She recorded not only comments her informants made about the recordings, but also their contemporary versions of many songs after they had just heard the older versions.

Richard Keeling initiated one of two projects carried out in Northern California in the Spring of 1980. Working in cooperation with the American Indian Studies Center, UCLA, he distributed early sound recordings garnered from the Library of Congress and the Lowie Museum collections, as well as selections from his own field recordings. Covering a wide area including a number of tribes, Keeling's project was instrumental in reviving ceremonies which had not been performed for some time. Brian Tripp of the Tri-County Indian Development Council in Eureka, California, following Keeling's lead, carried out a dissemination project among the Karok Indian tribe.

On August 30, 1981, Mrs. Theresa Deer Wescott visited the Library to listen to early cylinder recordings made of her tribe, the Menominee, by Frances Densmore. Erika Brady and the author recorded Mrs. Wescott's expressions of the use and value of the recorded songs and legends to her tribe. She underlined the importance of disseminating the recordings, clearly enumerating the organizations in her area which could best carry this out.

Erika Brady (July 1981) describes the dissemination of 87 cylinder recordings made by Joseph Médard Carrière during the summers of 1934-1936 in the French-speaking communities of Missouri and Illinois. Approximately 350 residents of the town of Old Mines and environs in Washington County, Missouri signed a petition requesting copies of the Carrière cylinders stating, "These materials are vital to us in our own cultural studies projects, and it is important for us to obtain them now, while we can still learn more about their background and context from people who remember hearing these things themselves."⁸

Following up on these preliminary efforts in dissemination in March of 1981, representatives of several public and private organizations concerned with American Indian culture met in Santa Fe, New Mexico to discuss two key ideas leading to a full-scale implementation of the dissemination phase of the Federal Cylinder Project: "first, to enlist the interest and support of American Indian tribes in the idea of dissemination and to encourage the development of projects and programs at the tribal level which actively employ the cylinder recordings; second, to consult with tribes on the serious and delicate question of whether and in what way recordings of sacred or secret ceremonies should be restricted from general circulation."⁹ The group proposed first to send letters inviting expressions of interest in the issues raised above, and second, to initiate a series of meetings at the Library where representatives from tribal groups could review recordings and advise the staff on the best possible course for the final dissemination phase of the Federal Cylinder Project.

SUMMARY

The Federal Cylinder Project has been initiated to preserve, to document, and to disseminate the sound cylinder recordings in the holdings of Federal agencies. Every effort is made to maintain the original cylinders in the best possible condition for future investigation, and to use the most advanced technics available to preserve their recorded sound on magnetic tape which is more durable and lends itself readily as a source from which copies can be produced.

All leads are investigated to find cylinder recordings and to assemble information from either oral or written sources which may illuminate the meaning and value of these recordings. Techniques made available through automation have been explored to insure the rapid and efficient retrieval of information. Extending the work to other major collections, it is hoped that a union effort will be instrumental in gaining access to most of the earliest recordings of language, lore, and music. Initial projects in dissemination suggest a positive reception by American Indian tribal groups and others. The Project anticipates the distribution of cylinder recordings to interested groups and individuals to be carried out in an atmosphere of immediacy tempered with sensitivity beginning in 1982.

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NOTES

¹ Federal Cylinder Project Staff, "American folklife on cylinder recordings: a federal cultural challenge," Folklore Center News 2, No. 4 (Oct., 1979), p. 1, 6-7.

² *ibid*, p. 7.

³ U. S. Public Law 94-201 that mandates the creation of the center.

⁴ Peter T. Bartis, Cylinder field recordings in the collection of the Archive of Folk Song, Library of Congress: a preliminary survey (Washington: Library of Congress, 1978).

⁵ Dorothy Sara Lee, Native North American music and oral data: a catalogue of sound recordings, 1893-1976 (Bloomington: Indiana Univ. Press, 1979).

⁶ Maria La Vigna, "A visit with Helen Roberts," Folklife Center News 3, No. 1 (Jan., 1980), p. 7.

⁷ Ronald Walcott, MARC coding manual for instantaneous sound cylinders, TS (Washington: Library of Congress, 1980).

⁸ Erika Brady, "French wax cylinders," Folklife Center News 4, No. 3 (July 1981), p. 1, 6-7.

⁹ Alan Jabbour, "Santa Fe meeting on cylinder dissemination," Memorandum, American Folklife Center, Library of Congress (June 1981).

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Access to Recordings

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INTELLECTUAL FREEDOM AND SOME BARRIERS TO ACCESSIBILITY TO SOUND RECORDINGS

The acquisition and preservation of sound recordings and related topics such as technical standards, cataloging, storage facilities or collecting policies are abundantly covered in the professional literature. The equally important aspect of accessibility of materials--after they have been acquired, processed and stored--has not been given its fair share of attention in this author's opinion. The few articles that do deal with the subject are not always direct or straightforward in their approach. For the purposes of this paper, the author proposes to bring to the reader's attention some examples of barriers to the accessibility to sound recordings which have been stumbling blocks in the road for library and archive patrons. The inalienable right to intellectual freedom has been the subject of great concern for several American librarians and archivists for many years, and yet as you will read later on in this paper, we in the United States cannot always take pride in what has taken place, or for that matter, is still taking place.

The access barriers found by qualified users when searching for recorded materials (students, scholars, researchers, educational broadcasters, etc.)--are not even talking about the general public--assume a number of forms. The most legitimate are, of course, the restrictions imposed through common law copyright governing unpublished materials. This is the case affecting most oral history interviews and conversations, "out-takes" from the work of newsmen and journalists, or some ethnic field recordings. Next we have the more questionable restrictions centering around licensing and monetary issues affecting, for example, recordings of live concerts or broadcast materials.¹ Another common cause for restrictions is, unfortunately, a very pragmatic one: lack of adequate staff or adequate systems of cataloging and retrieval. The most questionable case of restriction is the excuse of copyright which is especially unfair when it is invoked for out of print materials that once were widely available commercially. However, by far the most ominous form of restriction is that represented by political and ideological motivation. This particularly ominous form of censorship--often leading to outright suppression and even destruction of recorded materials--will be the focal point of this paper. It is an extremely grave subject, one that this author feels should be of the deepest concern, not only to sound archivists and curators, but to scholars throughout the world, as well. It is hoped that this article will stir interest and thought on this matter and will be the subject of ongoing discussion and exchange of views among all people concerned.

For many years the author has been Audio Consultant in the University of California system. The most interesting part of this work has been locating and making available sound recordings

of various kinds for university students, faculty and scholars, and advising the users as to any restrictions on its use. The task of putting qualified users together with the necessary sound recorded materials may seem an easy task but is not. The delays, frustrations and disappointments have been many, mainly due to some of the restrictions just mentioned. Many of the cases discussed in this article are based on personal experience.

In Hindu mythology, Shiva is the Lord of Creation and Destruction, Life and Death, Terror and Delight, Light and Darkness, Good and Evil. The philosophical implication is that these extreme dualities are an integral part of the human spirit, of the essence of human nature, and as such, they have to be duly recognized, accepted and respected. For most Western scholars reared in the Judeo-Christian or Socialist principles of morality, Shiva represents a rather disturbing, paradoxical and often quite difficult concept to grasp. It can be noted that in the early centuries of Christianity, some doctrines resembling the cult of Shiva were promptly declared heresies.

The Era of Enlightenment was the outcome of centuries of religious struggles and intolerance. From the pantheistic views of Spinoza to the widest tolerance advocated by John Locke, a new climate of intellectual freedom and inquiry began to flourish in the Europe of the eighteenth century. Made even stronger by the spread of scientific knowledge and the cool, detached objectivity of rationalist thinkers, the Enlightenment became the policy of the State in Frederick the Great's Prussia. One of the Enlightenment's most lasting political heritages is the American Constitution, especially the Bill of Rights, whose foundation is the First Amendment, guaranteeing the widest, uncensored freedom of expression and intellectual inquiry.

The basic principles of the Enlightenment faced, in the ensuing two centuries, mounting challenges by movements as divergent as Nationalism, Romanticism, Marxism, Populism, or the rebirth of religious fervor. Especially in the second part of the twentieth century, radicals, revolutionaries, conservatives or religious fundamentalists have engaged in dogmatic, militant assertions of conflicting premises.

After world War II and its ensuing horrors, there has been a gradual but steady departure away from the ideals of Enlightenment. Governing leaders--and the governed, as it is often the case--seem to subscribe, with increasing conviction, to the belief that in view of world-wide suffering and abuse, exploitation, terrorism or danger to the established orders, the concept of unlimited freedom of expression is no longer feasible.

It is important to understand the potential danger of censorship and denials of access to information--even the destruction of materials--affecting the repositories of human history: archives, libraries, and museums.

For two centuries, libraries and archives have benefitted immensely from the tolerance brought to the world by the era of Enlightenment, an attitude, that to some extent parallels the cult of Shiva. We cannot, for purposes of preservation and study, ignore what some groups may brand as the "dark side" of the human spirit, and its tangible expressions. This writer feels quite strongly that for purposes of preservation and freedom of information, we cannot exercise any form of censorship or restrictions.

CENSORSHIP IN SOUND

In the past, censorship has always surrounded the printed word. In modern times the twentieth century has given us sound and images that are an even more direct form of communication. Consider two recent examples: protest and revolutionary songs of Latin America and Nazi marching songs. In both cases, we have sounds that are powerful, stirring, conveying a hypnotic appeal--sounds that arouse the imagination, sounds that convey a message for action, either to defy existing authority, or unite and sacrifice for the sake of a particular political system or national movement. Thus, it is understandable that some authorities wish not only to suppress such sounds, but often, even to destroy the vestiges of their existence.

The power built into sound and music makes them vital documents of human history, materials that not only must be preserved, but made available to students and researchers. These materials should be available to everyone so they can be explored in all aspects. When we examine both sides of a mythical Lord Shiva under the light of reason and understanding, we begin to understand the integral nature of both sides of the human spirit and the delicate balance under which they coexist. Such understanding is essential if we are to survive as a human species.

The following examples from a wide diversity of countries and situations will provide a brief overall picture of the situation under discussion. It is an alarming situation, one more indication giving credence to the belief that mankind seems to be drifting in recent decades towards a modern version of the "Dark Ages" in terms of suppression of freedom of information and individual liberties.

In China, during the "Cultural Revolution" of the 1960's, there were bitter attacks and denunciations of Western music and the art associated with the imperial past of China (one of the prime targets was the famed Peking Opera). A new musical art was profusely disseminated, works praising the "Socialist Motherland" and the words and deeds of Chairman Mao Tse-tung. Particularly popular were the works and musical plays of Chiang Ch'ing, Mao's wife and Head of the Literary and Art Section of the Cultural Revolution. Only now we are beginning to learn of some of the excesses that took place during that period. Roaming bands of Red Guards invaded libraries and archives, seeking and destroying materials branded as "reactionary" or "counter-revolutionary". One can thus understand the passions aroused after the demise and trial of the "Gang of Four". Books, music, posters, and recordings once idolized have now in turn been destroyed or have quickly disappeared into the shadowy world of "non-existence". Those materials--themselves of an immense historical importance--can be found nowhere in present day China.

Another case of modern censorship was the banning of music written by Jewish composers or performed by Jewish musicians in Nazi Germany, as well as works branded as "degenerate art" (e.g., works by Kurt Weill, Bertold Brecht and even Arnold Schoenberg). After the end of World War II the coin was somewhat reversed. A considerable musical output and recorded performances of artistic or historical value or both were drawn into a world of non-existence or non-availability. A few artists with former ties to the Nazi regime were able to break through due to their fame and artistic stature (e.g., Wilhelm Furtwängler or Walter Gieseking). By and large, however, there is an immense, vast reservoir of musical and historical documentation in sound of that period that still, nearly half a century after the end of the hostilities, remains pretty much in a world of "non-existence". Two examples in this regard make this situation even more dramatic. In the 1960's there was great excitement in the musical world when one of the most

stirring performances of Beethoven's 9th Symphony appeared in the West. It was a 1942 recording made in Berlin and conducted by Furtwängler in a live performance. Its origin was traced to tapes captured by the Russians when they occupied Berlin. The other case concerns an authority of German military music, the conductor Carl Woitschach. Before his death in 1939 he recorded a great deal of music, some of it in unique arrangements. Due mainly to the nature of the music, this vast reservoir of recordings had remained unavailable until now. As in the case of Furtwängler, there was some excitement in military music circles when in 1973 a few of those Woitschach recordings appeared in Japan, in a very limited edition, due apparently to the tenacity and hard work of some Japanese musicians.

A recent and extreme case of the wide sweep of the political-ideological pendulum and its disturbing effects on sound archives took place in Argentina. The late Juan Perón placed great importance on music and the media. His speeches as well as those of his wife Evita were often recorded and published together with many songs and music allusive to their deeds and ideology. After the overthrow of Perón in 1955 the authorities engaged in a thorough and systematic destruction of those materials. In 1973 he returned triumphantly and again was elected President. There was a new resurgence of "Peronista" songs and recordings. Again these materials experienced a wave of banishment and destruction when the successor after his death, his widow Isabel, was overthrown. Thus, in the brief span of two decades, Argentina had seen two waves of destruction affecting similar materials deposited in sound archives and radio stations.

Political-ideological restrictions affecting music and recordings are not only to be found in totalitarian, nationalistic, or religious fundamentalist regimes. Such attitudes can also be found in a number of countries with a long tradition of culture, freedom and civility. A parallel situation to that of the German example just cited can be found in other European countries regarding the often embarrassing reality that collaboration with the German occupation forces did exist during World War II.

FRENCH ALTER ATTITUDE

Not all cases have such a negative conclusion. A poignant case occurred in France. For decades, there was a massive, collective effort to suppress the fact that collaboration had been far more widespread than had been known. Especially during the highly nationalistic period of De Gaulle there was only one official historical account of the war era: the Resistance viewpoint. When, in 1971, Marcel Ophüls produced his poignant and powerful documentary on the occupation, The Sorrow and the Pity, French television, which had commissioned the film, refused to run it. There were riots and demonstrations outside the few theaters that dared to show it. Yet, there was in France a genuine and honest desire to know more about the historical reality of that period. The film of Marcel Ophüls had a cathartic effect and soon the trickle became a flood.

Another example involved a remarkable sound documentary produced in 1974 by Gérard Trimbach, titled Français, Vous Chantiez!.² It was a well balanced collection of music and songs popular during the occupation, illustrating sadness, melancholy and hope; the enthusiasm and pro-German ideals of the collaborators and the anger and defiance of the Resistance. Producer Trimbach has said that when he was compiling the selections he had to listen with the windows shut for fear of what the neighbors' reactions might be. Yet the album became a best seller instantly. After a few years of intense public debate and examination and wide availability of materials previously suppressed and forbidden, the French were even able to produce some humorous and satirical

pieces on that period. The French, during that intense period of self examination were able to bring all aspects of their human nature, of their "Lord Shiva", under the light of reason and understanding and find some aspects of humor. After the process of examination was exhausted they could go on with their lives, satisfied that a "dark" period no longer remained suppressed; no longer was a taboo mentioned in whispers. The phenomenon that took place there at that time is a tribute to French culture and civility.

THE U.S. EXAMPLE

The United States is considered to be one of the last remaining strongholds of the Enlightenment, especially in view of the First Amendment embodied in the Constitution, a terse and brief provision guaranteeing the widest freedom of expression and intellectual inquiry. Yet, this provision faces mounting challenges from many sides. The attacks from religious, conservative, and nationalistic groups are well known. These attacks were particularly vicious during the period known as the "McCarthy Era" (early 1950's).

The attacks have continued and in the last decade both extremes of the political spectrum have joined together with increasing strength. There have been extraordinary intellectual efforts in certain circles of the U.S. to seek justification for suppression and censorship against a number of groups and movements and their tangible expressions (printed word, images, sound). Such groups and movements have been called "racist", "sexist", "contributing to bigotry and conflict", "warmongers", or "enemies of peace and mankind". A recent controversy affected an institution--the American Library Association (ALA)--that in America has been a traditional stronghold against censorship or any form of restriction to intellectual inquiry. This organization commissioned a film (The Speaker) to show the dangers of censorship. Contrary to most expectations, the film showed a Nobel laureate advancing the theory that there may be genetic differences of intelligence among racial groups. The laureate is censured and banned from speaking to students by liberal censors and citizens who want to avoid controversy. The film was a thin disguise for the actual case of William Shockley, the Nobel laureate who experienced considerable harassment and censorship from more liberal circles for his views on race and intelligence. This film and the vicious attacks it has received from within the membership of ALA is an indication of the disturbing trends developing throughout the world: an increasing effort to suppress and censor which originates from all parts of the political-ideological-religious spectrum.

Another example is the three record album (Voices of the Civil Rights Movement) produced in 1980 by the Smithsonian Institution.³ The album commemorates a dramatic period of recent American history, the Civil Rights marches of the early 1960's. Affecting the American South, the purpose of the movement was to seek integration of the Black people with the White population mainstream of the area. Unfortunately, these records presented only one side of that epic conflict. Noticeably absent are abundant recorded documents portraying the conflicting forces of Southern segregationists, which include fiery speeches by Southern politicians and governors (e.g., Orval Faubus, George Wallace). Also absent are popular songs, some produced by the Ku-Klux-Klan attacking the marches and popular comedy parody ridiculing the marchers. The album of the Smithsonian Institution could have had more power and poignancy if it had included a more balanced view of all the sound documents of the period and had followed the general style of Français, Vous Chantiez! The production of a documentary in sound portraying only what is at

present considered the "noble and just" side of that epic struggle, may, to some extent, be another kind of example of censorship and suppression of historical facts. This censorship, perpetrated on "humanitarian grounds", is something that, despite the traditions of the First Amendment, is being felt with increasing force in the United States.

The United States has had a very good track record of respect for intellectual freedom. Besides the First Amendment there are two other powerful tools that facilitate access to historical materials. One is the Freedom of Information Act, a direct result of the Watergate incident. This act insures that individuals may have access not only to most government materials concerning their lives, but also to materials deemed to be in the public interest. The other tool is the old tradition of fair use, finally incorporated into the new copyright statutes of 1976 in the form of Section 107.

RIGHTS OF CREATOR

At this point we touch on a sensitive subject: the right of authors, artists, performers, copyright owners and authorities over their own published materials. Among hundreds of cases dealing with controversial materials, the following is a good illustration: two of the most stirring performances of the Fascist anthem, La Giovinezza, were recorded in the 1930's by two of the greatest Italian operatic singers of the twentieth century, Benjamino Gigli and Giovanni Martinelli. Do they, their heirs, the copyright owners, or the anti-Fascist post-World War II authorities of Italy have rights regarding the banning of those recordings? This, fortunately, is an issue that has been settled quite early through the fair use doctrine and has also been discussed during extensive copyright debates. We have to remember that--unlike unpublished materials protected by far more restrictive common law copyright--the materials described were widely available for public distribution or commercial sale. In these cases the laws and judicial doctrine, not only in the United States but in most other countries of the world, are quite clear: authors, artists, performers, manufacturers, copyright owners, have the right to withdraw, at any time, recorded materials from distribution or commercial sale. However, they do not have the right to ban the fair use of those materials, that is to say, they cannot seek the withdrawal and destruction of the materials from public or private archives and collections. Neither can they prevent archives from making those materials available for study or research through lending or limited copying.

Yet, despite the world-wide acceptance of the fair use doctrine, many sound archives have imposed restrictions stating that any users of published, out-of-print materials, must have the consent of the copyright owner in order to have access to the materials. These restrictions are extremely disturbing. On one hand archives are infringing upon the spirit and letter of the fair use doctrine as incorporated into the U.S. laws. On the other hand, due to the political-ideological nature of some of the materials, one may easily guess what the answer may be if the researcher tries to contact the authorities of whatever country asking for permission to have access to the materials that these same authorities have tried not only to suppress, but even to erase from existence.

TWO CONTRASTING SITUATIONS

The overall picture surrounding access to and availability of recorded materials of a controversial, political-ideological nature is not encouraging. The difficulties encountered by

researchers throughout the world are quite disturbing. Two contrasting articles that have recently appeared on the pages of this BULLETIN illustrate this point quite well. Rolf Schuurmsma described the care that must be exercised in the creation of oral history records.⁴ He discussed the important role of the interviewer eliciting information from the informant, the very private and delicate process of interaction and the fundamental fact that the interviewer must leave aside his own emotional reactions or political preferences if he is to create recordings of a genuine historical nature. In the expression of these views and utmost respect for objectivity, Dr. Schuurmsma obviously partakes of the traditional attitudes rooted in the Enlightenment.

In the other article the information given offers a sharp contrast to the above. The author, Bernard J. Broere described the disturbing rules and regulations governing field work in some Third World countries. It is not unusual to find, in certain situations, that no recordings are allowed unless a representative from the government is present at all times. Under such conditions the collection and preservation of historical documentation in sound and film is subordinate to political-ideological-religious considerations. Within such an atmosphere even the creation of important historical documentation--if considered contrary to the prevailing government or ideology--may be effectively prevented. In an increasing number of countries even educational and academic activities are under the supervision of military authorities. As Mr. Broere stated, ". . . fieldwork becomes a hazardous operation, not only for the specialist, but for the informants who will have to be very careful because of the presence of the government counterpart".⁵

The stark reality is that in a growing number of countries, a sound or film documentary along the lines of The Sorrow and the Pity could never exist. Even the conception of such a work would be inconceivable. In many countries there is only one accepted account of history: the official viewpoint. It follows that the work of archives, libraries, museums, and their personnel must be conceived as an adjunct to the prevailing political or religious ideology of the governing authorities--indeed a difficult situation for any concerned archivist. It also follows that in most countries sound archives are often located in centralized institutions or national radio-TV centers. From a viewpoint of acquisition, storage, access, retrieval, overall management and economy this seems the wisest solution. Yet, from the viewpoint of censorship, suppression and even destruction of materials, such centralization can make materials extremely vulnerable. The cases mentioned earlier affecting sound archives in several countries point out the danger of locating historical materials in centralized, highly visible collections subject to the vagaries and whims of authorities, often bent on suppressing and destroying historical evidence on political-ideological-religious grounds.

Despite the encroaching tides of obscurantism, the author feels that the situation is not altogether hopeless. One of the greatest enemies of potential censorship, repression and destruction is modern technology. In the last few decades sound reproduction and miniaturization (e.g., cassettes and lower tape speeds) has progressed quite far. The new technology makes possible inexpensive, high quality duplication and dissemination of historical materials thus diminishing greatly the danger that invaluable sources may disappear or be placed beyond the legitimate needs of students, scholars and researchers.

ENCOURAGEMENT FOR THE FUTURE

An encouraging recent development is an open policy adopted by some sound archives. Perhaps the best example, because of its important leadership role, is that of the U.S. National Archives. Anyone, not only from the United States, but from foreign countries as well, may write to the U.S. National Archives and, upon payment of a very nominal fee, obtain a wide variety of historical documents in sound dealing with the history of the United States. Not only speeches and statements from political figures, but highly controversial materials as well (e.g., the anti-American wartime broadcasts of Tokyo Rose or the wartime broadcasts of a similar nature of Ezra Pound). The open policy of the U.S. National Archives is in the best traditions of the First Amendment and the fair use doctrine.

Another interesting development is the role that a number of small record companies which deal with political and ideological materials from many sides of the political spectrum are taking. In Germany, for example, we find companies such as the Verlag Pläne which issues leftist recordings from the European Resistance in World War II, or John Jahr Verlag and Documentary Series Est. which issues recordings and speeches from the Nazi period. In France there are counterparts such as Le Chant du Monde or Disques SERP. The activities of these small record companies are not always regarded with sympathy by the governmental authorities. Depending on the prevailing ideology they are seen as catering to the tastes of opposing or subversive partisan groups. Moreover, from a technical standpoint, the products are not always of high quality as the recordings are generally produced from worn out collector's items, not from official masters. In view of the restrictions we have just discussed, these commercial enterprises despite their ideological biases and technical shortcomings, fulfill a most important role for future scholars and researchers, namely, that they are making available--at little cost and effort--invaluable historical materials in sound. These are materials that--if a researcher tries to get them from official sound archives--often would represent an immense amount of effort, time and delays to obtain, if they could be obtained at all!

Finally, the author believes that what has been discussed is of vital importance to sound archivists as well as scholars throughout the world. It is hoped that the aforementioned points may contribute to our awareness of the problems existing still today in many archives and that improved conditions may gradually come about in order to provide access to historical sound materials before it is too late. It is particularly desirable if this important subject of accessibility of sound recordings of a more controversial nature may be the object of an ongoing discussion and exchange of views among all people concerned.

* * * * *

NOTES

¹ An interesting case in point concerns newscasts. In the early 1970's, Vanderbilt University began an archival project consisting of the recording, on video and audio tape, of daily news summaries broadcast by major American networks. The purpose was to form an evergrowing archive of daily events, with copies available either through lending or at a minimal service charge to students and scholars. In a much publicized case the CBS network in 1973 sued Vanderbilt seeking a court order to stop the project. Vanderbilt filed a counter-suit contending that CBS's action was an abridgement of academic freedom. The statements by public figures and most

events might be public domain, however, the network argued, even though they were broadcast through the public airwaves, they exist because of the equipment and personnel paid for by the networks, and therefore, the audio-visual recordings belonged to them. They had the exclusive right to market, agree or deny access to such recordings, was their contention. Vanderbilt countered with two strong arguments. One was that newscasts, due to their historical nature, should be within the provisions of fair use. The other was that of the rather dismal record of preservation and retrieval of many of the commercial stations and networks which, depending upon management attitudes and/or storage problems, have in the past destroyed vast amounts of historical recordings. The suit by CBS aroused considerable sympathy for Vanderbilt and support in the U.S. Congress. The suits were never heard. They became "moot" when the new copyright legislation was enacted into law in 1976 and marked a clear victory for Vanderbilt's position.

² Français vous chantiez! 1939-1944. Pathé Marconi EMI 2 C 146-12609/10.

³ Voices of the Civil Rights Movement, Black American Freedom Songs 1960-66. Washington, D.C., Smithsonian Institution, Program in Black American Culture, 1980. 3 record set plus booklet.

⁴ Rolf Schuursma, "Oral history and sound archives", PHONOGRAPHIC BULLETIN, no. 30 (July 1981), pp. 20-28

⁵ Bernard J. Broere, "The politics of fieldwork, the extent to which politics play a role in the organization of fieldwork and research", PHONOGRAPHIC BULLETIN, no. 21 (July 1978), pp 2-8.

Brief Contributions

"PAST AND PRESENT FOR POSTERITY": A PLAN FOR A NATIONAL SOUND ARCHIVE IN THE NETHERLANDS

This report has been published by the National Sound Archive Committee, Amsterdam, September 1981. An English revision of the complete report is available. The address to write is: NVPI, Box No. 7000, 1007 MA Amsterdam, The Netherlands. The following summary has been presented here from several sources by Rolf Schuursma.

During a press conference on 17 March 1982 in The Hague, a report was presented to Dr. R. Hotke, director-general of the Ministry of Culture. The report was titled "Past and Present for Posterity" and included a plan for a National Sound Archive. The plan calls for the collection and preservation of sound recordings (primarily of music) produced in the Netherlands. It was prepared by a committee of representatives from the Netherlands Broadcasting Foundation NOS, the Netherlands Theater Institute, the State Archives, the Concertgebouw and The Hague Philharmonic Orchestras, the Municipal Archives and the Erasmus University of Rotterdam, as well as other institutions throughout the Netherlands.

The initiative for the plan was taken by the Netherlands Association of Producers and Importers of Phonograms and Videograms NVPI in Amsterdam, whose members will present the future archive with copies of its releases.

In his speech of thanks Dr. Hotke mentioned the gratitude of the Minister of Culture for the NVPI-initiative and for the preparatory work done by the Committee. However, he also made it clear that under present financial circumstances the government is not ready to spend money on the plan, though the Ministry is fully prepared to assist the Committee in every other respect. The Committee has taken the decision to find funds elsewhere in order to make a low budget start of the National Sound Archive.

The NVPI initiative was encouraged by the realization that the Netherlands, in contrast to a number of other countries, do not possess a central institution for the preservation, documentation and study of that part of our history which is stored on sound recording devices. Although a few specialized sound archives do exist, the lack of a central institution such as a National Sound Archive means the loss of much culturally and artistically important work of Dutch performing artists in particular, and of Dutch composers and writers as well, as far as this material has been recorded on discs and tapes.

THE PRESENT SITUATION IN THE NETHERLANDS

There are in the Netherlands several specialized collections, some of which were collected by and belong to private collectors. For instance, the practically complete recording issue

of the Concertgebouw Orchestra does not belong to the orchestra itself, nor to the City of Amsterdam. A private collector, Mr. J. Geleedst of Goes, owns this unique collection. There are probably many more private collections of all kinds of musical genres, many of them the life's work of people with a predilection for particular areas of music. Such collections are generally closed to the public, and their continued existence is uncertain once their owners are dead. The heirs often have no idea what to do with a collection, and financial motives frequently get the better of historical values.

Besides private collections, a number of institutions operate sound archives, the largest belonging to the Dutch Broadcasting Corporation (NOS). Not only does the NOS own an important collection of historical material, including old glass records, it also has 200,000 records and tapes supplied by the Dutch gramophone record companies as well as from abroad. Their acquisition was subject to certain criteria defined by the purpose of the NOS archive, which is to make music recordings available for broadcasts and to the makers of radio and television programs. The NOS collection is not open to the general public.

Other collections of sound recordings are to be found in the Netherlands Theater Institute (mainly theatrical gramophone records and tapes), the Conamus Institute (light music), the Foundation for Film and Science (political and social history), the Donemus Foundation (modern Dutch composers), the Public Music Library in Amsterdam, the Jaap Kunst Centre for Ethnomusicology of Amsterdam University, the Musicological Institute of Utrecht University and the Rotterdam Municipal Archives. The archives of Dutch record companies are not complete as far as it concerns published records.

The published records of gramophone companies have not, until now, found a suitable archive for their preservation. After a while commercial gramophone records and audiocassettes tend to disappear from the market and are not available anymore to the general public and researchers, and the National Sound Archive Committee has primarily made its report with a view on that situation.

THE NATIONAL SOUND ARCHIVE

Of the approximately 12,000 recordings issued annually in the Netherlands, it is estimated that about 3,000 would qualify for a place in a National Sound Archive. The rest do not satisfy the conditions formulated in the report: they are not 'Dutch'. Accommodation plans will have to take into account annual growth. Since records and tapes are not very bulky, the requirements for a building are not unfeasible. The expected results of an active acquisition policy as outlined in the basic principles should be born in mind. Production over the past eighty years might well amount to 100,000 - 200,000 releases. Even if a large number can no longer be traced, the accommodation should still have considerable expansion possibilities. The same applies to private collections which, once the National Sound Archive were a fact, would probably be donated.

The collection will mainly consist of music recordings, which constitute the lion's share of what has been (and still is) produced in the Netherlands. However, there are of course many different kinds of sound recordings. Even if only the records and cassettes put on the market are born in mind, there are still modest amounts of spoken recordings, the emphasis being on literature and historical documentaries or sound portraits.

The Archive, however, will also definitely need to accommodate tape recordings which have not been marketed in any appreciable quantity but which nonetheless might be of interest to future users. Spoken recordings from political, social and cultural history spring to mind in this connection.

Finally, there are the variety of recordings which can be covered by the term 'sound bank': animal recordings, medical educational recordings, sound effects. A National Sound Archive should not automatically exclude such items, and for this material the report describes a 'reference function'.

OBJECTIVES OF A NATIONAL SOUND ARCHIVE IN THE NETHERLANDS

The objectives of a Dutch NSA can be described as follows:

- To collect, conserve and make available musical, verbal and other kinds of recordings
- of and/or made by Dutch people anywhere in the world;
- produced under the supervision of Dutch producers, (not in the sense of being 'manufactured', but in the case of a producer like Klaas Posthuma when he records a Russian pianist in New York);
- pertaining to the Netherlands and Dutch culture in the widest sense.

These activities should be placed at the service of musicological, historical and other researchers, of the media including radio and television, of people working in the recording industry and of anyone interested in this cultural heritage.

The acquisition policy of the NSA would aim at collecting all recordings within the scope of the NSA's objectives. With regard to gramophone record companies' new productions, this ought not to be very problematical, in view of the willingness expressed by companies affiliated with the NVPI to provide two copies of every new record or cassette. A solution will have to be sought, however, for deleted issues (records no longer listed in a company's catalog, although a master tape still exists). An estimated 500 to 750 Dutch recordings a year come from sources other than the record companies.

DIETRICH SCHÜLLER, Phonogrammarchiv, Vienna

CONFERENCE OF THE "COMMITTEE OF GOVERNMENTAL EXPERTS ON THE SAFEGUARDING OF FOLKLORE" (UNESCO HOUSE, PARIS, 22. - 26.2.1982)

Originating from a request of the Government of Bolivia to consider measures on the safeguarding of folklore on an international scale, UNESCO has dealt with this matter at several conferences, particularly the 19th General Conference in Nairobi in 1976. A Committee of Governmental Experts on the Safeguarding of Folklore was established, which worked out a questionnaire dealing with aspects of "definition", "identification", "conservation" and "preservation" as well as "safeguarding". The outcome of this questionnaire was drawn up in a report which was the basis of the Paris Conference at UNESCO House, February 22-26, 1982.

This conference was formally a conference of government experts to which non-governmental organizations (NGO), such as IASA among others, were invited to send observers without the right of vote but with all rights of commenting. IASA was officially represented by Trefor M. Owen, Curator of the Welsh Folk Museum, Cardiff, and by Poul Roving Olsen, Dansk Folkemindesamling, Copenhagen, who at the same time is the President of the International Council for Traditional Music which was also represented. Dietrich Schüller took part as an official representative of the Vienna based Institute MEDIACULT, the International Institute for Audio-visual Communication and Cultural Development.

After discussions about the definition of the term "folklore" (many delegates expressed their preference for the term "traditional culture"), due consideration was given to the topics of "identification" and "conservation". Among various other aspects it has been pointed out that-- especially in the field of traditional cultures--audio-visual documentation is of the utmost importance, both for cultural and scientific needs. The draft report adopted the idea that audio-visual research and documentation centers should be set up worldwide on a national scale. It also stressed the necessity for the use of professional equipment and the taking of special precautions against the deterioration of audio-visual materials especially in unfavorable tropical climates. The need of specially trained personnel in various fields of cultural documentation was also discussed. Our representatives expressed IASA's concern towards these aims and offered further cooperation with UNESCO within this field.

From the experience gained during the conference including the diverse personal contacts with different departments of UNESCO, it seems that there are many UNESCO projects that refer to sound recording and sound archive programs. Particular attention can be drawn to the efforts to develop an international information and communication system as initiated through the McBride-report which would require a world-wide av-media archival infrastructure.

It should be our task to link IASA's aim of strengthening the idea of sound archivism to a closer cooperation with the various programs being planned or already carried out through UNESCO.

Reviews and Recent Publications

First, a word from the new editor. Books, bibliographic notes, and comments may be sent to Joel Gardner, 1011 Forge Avenue, Baton Rouge, LA 70808, USA. Below, you will find, among other entries, a listing compiled by Ian Gilmour for the Australian Branch Newsletter. Similar submissions from elsewhere around the vast IASA readership will be welcomed and enthusiastically cited.

Joel Gardner

RECORD REVIEW

Arthur Schnitzler, Max Burckhard, Julius Gans von Ludassy, Hugo von Hofmannsthal (1907).
Tondokumente aus dem Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften, PHA EP 3, 1981.

In March and April 1907 the Phonogrammarchiv of the Imperial Academy of Sciences in Vienna recorded the voices of four Austrians, two of whom became well known throughout the world: Arthur Schnitzler, the playwright, and Hugo von Hofmannsthal, the poet. The other two were Max Burckhard, among other things the director of Burgtheater, and Julius Gans von Ludassy, journalist and writer. Schnitzler died in 1931 and the Phonogrammarchiv published the third record in the series "Tondokumente" in commemoration of the great man, who like Chekhov started off as a medical doctor to become world famous as a writer. Burckhard promoted Schnitzler's work in the rather conservative circle of the Burgtheater audience. Ludassy was a friend of Schnitzler and later married Schnitzler's cousin. Hofmannsthal was a lifelong friend, in spite of the difference in the character and significance of their respective work.

The four recordings are typical of the voice portraits in which the Phonogrammarchiv specialized from the beginning. Very different from oral history interviews of a later date, the four speakers are restricted to short pronouncements of one or two minutes. As a result their voice portraits are like snapshots from a recitation. The rarity of the recordings, however, makes up amply for the somewhat static character which is inevitably connected with this early kind of audio documentation.

Schnitzler himself reads some lines from two plays "Lebendige Stunden" (1902) and "Der Schleier der Beatrice" (1900). Burckhard recites a fragment from one of his comedies "Im Paradiese" (1907) about matrimonial morals with a very serious but also rather modernistic view. Ludassy used the occasion to pronounce his dislike of doctrinaire political programs and philosophies, and Hofmannsthal concludes by reading one of his early poems. His contribution is particularly interesting because he brings out the musical character of the poem so clearly.

The four recordings are, of course, spoken in German and since the editors have restricted their technical intervention (fortunately) to a minimum, the recitations are not easy to follow without

the printed texts in the explanatory sheet. Many students of German language and of the history and culture of the German speaking countries will profit from this precious document in the Phonogrammarchiv series of voice portraits. This 45 rpm. record should belong to the documentary collections of universities, museums and other educational institutions all over the world.

It is by now a tradition that Dr. Dietrich Schüller and his staff provide their listeners with well-considered programs of good quality. The texts by Peter Michael Braunwarth in the accompanying sheet are short but informative. With this third publication, the series "Tondokumente" is certainly in the right groove. The pictorial information on the cover--apparently portraits of Hofmannsthal and Schnitzler--could do with an explanatory caption, but that is my only criticism.

For further information contact: Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften, Liebiggasse 5, A 1010 Wien 1, Austria. For a review of the first two records in the series "Tondokumente" see: PHONOGRAPHIC BULLETIN No. 29 (March 1981), pp. 50-51.

Rolf Schuurmsma
Erasmus University, Rotterdam

BOOK REVIEWS

Claassen, G. N., The South African Sound Archives - Die Suid-Afrikaanse Klankargief. Pretoria: S. A. Sound Archives, Human Sciences Research Council, c 1980.

The South African Sound Archives was established in 1977 under the directorship of G. N. Claassen to collect, preserve, and make available for scholarly research sound recordings concerned with the history, sociology, and cultural heritage of South Africa. Collecting focuses on three categories: recordings of South African language usage (especially languages that are becoming extinct); recordings of oral interviews and lectures of South African artists, writers, actors, musicians, etc.; and historical, political, and national sound recordings. Most of these materials are developed by the various research units that function as part of the archives' parent body, the Human Sciences Research Council, although the archives itself undertakes research projects as well.

This booklet, which repeats its twenty-six pages in English and Afrikaans back-to-back, inverted, presents an overview of the origin, functions, procedures, and contents of the archives. It is a potpourri of information, a mixture of visitor's brochure, in-house orientation guide, and technical processing manual. Besides general information about the organization's philosophy, structure, and collecting policy, one finds discussions pertaining to specific processing procedures such as accessioning and cataloging, as well as recommendations on oral history techniques and sound-recording standards. These latter recommendations are useful but rather basic.

Of particular interest is the brief summary of the contents of the archives. Included are collections developed by the HSRC's Division for Sociolinguistics and its centers for Afrikaans, South African theater, South African music, and South African art and architecture. Accompanying tables show the surprising number of languages spoken in the country which are represented in the collections. Appendices and a small bibliography follow the text.

Gordon Theil
University of California, Los Angeles

Gebhard, Krzysztof M., ed., The Saskatchewan Oral History Conference 1981 Proceedings. Regina: Saskatchewan Archives Board, 1981. Available for \$5.00 (postage included) from the Saskatchewan Archives Board, University of Regina, Regina, Saskatchewan, S4S 0A2.

With such notable exceptions as Leo LaClare and Bill Langlois, oral history in Canada has developed in the obscurity cast by the large shadow of the American Oral History Association. Although there has been contact (OHA met in Montreal and Ottawa in 1976, for example), the myths of oral history, even as they have expanded to include the growing roster of programs in Europe, Australia, and Southern Asia, have largely ignored activities north of the border.

Now, in these Proceedings, based on a conference held in Regina in May 1981 and published by the Saskatchewan Archives Board, we find out that while we Americans have claimed landmarks in our profession, a parallel development and growth, in number as well as in skills, have been taking place all along in Canada, if only we'd cared to notice.

Proceedings comprises a wide range of topics and perspectives for the oral historians in our midst, from historical sketches to methodological analyses, from the points of view of historians as well as folklorists. The needs of the keepers of the materials, the sound archivists, are not discussed at length.

The publication suffers from the unevenness congenital to volumes of proceedings, but it nonetheless represents an important effort to publicize the multifarious and hitherto unknown (to us) oral history programs of Canada, and particularly those in Saskatchewan.

Joel Gardner
Baton Rouge, Louisiana

RECENT PUBLICATIONS

The Archives of Folk Culture, Library of Congress, Washington, D. C. 20540 has issued the following new finding aids:

"Folklife and Ethnomusicology Archives and Related Collections in the United States and Canada,"

"Folklife and Ethnomusicology Serial Publications in North America,"

"Folklife and Ethnomusicology Societies in North America,"

"An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture,"

"Minnesota Folk Music and Folklore in the Recorded Collections of the Archive of Folk Culture," and

"Record Companies in North America Specializing in Folk Music, Folklore and Ethnomusicology,"

The following list, compiled by Ian Gilmour, appeared in the Australian Branch Newsletter, no. 7 (December 1981):

RECORDING AND REPRODUCTION

1. Doi T. and H. Nakajima, "Digital Audio Formats for Recording and Digital Communication" SMPTE Journal 90 (8) Aug 81:669-677.

2. Kleiman A, "Editorial-Digital Audio is Coming Home" Radio Electronics 52(7) July 81:12.
3. Fox B., "Bits of Sound Give Better Beat" New Scientist 91(1265) 6 Aug 81:355.
4. Williams N., "Digital Recording Sparks off a Resistance Movement" Electronics Australia 43(11) Nov 81:26-29.
5. Diamond J., "Letters to the Editor - Comments on Stress Tests" Journal of the Audio Engineering Society 29(10) Oct 81:749.
6. Witten I., "Digital Storage and Analysis of Speech Pt 2 - Coding in the time domain" Wireless World 87(1547) Aug 81:53,54.
7. Weinstein M., "New Technology - Circuits with Ears" Radio Electronics 52(6) June 81:61-63,86.
8. Savon K., (ed), "What's News - Speech Synthesis Evaluated with two new TI Kits" Ibid:12.
9. Ivall T., (ed), "Consumer Video Records" Wireless World 87(1548) Sep 81:37-39.
10. Feldman L., "Home Video Update" Radio Electronics 52(5) May 81:56-58.
11. Lawrence C., "Technology Today - RCA Videodisc Circuitry" Ibid 52(6) June 81:64-66.
12. Feldman L., "10 Home Video Questions and Answers" Ibid 52(2) Feb 81:71-73.
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News and Notes

CHANGE OF ADDRESS FOR IFLA

On March 24, 1982 IFLA Headquarters moved to its new location in the Koninklijke Bibliotheek (Royal Library). The new address is: IFLA Headquarters, c/o Koninklijke Bibliotheek, Prins Willem Alexanderhof 5, The Hague, The Netherlands. The postal address is: IFLA Headquarters, P.O.B. 95312, 2509 CH The Hague, The Netherlands.

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ASSOCIATION FOR RECORDED SOUND COLLECTION 16TH ANNUAL MEETING

The Association for Recorded Sound Collections (ARSC) is holding its annual meeting and conference at Syracuse University, May 20 - 23, 1982. Syracuse was the site of the founding conference of the association in 1966. To commemorate that event, the opening session will be an extended oral history program with five of the original founders, Walter Welch, Helen Roach, Donald Leavitt, Paul T. Jackson and Phil Miller. Other aspects of the program will deal with an examination into the careers and works of composers Alec Wilder and Igor Stravinsky, performers Lotte Lenya, Bert Williams and Frank Sinatra, and Metropolitan Opera Librarian Lionel Mapleson. There will also be sessions on Jazz recordings, Standards for Record Reviewing, Discography techniques (pitfalls and pleasures) and New developments in preserving and restoring sound on record. Tours of the new Audio Archives and Laboratory at Syracuse University will also be given. William Storm of the Audio Archives will be hosting the meeting; the program chairman is J. Peter Bergman, ARSC 2nd Vice-President. The registration fee for the four day conference is \$20.00 and housing will be arranged at the time of registration.

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WALTER GRAF PASSES

It is with great sadness that we report the death of Professor Dr. Walter Graf, on April 11, 1982. He was well known and loved by many sound archivists as Director of the Vienna Phonogrammarchiv der Österreichischen Akademie der Wissenschaften from 1957 to 1963. After that time and up until his death he served as Vice-Chairman of the Phonogrammarchiv's Commission. Born on June 20, 1903 in St. Pölten, he studied musicology, ethnology, anthropology, phonetics, philosophy and psychology, at the University of Vienna. He completed his dissertation in 1933, "Über den deutschen Einfluss auf den estnischen Volksgesang", and became "habilitiert" in 1952 in musicology at the University of Vienna. More complete biographies may be found in Die Musik in Geschichte und Gegenwart supplement, XVI (1979), pp. 519-20; and in The New Grove Dictionary of Music and Musicians, VII (1980), pp. 612-13.

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COMMITTEE FOR THE PRESERVATION OF RECORDINGS

The Montreal session on "Preservation of Magnetic Recordings" which will update concerns for video and data media is scheduled for 20 July, 1982 at 4:00 p.m. during the Joint INTERMAG-MMM Conference (co-sponsored by the IEEE-Magnetics Society and the American Institute of Physics. The Conference hotel is the Mount Royal, 1455 rue Peel, Montreal. Further information may be obtained from: Mary Hoos, 4317 Barrington Road, Baltimore, Maryland 21229.

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