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Association Internationale d'Archives Sonores
Internationale Vereinigung der Schallarchive

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Organe de l'Association Internationale d'Archives Sonores IASA

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Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

Editorial board: Co-Editor, Ann Schuursma, Kruijbrem 4, 3068 TH Rotterdam, The Netherlands;
Review and Recent Publications Editor, Dr. R.O.Martin Elste, Regensburger Straße 5a,
D-1000 Berlin 30.

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Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de skr 100 pour les membres individuels et skr 230 pour les membres institutionnelles. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de skr 130.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit skr 100 für individuelle Mitglieder und skr 230 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt skr 130.

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Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

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IN MEMORIAM DONALD L. LEAVITT

It is with special sadness that IASA learned of the passing of its former President, Don Leavitt, on November 28, 1985 shortly after his retirement as Chief of the Music Division of the Library of Congress.

During the meeting of the International Association of Music Libraries in 1969 in Amsterdam, Don and several other dedicated persons laid the groundwork for the funding of IASA. Don's own particular contribution was the creation of the constitution of the new Association and when on August 22, 1969 IASA was formally established he was chosen as its first President.

In the early years the Association was in particular need of the kind of President which Don personified. The relationship between IAML and IASA and their division of tasks were unclear; the radio sound archivists seemed more interested in cooperation within the European Broadcasting Union, and sound archives in the socialist countries played a waiting game. With unusual diplomacy and tact, but also a strong belief in the aims of the Association, Don steered clear of the rocks. When after three years of office he stepped down, he handed over the Presidency to Timothy Eckersley in the sure knowledge that IASA had made a good start. Don remained on the Executive Board for another three years as IASA's first Past-President. In 1975, in Montreal, he left the Board but remained a respected member of the Association.

Don Leavitt will be sorely missed by his many international colleagues and friends who have enjoyed his friendship and worked with him in the field of music and sound.

Rolf Schuurmsma

IASA Business

MINUTES OF THE GENERAL ASSEMBLY II, 13. SEPTEMBER 1985

The President, Ulf Scharlau welcomed the delegates to the second General Assembly of the week. He explained the procedure of the General Assembly and the fact that the full reports would be given to IASA members in the Assembly but that the Secretary General would be making a summary of the general business of the Association and the committee reports for the joint closing session with IAML.

Ulf Scharlau announced that one of the IASA representatives on the Joint committee, Bibi Kjaer, had resigned during the year and that the Executive Board had found a replacement in Hans Bosma of the Netherlands who will act as Vice-President of the committee.

In 1987 the elections of the next Board will take place and following the changes to the Constitution made at the first General Assembly the Board had invited three members to serve on the Nominations Committee for the election. Ellen Johnson (USA), Hans Rudolf Dürrenmatt of Switzerland and Rolf Schuurisma of the Netherlands who had also been elected chairman by the members of the committee.

Rolf Schuurisma indicated that the work of the Nominations committee would begin at once and nominations would be invited. It was hoped to receive these before the Stockholm conference so that the committee could use the conference week to seek for any additional nominations. The Secretary General, Helen Harrison, would act as Secretary of the Nominations committee according to the Constitution. If there were insufficient nominations for the new Board, eight months prior to the 1987 conference, the nominations committee would then seek for additions to the slate.

1. Committee reports

1.1 Cataloguing committee.

The chairman Eckehard Baer described the work of the committee during the week. The working session identified a problem in obtaining information about the activities in the national branches and member countries of IASA concerning the cataloguing of nonbook materials. It is proving very difficult to get the working papers of others working on similar topics and Eckehard hoped that the IASA Board could assist the cataloguing

committee to improve the situation. The committee also discussed the Library of Congress project to catalogue compact discs, and noted that a different type of entry may be required to that for other sound recordings.

1.2 Copyright committee.

Ellen Johnson, Secretary of the committee gave this report. There had been a working meeting which identified certain problems for discussion in the open session. Rolf Schuurisma had kindly agreed to chair the open session in the absence of the Chairman, Robert Ternisien. The open session contained a paper by Ellen Johnson on 'Exchanging copyright sound materials between universities, sound archives, students and researchers'. Another member of the committee, Pekka Gronow, had submitted a paper on copyright and sound archives and Helen Harrison gave an overview of the Canadian and British situation. Helen also proposed that IASA take some responsibility for providing guidelines, or a list of requirements for libraries and archives which will help to clarify their rights and needs. The IASA Board suggests that the copyright committee compile such a list for presentation at the next Round Table of audiovisual records in March 1986. After a wide ranging discussion it was decided that Ellen Johnson would compile a questionnaire to be mailed to the IASA membership with the Phonographic Bulletin. A draft of the proposed guidelines will then be prepared by the secretary of the committee in time to be offered to the Round Table.

1.3 Discography committee

The secretary of the committee, Marie Griffin, gave this report in the absence of the chairman. The committee had held an election of officers in their working session and Peter Burgis (Australia) was elected chairman with Marie Griffin (USA) as secretary. At the open session chaired by Leon Becker (Australia) contributions came from Marie Griffin and Reinhard Haida of the Sächsische Landesbibliothek in Dresden. Future projects of the committee were identified and will include the organisation of the 1986 conference session, to be devoted to the discography of ethnomusicology and ethnology collections. The committee will try to identify problems in existing standards of ISBD (NBM) and AACR2 which will have to be altered so that sound recordings can be accurately catalogued for digital encoding. Recommendations for archival cataloguing of sound recording will be made in collaboration with the cataloguing committee. Another project is to cooperate with ARSC (the Association for Recorded Sound Collections) in developing a register of work in progress, and also to provide articles and information on discography in the Phonographic Bulletin.

1.4 History of IASA Committee

Dietrich Lotichius, chairman of the committee gave the report. The committee held a working session to review progress made during the past year in collecting documents relevant to the pre-history and early history of the association. In the initial stages of its work the Committee sees its primary role as collecting, describing and registering written or printed matter as well as photographic records. The committee will continue to approach key figures of the time who are able to give evidence of IASA's early days. Dietrich repeated the appeal made at Como asking colleagues of both Associations to make available any appropriate documentary material they may have in their possession; correspondence, lists of participants of annual meetings, committee meeting minutes, lists

of Association officers, plus photographs taken at annual conferences. Any such material can be sent to Dietrich Lotichius and if you wish copies can be made and the originals returned. Please make a note of the date and place of the document and try to identify any people pictured on photographs. Also if key personalities would be prepared to put down their recollections on paper or in a tape recording the committee would be most grateful.

1.5 IAML/IASA committee on Sound Archives and Music Libraries

This is a committee made up of two representatives from each association. The IASA representatives are Hans Bosma of the Netherlands who is the Vice-President, and Marie Griffin from the USA. Hans Bosma gave a brief report that the committee had had one informal meeting during the week, but that no business had cropped up for them to deal with at this stage.

1.6 Radio Sound Archives Committee

Magdalena Csève as chair of the committee gave this report. Two open sessions had been prepared by the committee for the conference week. As mentioned last year the RSAC would like to cooperate with the other committees of the Association because all topics of interest to the Radio Archives are within the special field of interest of the other professional committees. This year RSAC held a joint session with the Technical Committee and the subject was restoration techniques and methods. There were two reports, one from Gerry Gibson on preservation techniques at the Library of Congress and the other from Mike Gray on the digital technology and techniques in commercial record companies. Unfortunately the committee suffered more than most in the absence of speakers, but the papers were there and members of the association cooperated in reading them. The second open session of the committee dealt with access to sound recordings. The working session dealt with the future work of the committee. Next year in Stockholm it is hoped to organise a visit to the Swedish Radio Sound Archive for all interested members of the association, in addition to an open session in the main conference.

1.7 Technical committee

Dietrich Schüller the chairman of the committee reported on the work in Berlin including the open sessions, one in cooperation with RSAC and one in cooperation with the Training committee on magnetic recording. The third open session was a reporting session for the Technical committee. In addition the members of the committee had taken the opportunity while in Berlin to meet local FIAF members to plan the joint technical symposium to be held in May 1987. The committee's plans for 1986 include an open session considering problems of air conditioning in sound archives and a continuation of the topic of the life expectancy of compact disc, begun in the 1985 session. A joint session with the training committee will introduce the topic of digital recording. The general work of the committee will concentrate on close cooperation with the technical committees of FIAF and FIAT to solve common problems of media conservation and restoration, especially in the area of the new technology.

1.8 Training committee

Rainer Hubert reported on the working session which had been of considerable interest. The three main topics were the proposed training manuals, third world training and the

programme for the next conference. The training manual is to be issued in part format, one a basic introduction to the theory of av media, sound recordings and the types of sound archives which exist. Another section will deal with job descriptions of different types of sound archives, thus describing the professional needs of archivists. An introduction to magnetic recording is also planned, as well as cataloguing, although both these sections will be done with the full cooperation of the other committees involved. Third world training is another important aspect of the committee's work. The committee is looking into what facilities exist and how they can best be used. The committee was fortunate to have Monica Kababeri of the Voice of Kenya at its working session to give practical advice on what is required and how to present training material and courses.

1.9 National and Affiliated Organisations Committee

Grace Koch gave a brief report on the activities of this, the 'Parliament' of the Association. Members of each of the national branches and the affiliated organisations had attended the meeting and discussed the current situation in their various countries. Topics which emerged for discussion included the continuing trend to meet jointly with other av media associations, and the rise of the regional phonothèques especially in France.

2. National and Regional Branch reports

- Australia. Leon Becker, Chairman of IASA (Australia) gave the report.

National Film and Sound Archive. On 3 October 1984, the Prime Minister of Australia, the Honourable R J Hawke officially opened Australia's National Film and Sound Archive. A new independent body, the Archive is located in Canberra, and is a responsibility of the Department of Arts, Heritage and Environment.

The NFSA houses the most comprehensive collection of recorded sound and moving images in Australia, including over 500,000 sound recordings and radio programmes. For a period of 12 months, it is currently featuring an Exhibition of Sound and Pictures of Australian Radio in its heyday, 1936 - 1956. The Exhibition is titled "Sounds Of". The Exhibition was the responsibility of IASA vice president Peter Burgis (who sends his greetings to you all, but unfortunately could not be with us this year).

IASA (Australia) held its sixth national conference in Canberra during the period 10 - 13 May, 1985. This was the first IASA Conference held at the newly established National Film and Sound Archive. The Conference chose as its theme, Youth in sound archiving, relating to the 1985 International Year of Youth. It attracted a record number of participants. In accordance with normal procedures the Conference also included a Technical Forum and a Discographers Meeting, together with the 1985 Annual General Meeting.

The 1986 National Conference has been scheduled to be held in Melbourne. This will be the first time the Conference has been held in this city. It will also be the first time that the Conference is a combined one with the International Association of Music Librarians.

The IASA/IAML Organising Committee for the Melbourne Conference plans to approach the Music Board of the Australia Council in an endeavour to acquire funds to bring to Australia an appropriate special guest from overseas for the conference.

Australian Branch Newsletter. The Branch Committee has been advised by Alice Moyle, the Editor of the Australian Branch Newsletter, that she will not be accepting nomination for the position at the next elections in 1986. Dr Moyle did suggest that a IASA Editorial Advisory Committee be formed as soon as possible so that there might be a run-in prior to

the appointment of the new Editor. An Editorial Advisory Committee was subsequently formed and comprises five members, together with Dr Moyle. They are Leon Becker, Chairman of the Australian Branch of IASA, Ian Gilmour from the National Film and Sound Archive, Grace Koch from the Australian Institute of Aboriginal Studies, and Jill Stubington from the University of NSW. It is also likely, that, due to the proliferation of 'newsletters', IASA Australia, may change the name of its publication.

International Meeting in Australia. The Branch Committees of both IASA and IAML Australia have agreed that, subject to further deliberations, the best year for nominating for the hosting of the IASA/IAML International Conference, would be in 1990.

Membership. I am pleased to report that IASA (Australia) membership numbers now approach 100, with signs of even greater growth.

Bi-Centenary Project. An initiative of IASA (Australia) and the Musicological Society of Australia to produce a set of 50 fully documented LP discs to celebrate Australia's Bi-Centenary in 1988 is meeting with initial success. The recorded material titled "Australia's Heritage in Sound" plans to include some 18 categories of recorded material judged to be uniquely Australian. To deal with the many aspects required in producing such a set, a consortium of some 20 contributors has been formed, known as Sound Heritage Incorporated.

Phonographic Bulletins. With the move of IASA vice-president, David Lance, from the Australian War Memorial to the Museum of Australia, in future the Phonographic Bulletins will be distributed in Australia by Mr. Brian Butler, also from the Australian War Memorial, Canberra.

General Training in Archiving. Since our last report, we have been successful in instigating a Diploma Course at the University of NSW dealing with Archive Administration, conducted by IASA (Australia) members David Roberts and Robert French. The course deals with all aspects of archiving and conservation and includes a visit to the Australian Broadcasting Corporation and the Australian Archives. A similar course has been offered to the University of Melbourne.

Library Association of Australia. In June of this year at a special meeting of the Library Association, Peter Burgis, David Lance, Grace Koch and David Roberts gave papers and workshops on the handling of non-book materials.

- Austria, a brief report given by Rainer Hubert.

The cooperation between several related national committees and the Austrian national organisation of sound archives continued during the past year and also a training course for librarians with other related av organisations was repeated. There have been some organisational problems when dividing lines between the av organisations have become blurred and the Austrian organisation is considering widening its scope and cooperate with other av media organisations in Austria.

- Netherlands, given by Hans Bosma, president of IASA (Netherlands)

Last year the Dutch National Branch met twice. As you may know our branch has an informal organisation without membership dues and periodicals, so my report has also an informal character.

Contrary to the International Association, we did not increase our membership but we found that some of our participants were no longer interested in dealing with problems of sound archives alone. In a substantial number of archives, growth of the collection of video

recordings goes faster than recorded sound. So we decided to widen our scope. After some correspondence with IASA's Secretary General, we will follow in the footsteps of our Association and try to contact Dutch members of FIAT and FIAF as well as IAMHIST to see which way any form of cooperation can be realised for the benefit of our members. A second method to serve the needs of our members will be to update the study on the foundation of av archives, and to bring it again to the attention of the government. This study was made in 1977 by the major archives in the Netherlands and it was suggested to build a central catalogue of av media with decentralised collections. This study was offered in 1977 to the appropriate ministry, but apparently disappeared in the bureaucratic channels of governmental working groups and committees. In the meantime, a lot has been changed in the field of cataloguing, exchange of digital information and possibilities of networks, which make the ideas even now more realistic than they were in 1977.

The second major item in the past year was the IASA/IAML conference in 1987. In January it became clear that France did not have the possibilities to host the 1987 Conference. As the Netherlands were mentioned before as one of the candidates we had to investigate if and how we could propose ourselves as host. On August 30 a joint meeting was held of the National Branches of IASA and IAML and it became clear that the NBLC is willing to support the organisation. So I am glad to announce that, thanks to the NBLC (the National Governing Association of the Public Libraries in the Netherlands), and thanks to the close cooperation with this organisation and our colleagues of IAML, we are able to host the Conference in 1987. In the past week the boards of IASA and IAML accepted our offer. It is not quite clear whether it will be held in Amsterdam, Rotterdam or the Hague, or on a boat travelling between the cities, but, wherever it may be, you are welcome in Holland in 1987.

- Nordic branch report, given by Anna Maria Foyer.

This report will be very brief as the Nordic branch have not held a meeting since last year's conference. Several members of the group are active in combining national archives, for example in Sweden and Denmark, but the group itself has no report on its joint activities. Next year with the international conference being held in a member country of the branch it is hoped to increase membership of the branch as a result of interest in the conference.

- UK branch report, given by Mark Jones, Chairman of IASA UK
Membership of the Branch has increased to 33.

In the past year an AGM has been held and there have been two editions of the Newsletter. The AGM was held at the Welsh National Folk Museum at St. Fagans in Cardiff. Papers were presented on aspects of the Museum's sound recording collection and on digital recording. Branch Activities: The Branch has established a one week training programme as a service to existing and potential members. The first course will take place in November 1985. Initial responses to the course have been encouraging. If the course proves a success there are likely to be up to three a year. A IASA (UK) manual, based on course experience, is likely to follow. The NSA has completed the collection of data for the Directory of Recorded Sound Collections. The Branch continues to see this as an important aspect of the drive for new members. The North West Sound Archive is shortly to publish a guide to preservation techniques in

the field of archive recordings.

In future the Branch will hold two General Meetings each year, one to concentrate on the work of a particular member institution and one a basic working session.

3. Affiliated Organisations reports

- AFAS Report of Association Francais d'Archives Sonores to the IASA conference in Berlin September 1985, given by Marie Rose Simoni, President of AFAS.

Current Membership: 197 members of which 62 are institutions.

Activities: During the past year AFAS has been active in several areas with participation in a seminar on ethnological heritage in Western countries (The Poitiers Days, January 1985). AFAS has also participated in meetings of archivists anxious to enlarge their holdings to include av material. AFAS was present at MIDEM. This enabled us to make ourselves known to the public at large and to the professional recording people.

Certain AFAS members have given their active support to projects setting up media centres both in France and in francophile countries, notably Tanzania and Gabon.

Publications. In pursuit of one of its main goals, the development of regional mediathèques, and thus the formation of their administrative futures, AFAS has published a practical guide to the treatment of sound archives, which has been compiled by the team at the Phonothèque Nationale, Elisabeth Giuliani, Thierry Delcourt and Marie-France Calas. This guide, which is intended for all professionals who have to describe phonograms, is complementary to the 'Oral en boîte' which gives practical advice on compiling a register. 'Oral en fiche' is on sale price 160 F. including postage and packing.

AFAS has initiated the second questionnaire towards the compilation of the second edition of 'Répertoire des collections sonores et vidéographiques conservées en France'. Results from allowing access to researchers. The répertoire will be published at the beginning of 1986. AFAS hopes to automate it to enable easier publication.

'Sonoritès', the news bulletin of the AFAS members, has been published more regularly in these past months (four numbers will be published in 1985). An important part has been devoted to unedited discographies, which has increased 'Sonoritès' readership. On this matter, a discography commission has been created, bringing together the national phonothèques whose work in this domain will form a basis for collectors. Perspectives and Projects of AFAS

AFAS realizes that the need for training in media conservation and research is important outside as well as inside France. The French-speaking population extends beyond national boundaries and already a significant number of Frenchspeaking foreign countries have taken part in AFAS. In order to respond to this tendency of the national to become international, it was AFAS' wish to host the IASA and IAML in France in 1987. Nothing can be achieved without international co-operation and because of this belief, AFAS is very disappointed to have to withdraw its offer to host the Conference in 1987 due to the decision of AIBM (French section of IAML) not to participate. In any event, AFAS members are still interested in such an undertaking and we are considering the possibility of holding, in Paris or the adjoining area, some study sessions on the theme "the future of audio visual archives in Frenchspeaking countries". If the project comes into being, we hope to benefit from the active presence of IASA members if this topic of discussion interests them.

Finally, since its founding, AFAS has been interested in video recordings as well as sound recordings. This tendency is already evident (the Répertoire is one such example) and AFAS wants to include it in its initials (acronym).

- ARSC. (Association for Recorded Sound Collections) Prepared by Mike Gray, President.

1985 has become a year of consolidation and change for ARSC. By the end of the summer, the Association had persuaded Philip Rochlin of Washington, DC, to become our new Executive Director, replacing Tom Owen of New York's Rodgers and Hammerstein Archives, who resigned that post in September of 1984. It also had a new Editor of the ARSC Journal, John Francis of New York, who took the reins from Mort Frank of the Wave Hill Toscanini Collection in June of this year. Association work continued, meanwhile, as small groups of members formed ad hoc committees to carry on duties as the need arose.

During the Spring, a small committee of Washington-based members created a machine-readable data base of the ARSC mailing and membership lists, and at the end of August plans were afoot to buy an ARSC computer to manipulate these files and to create and maintain membership financial information now kept manually on cards. At the same time, ARSC Publisher Elwood McKee issued the first Journal (Volume XVI/1-2, 1984) compiled solely on computers, an innovation that promised to save typing costs and copy-correction time. Elwood also served as a kind of de facto Executive Director.

That summer meeting, the nineteenth for ARSC, was held in San Francisco, California, hosted jointly by the Stanford Archive of Recorded Sound and the de Bellis Collection at San Francisco State University. The program attracted a record turnout of ARSC members and guests. By meeting's end, preparations were already underway for the 1986 meeting, this to be held in New York City under the auspices of the New York Public Library's Rodgers and Hammerstein Archives April 17 - 19, 1986.

One of the highlights of the San Francisco meeting was the award of Honorary ARSC membership to Lloyd Rigler of Pasadena, California, the chief private sponsor of the Rigler-Deutsch Record Index, whose "coming out" was celebrated by a talk given by Mr. Rigler to the ARSC banquet. A companion project for LP's and 45's is at present seeking private sponsorship of 3.75 million dollars to match a grant proposed by the National Endowment for the Humanities. Separately, ARSC was also seeking money from NEH for a sound archival preservation project, from funds recently set aside by the endowment for this purpose.

The hiatus at the Journal naturally created delays in its publication. In a report to the membership at the end of July, ARSC publisher Elwood McKee promised resumption of a regular Journal schedule (the Association's flagship publication was by summer almost a year behind), with Volume XVI/3 for 1984 scheduled for the Fall of 1985, and XVII/1-2, the first for 1985, scheduled before the end of the year. Other ARSC publications fared better, in particular the Newsletter under the direction of Dick Luce, who provided valuable and timely information on all topics of interest to the diverse ARSC membership. The Association also continued its program of discounts for Greenwood Press discography series publications with four books offered during the spring and summer of 1985, and more expected as the year ran out.

One of the disappointments of the year was the illness of Donald Leavitt, a distinguished President of the Association in its early years, whose service to the profession will be honoured by his many friends and colleagues at a dinner in Washington later this month. Another is the illness of our good friend Gerald Gibson, who is now recovering from surgery. I am thankful to report no further additions to the ARSC sick list, and wish both our colleagues swift and complete recoveries.

I was proud to be one of the instruments in the mutual affiliation of ARSC and IASA, and as I review our relationship, I look forward to close co-operation in many fields. One of the most important for me is discography. I regret not attending the conference in person to pursue contact and co-operation under our joint aegis. I hope that another contact with AFAS, now in its early stages, will open to ARSC members contact with members of that organisation whose publications in *Sonorités* show that discography is still alive and well in France. I also look forward to work on preservation, a subject of intense interest and concern to all of us, and one that I hope the ARSC grant proposal, if funded, will forward. There is much work still to be done. I hope our Trans-Atlantic bond will promote it.

4. Future Conferences

Helen Harrison reported that next year the conference will be held in Stockholm, Sweden 10 - 15 August 1986. There will be an interesting programme. One or two ideas have already been presented and the Secretary General hoped that any other ideas which have occurred to members will be made known to her. One of the ideas presented is to do with Oral History with offers of papers from the States and from the Oral History project of the National Sound Archive in England. The Swedish members of IASA have promised a return to tradition with a session on Sound Archives in Sweden and indeed an issue of the *Phonographic Bulletin* will be given over to articles on Swedish sound archives before the conference. While in Stockholm we hope to build in some visits to sound archives and other av archives including Swedish Radio and ALB. Some of our working sessions may be held in the archives.

For 1987 we have managed to persuade our colleague Hans Bosma to take a leading role in organising the conference - somewhere in the Netherlands. The conference was to have been held in France but as you have read AFAS were unfortunately forced to the conclusion that it was not possible for 1987. Helen therefore had to start a delicate negotiation with the Netherlands which should delight us all in the end. The Secretary General is very grateful, on behalf of IASA, to Hans Bosma for agreeing to her 'insistent' requests and persuading his IAML colleagues that a joint conference is possible. This will probably be in the second part of June 1987. In 1988 the conference venue is uncertain but will almost certainly be held in Europe and in 1989 we have a firm commitment to be in Vienna for the 90th anniversary of the Phonogrammarchiv, always providing funding will be forthcoming.

NOMINATIONS

Members are reminded that nominations for the next executive board (1987-1990) will close on July 15, 1986. Nominations should be sent to the Chairman of the Nominating Committee, Dr. Rolf L. Schuurmsma, Universiteitsbibliotheek EUR, PoBox 1738, 3000 DR Rotterdam, The Netherlands.

STOCKHOLM CONFERENCE

IASA's Annual Conference, which traditionally is held in conjunction with IAML, will take place as scheduled in Stockholm, Sweden, 10.- 15. August 1986. A preliminary programme and registration papers are to be mailed to all members in March 1986. For further details contact the Secretary General.

Copyright

At the 1985 IASA Conference in Berlin the IASA Board asked that GUIDELINES be prepared for the benefit and protection of archives and libraries in regard to their rights of copyright and negotiations for contracts. The collections in archives and libraries, whether they are a separate entity or located in institutions or radio or television stations, are growing rapidly and face common challenges the world over. Recording, playing, and reproducing devices are changing rapidly and are now available at an affordable cost to groups and individuals. Therefore, the services for sound recordings, audio, audiovisuals, video and other forms of images and information which are stored mechanically, magnetically or optically are of immediate concern.

EXCHANGING COPYRIGHTED SOUND MATERIALS BETWEEN UNIVERSITIES, SOUND ARCHIVES, STUDENTS AND RESEARCHERS, by Ellen Johnson; A MODEL LAW, by Pekka Gronow; a summary of Helen Harrison's comments at the Open Meeting of the Copyright Committee in Berlin, GUIDELINES FOR ARCHIVES AND LIBRARIES (First Draft 10-14-85); and QUESTIONNAIRE ON GUIDELINES FOR ARCHIVES AND LIBRARIES are printed in this issue of the PHONOGRAPHIC BULLETIN.

I hope you will fill in the questionnaire and return it to me. Your replies will in no way be interpreted as the policy of our institution, but will be used solely to compile the guidelines.

ELLEN S. JOHNSON, University of Kansas, Lawrence.

EXCHANGING COPYRIGHT SOUND MATERIALS BETWEEN UNIVERSITIES, SOUND ARCHIVES, STUDENTS AND RESEARCHERS

We live in a do-it-yourself world where we expect to listen to recordings of great performances, not just hear about them or read about them. This influences the services that libraries and archives give and the expectations of their clientele. Libraries make an effort to welcome listeners and provide free playback service. Weekly programs on the radio may play scarce jazz recordings or rare opera recordings provided by the archives. Programs such as this have an enthusiastic following. Music listening courses flourish on university campuses. Recordings of historic speeches are provided for students in radio and television classes for their listening.

An explosion of newly published discographies (lists of recordings) make the identification of a desired performance possible. For example, the Greenwood Press discography series, numbering sixteen books, includes Victor, Savoy, Chess, Melodiya, Prestige labels, etc. and the work of personages, such as Walter Legge, works by women composers, and so on. Paul C. Mawhinney

published MUSIC MASTER: the 45 rpm record Directory, 35 years of recorded music 1947-1982, which lists recordings by artist and by title and contains 200,000 listings. Walter Bruyninckx' 60 YEARS OF RECORDED JAZZ, 1917-1977. has a 1983 supplement and index in 16 volumes. BLUE AMBEROL CYLINDERS, A CATALOG, by Sydney H. Carter is available from Talking Machine Review, Bournemouth, England. These are only a few of the invaluable discographies which may be purchased. Locating a library that owns a particular recording may be easy or difficult depending on the recording desired. For example, I am trying to locate recordings of three opera singers who performed at the Chicago Opera House many years ago. They are: Guiseppina Cobetti, soprano (probably on 2 HRAY discs); Charles Marshall, tenor (probably on a 9" Emerson); and Francis MacLennon, tenor (on Gramophone, recorded in Hamburg, Germany in 1908). If I locate them, will it be possible to obtain a copy on cassette or reel-to-reel tape so that the teacher who requested them may listen to them and play them to his music history classes and on educational radio.

It is feasible to exchange reproductions of sound recordings. Technically, there is no hindrance because copying onto magnetic tape is inexpensive and tape may be sent by postal services.

My current research is to investigate ways for archives and libraries to exchange sound recordings for use by teachers, students and researchers. At present, the listener must travel to the library that owns the recording, where the listener is welcome and playback service is provided, where equipment and personnel are available. However, extensive travel is not an option for most persons. Copyright laws complicate the reproduction and exchange of sound materials.

Under the 1976 copyright law of the U.S.A. the owner of the copyright has the exclusive right to distribute phonorecords by sale or transfer of ownership, or by rental, lease, or lending (section 106). Section 107 defines "fair use" and the use of phonorecords under certain conditions. Section 108 describes "limitations on exclusive rights: reproduction by archives and libraries." Briefly, section 108 allows an archive or library, or any of its employees acting within the scope of their employment, to reproduce no more than one copy or phonorecord, or to distribute it if (1) there is no commercial advantage, (2) the archive or library is open to the public or to researchers affiliated with the parent institution or to other persons doing research in a specialized field. A library may reproduce and distribute an unpublished phonorecord, from its collection for purposes of preservation and security or for deposit for research in another library. Similarly, a library may reproduce a published phonorecord for the purpose of replacement of one that is damaged, deteriorating, lost or stolen, if a replacement cannot be obtained at a fair price. A user may obtain a copy of a phonorecord for study, scholarship or research if the library displays prominently, at the place where orders are accepted, the Register of Copyrights warning. The copy becomes the property of the user. The library is not liable for unsupervised use of reproducing equipment provided that a warning is displayed. The user is liable for infringement. Multiple copies may not be made over a period of time to prevent the purchase of a work for an individual or group. Nothing in this clause prevents an archive or library from participating in inter-library arrangements so long as aggregate quantities do not substitute for subscription or to purchase of such work.

The summary in the preceding paragraph would make it appear that exchanging reproductions of sound recordings in the U.S.A. between libraries is a frequent activity. In actual practice this is not so. Ideally, exchange could be arranged through the interlibrary loan system in which all libraries participate, but few have the equipment or the personnel to furnish such services. Many fear opening a flood gate of requests if they begin.

What is the situation in the countries of Europe. Probably it is similar. However, continental legislations include detailed lists of rights and exceptions. The right of libraries under "fair use" is not a part of the Berne Convention to which these countries tend to subscribe. For example, in Finland, "the National Library has the right to make single copies of printed works for security reasons (paper or microfilm copies). A similar right was given this year to the National Film Archive. There is no similar exception for sound recordings, so all the cases described above (making single copies for internal use, copying fragile 78 rpm records for security reasons before playing them to users, and copying rare recordings from private collectors) would be infringements of copyright unless the permission of the authors is obtained in advance... Getting a permission in each case would be impossible in practice, so archives generally solve this problem by refusing to make copies," writes Pekka Gronow, Finnish Institute of Recorded Sound, Helsinki. This quotation is from Mr. Gronow's three page paper, COPYRIGHT AND SOUND ARCHIVES, written April 10, 1984 to propose that the IASA formulate a "model law" on the rights of sound archives to use copyrighted materials.

In order to survey archives and libraries which may wish to make interlibrary arrangements for exchange, I have prepared a questionnaire. Answering the questionnaire in no way obligates the respondents to join in any future planning, but is simply for the purposes of gathering information. The questionnaire is appended to this BULLETIN.

PEKKA GRONOW, Finnish Institute of Recorded Sound, Helsinki

COPYRIGHT AND SOUND ARCHIVES

Sound archives welcome the rapid development of copyright law to increase the protection given to authors, performers and their publishers. Many countries are in the process of revising their copyright laws and introducing stiffer penalties for piracy and other infringements of copyright.

However, there is a danger that the relatively modest activities of sound archives are forgotten in this process. There are already examples of new legal provisions which have quite unintentionally made the work of sound archives more difficult. Sound archives should take care that when new legislation is introduced, the needs of sound archives are taken into account. Therefore, it is suggested that IASA formulate a "model law" on the rights of sound archives to use copyrighted materials. Member archives should first define their needs and problems, and then model provisions should be formulated in cooperation with organizations representing right owners (IFPI, CISAC, etc.). Eventually the help of Unesco and World Intellectual Property Organization might also be sought (the former supervises the Universal Copyright Convention, the latter the Berne Convention).

There are considerable differences in national copyright law. Anglo-saxon laws tend to include the rights of archives and libraries under a general exception for "fair use", while Continental legislations have detailed lists of rights and exceptions. However, the needs of the archives are the same. The following discussion will be illustrated mainly with examples from Scandinavian copyright law, archives from other countries should find out what the national law is in each case.

I have deliberately excluded the problems of the typical oral history interview and other related cases, where the archivist interviews an informant and no other rights are involved (for instance, the informant does not perform a copyrighted song). From the viewpoint of most copyright laws, this is a terra incognita. But on the other hand, as there are no other rights involved, archives should be able to solve problems by getting a written permission from the informant to use the recording for specified purposes.

I have also omitted broadcasting archives. Broadcasting companies already have detailed contracts with organizations representing right owners, and they should also be able to take care of their archives. In addition, in some countries copyright laws already have specific provisions on broadcasting archives.

THE RIGHT TO MAKE SINGLE COPIES FOR ARCHIVAL PURPOSES

Archives frequently need to make single copies of works for their internal use. Fragile 78 rpm records must be copied on tape for security reasons before playing them to users. Rare recordings otherwise unavailable should be copied from private collectors.

A legally analogous situation occurs when folklore archives record a folk singer performing a copyrighted tune. In Scandinavia, this means any tune whose author died later than 1923, so the tune may well be a hundred years old. The same applies to poetry and other works.

In Finland, the National Library has the right to make single copies of printed works for security reasons (paper or microfilm copies). A similar right was given this year to the National Film Archive. There is no similar exception for sound recordings, so all the cases described above would be infringements of copyright unless the permission of the authors is obtained in advance.

Would it be reasonable to suggest a general exception allowing archives to make single copies of any copyrighted works for their internal use? Works made under this provision could not be used for any other purpose. Such a right could not possibly conflict with the normal exploitation of works.

In some countries archives already have the rights described above, either specifically written into the law, or under a general provision for "fair use". But if this exception could be written into a future revision of the Berne Convention, it would prevent any misinterpretation.

MAKING COPIES FOR OTHER PURPOSES

Archives are frequently asked to make copies of recordings in their collections. The potential users include other archives, students, radio stations, and private individuals (including relatives of pioneer recording artists).

In libraries it is sometimes possible to comply with such requests by lending a copy of the work to the user and letting him xerox it himself. It thus becomes a question of private copying. This procedure is obviously not possible for audiovisual materials for security reasons.

It would be both unreasonable and against international conventions to ask for a right to make copies for any purposes. On the other hand, getting a permission in each case would be impossible in practice, so archives generally solve this problem by refusing to make copies. In my experience, most persons or institutions requesting copies would be quite willing to pay for them. They turn to the archives because the works they need are out of print and cannot be purchased for any price. Nor is it in the interests of archives to make free copies, as the manpower available will in any case restrict possibilities of making copies.

Licensing arrangements are already widely used in many fields. Broadcasting companies do not have to get a permission from each composer to use their works, they negotiate an annual agreement with the composers' collecting society which permits them to broadcast any music for a certain fee. In the same way, record companies in most countries have negotiated agreements which give them the right to record (almost) any music against a set royalty to the composer. A list of the works used is sent to the composers' collecting society afterwards.

If sound archives really want a right to make copies of musical recordings for their customers, they should ask the right owners for a licensing arrangement similar to those described above. Archives would be given a blanket licence to make copies of recordings, the customers would be charged a fee, and the money collected would be sent to the right owners annually through their organizations. Certain categories of works, such as recordings still available commercially, could be excluded.

For a licensing arrangement to be really effective, however, the help of the legislator may be needed. All composers and record producers are not organized, but the copyright laws of many countries already contain provisions that certain licensing agreements, for instance those made between broadcasting companies and composers, are binding also for unorganized composers. A model law is clearly needed here.

Helen Harrison spoke on the need for guidelines. Archives and libraries require special dispensation for the preservation, scholarly study, use, copying and exchange of their materials. In addition to their desire to promote and protect artistic, cultural and scientific development, they must be free to copy and distribute their materials for the public good within the copyright laws and legal opinions approved by their country of residence. Because the laws and requirements do not adjust rapidly to daily operations, a model law at this time is not recommended by the IASA Board. Therefore, the Board requests a list of guidelines so that proper arrangements and negotiations can ensue.

Model contracts for (1) gift/purchase agreements and (2) assumption of rights to copy these items were published in the March 1985 PHONOGRAPHIC BULLETIN No. 41.

IASA COPYRIGHT COMMITTEE

GUIDELINES FOR ARCHIVES AND LIBRARIES (First Draft 10-14-85)

These guidelines are for the benefit and protection of archives and libraries, and any of their employees acting within the scope of their employment, in regard to their rights of copyright in the reproduction and distribution of copies and phonorecords.

PURPOSE

- (1) guidelines shall follow the principle of fair use
- (2) guidelines shall provide a balance between the rights of creators and the needs of archivists, library users and librarians, for the reproduction and preservation of published and unpublished materials in their collections
- (3) guidelines shall provide a means for assuring the proper exchange, distribution, and transmission of materials in their collections
- (4) guidelines shall safeguard the services for sound recordings, audio, audio-visual, video, and other forms of images and information which are stored mechanically, magnetically or optically.

REPRODUCTION BY ARCHIVES AND LIBRARIES

- (1) reproduction or distribution shall be made without any purpose of direct or indirect commercial advantage to the archive/library or its users
- (2) the collections are open to the public or available to researchers affiliated with the archive/library or institution and to others doing research in a specialized field
- (3) the reproduction or distribution includes a notice of copyright
- (4) an unpublished work may be duplicated for purposes of preservation and security for a similar use in another archive/library
- (5) a published work may be duplicated for the purpose of replacement of one that is damaged, deteriorating, lost, or stolen if it is determined that an unused replacement cannot be obtained at a fair price
- (6) when a user makes a request for a copy of one part of a collection of an entire work, or a substantial part thereof from the archive/library where the request is placed or from another archive/library for private study, scholarship or research
 - (a) the copy becomes property of the user
 - (b) the archive/library displays prominently at the place where the orders are placed and includes on its order form a warning of copyright violations
 - (c) the archive/library has no notice that the copy or phonorecord shall be used for any purpose other than private study, scholarship or research
- (7) when a user makes a request for a copy of the entire work, or a substantial part of it from the archive/library where the request is placed or from another archive/library, the archive/library where the request is placed first determines on the basis of a reasonable investigation that a copy or phonorecord of the copyrighted work cannot be obtained at a fair price
- (8) nothing shall be construed to impose liability for copyright infringement upon an archive/library or its employees for the unsupervised use of reproducing equipment located on its premises provided that such equipment displays a notice that making a copy is subject to copyright law

(9) nothing excuses a person who uses such reproducing equipment or who requests a copy or phonorecord from liability of infringement or for later use which exceeds fair use

(10) reproduction of copies or phonorecords for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research is not an infringement of copyright. The factors to be considered in a particular case are the purpose and character of the use, the nature of the work, the amount and substantiality of the portion used, the effect on the potential market for or value of the work

(11) rights extend to isolated and unrelated reproduction or distribution on separate occasions, but do not extend to cases where the archive/library or its employee is aware that it is engaging in a related or concerted reproductions to diminish potential sales

(12) the archive/library may participate in interlibrary arrangements so long as it does not substitute for subscription to or purchase of the work by another archive/library

(13) the archive/library may sell or otherwise dispose of a copy or phonorecord in its possession

(14) the archive/library may display publicly to viewers any of its material unless there is a contractual arrangement which does not allow the display of certain items.

A questionnaire on the guidelines is inserted in this issue. The Copyright Committee would appreciate your reactions and asks you to return them to Ellen Johnson, Secretary, IASA Copyright Committee, Gorton Music Library, University of Kansas, Lawrence, KS 66045, U.S.A.

Training

RAINER HUBERT, Chairman, IASA Training Committee

THIRD WORLD TRAINING

One of the main topics of the IASA Training Committee in recent years has been third world training. When speaking about this subject the insufficient concept of "third world" or of "developed" versus "undeveloped" countries is to be deplored. These names are therefore only used because alternatives do not exist.

While the success and progress of committees such as the IASA Training Committee are very limited in dealing with vast problems like that of training, it is, however, very useful to discuss them, trying to identify ways of improving the situation.

The panel discussion of the Training Committee at the Como conference as well as the working sessions in Como and in Berlin were attempts in this direction. Several approaches to further third world training were discussed:

- written material, introductions into some important subjects of the work of a sound archivist
- training packages containing written material as well as tape-slide-programmes and other kind of av-media
- training programmes in several parts of the world
- workshops "on the spot"
- placing trainees in host archives

Some of these approaches need further comments:

As far as written material is concerned the Training Committee is planning to publish a series of monographs on a basic as well as an advanced level. When producing these manuals it will be necessary to bear in mind the special needs of the colleagues in the third world. There are already a lot of programmes or training courses for sound archivists, some of which are specially aimed at trainees from the third world. An improvised exchange of information about such courses at the Training Committee's working session in Berlin showed rather

interesting results. It may be necessary to go more intensively into this matter, but some short remarks on the courses mentioned there can be added and this provisional information is quoted from the minutes of the Training Committee.

EXISTING PROGRAMMES

- Hubt Deelman's training programme: he did not get as much money as expected; therefore only one trainee came to Europe, a Thai lady, who was also present at the Berlin conference. (She received the "Martinus Nijhoff Study Grant", Frederik muller akademie, Herengracht 330, 1016 CE Amsterdam, Tine van Hees, head of training course for music librarian/phonotheclar.) The programme will be continued.
- Marie-France Calas reported on two courses in Africa organized by French sound archivists. One in Gboun (duration two weeks, 15 trainees) on how to constitute a mediatheque and training in the database management, the other course in Senegal. It is also planned to publish a guide for 10 countries south of the Sahara. IASA and AFAS could perhaps produce a joint publication; contact person: Dominique Villemot.
- Alan Ward sent information on training programmes in the UK. One course by the National Sound Archive "on behalf of the UK branch of IASA offers training in the administration of sound archives to the staff of libraries, museums, record offices, universities and other organisations in the UK. Training relates primarily to the care of unpublished recordings...." UK also plans a course for overseas students with a duration of about six weeks. Hopefully the British Council will fund this programme which is unlikely to be held before the autumn of 1986.
- Helen Harrison had received a letter from Jacques Katan, head of training of I.N.A. (Institut National de l'Audiovisuel, 4 avenue de l'Europe, 94360 Bry-sur-Marne); I.N.A. is training most of the French public broadcasting personnel as well as "audiovisual staff from abroad either through French Cultural Agreements or directly with the radio and television organisations that request us to do so ... we conduct short duration courses abroad in various languages ... we are also able to establish courses at Bry-sur-Marne (I.N.A. Training Center) or elsewhere in the world for foreign audiovisual documentalists." Marie-France Calas pointed out that these programmes are very expensive. The Training Committee should ask for the prices.
- Helen Harrison added that a three-month-course for TV programmers at the Open University costs 6000 pound per delegate.

As for the last two approaches in furthering third world training - traineeships in host sound archives (or in special training courses) or workshops on the spot - some remarks of Helen Harrison made at the panel discussion on third world training in Como analysed the problems involved:

"There are at least two approaches to the training of sound archivists in developing countries. The first approach is to train the archivist or librarian from a developing country and then return him to his own country, hopefully trained to a level at which he can execute his job and perhaps even pass on the training he has learned to others within the country concerned. The danger of this type of training is that in endeavouring

to justify the expense and time involved, the trainee may become overtrained. A degree, diploma or some other bit of paper is normally required by the 'sponsor' of the student as proof that he has achieved a certain level of competence. In striving for these bits of paper the trainee may well be trained to a higher level than necessary. Unesco, among others, has expressed concern that a person goes back to his country overqualified for the job in hand, and as a result will quickly move out of the job for which he has been trained. In such cases the institution is 'back to square one' after the expense of funding the training programme and has to look for further recruits. One possible solution or at least alleviation of this problem is to demand that the trainee serve a bond of so many years on return to his country in the job for which he has received training, or in the institution which funded his training programme.

The second approach is 'training on the spot'. This can be achieved by conducting seminars and workshops in the developing country and sending speakers from developed countries and archives to lecture at these courses. The main disadvantages of this approach are the short length of these courses and sometimes the lack of adequate facilities available on the site of the course.

The seminar, workshop or course can seldom be long enough and a training programme should be extensive if it is to be effective. A two or three day seminar can do little more than scratch the surface in providing training and is usually of more advantage to the lecturer than student. Either this or the lecturer finds himself preaching to the already converted, reasonably well trained archivist or librarian who probably knows more about the situation and possibilities in a particular country than the lecturer! Not always of course, but the seminar is really not designed as a training situation, it is more an exchange of information and experience.

Another possible approach is to send 'experts' (a word Helen always uses with extreme caution) over to a developing country to train a nucleus of sound archivists in the case pertaining to IASA who could then continue the training programme in the country or on-site. This, too, could meet problems in the provision of suitable equipment which may not be available in the country."

Concerning the possibility of traineeships in host archives the Training Committee has already prepared a list of archives willing to receive trainees. Readers of the PHONOGRAPHIC BULLETIN may remember a report on this and an appeal to colleagues interested in obtaining such traineeships to contact the Training Committee. This appeal is repeated here to close this improvised and informal report on some aspects of third world training.

IASA Training Committee appeal: TRAINEESHIPS FOR COLLEAGUES FROM THE DEVELOPING COUNTRIES

The IASA Training Committee would like to repeat an information already given in the "Report on Traineeship" in the PHONOGRAPHIC BULLETIN of November 1983: One way of furthering training is to offer traineeships in competent and willing sound archives. The Training Committee therefore compiled a list of 10 sound archives willing to receive trainees. The funding of the traineeships could not be solved beforehand and will have to be dealt with from case to case.

We would like to ask colleagues from developing countries interested in such traineeships to contact the Training Committee. Your letter should include a description of your work and the institution you are working for.

Reviews and Recent Publications

Corenthal, Michael G.: Cohen on the telephone: a history of Jewish recorded humor and popular music, 1892-1942. Milwaukee: Yesterday's Memories, 1984. vii, 108 pp., illus., 25 x 18 cm, no ISBN, LC 110-397: \$ 12.00.
Available from the author, Yesterday's Memories, 5406 West Center Street, Milwaukee, Wisconsin 53210, U.S.A.

This book is, in fact, not a complete history of recorded Jewish humor within the period stated in the title. It is, rather, a loosely constructed combination of prose ramblings, lists and photographs, covering recordings, sheet music and motion pictures, which focuses on the Jewish stereotype in popular American culture leading up to the second World War. The historical information included is sketchy, ambiguous, and questionably documented with a 76 item brief listing of popular biographies, anthologies, reminiscences and general studies.

Of interest in the work are the sheet music bibliography (87 items), the two discographies (293 items), which cover cylinders through 78's, and the motion picture listing (69 items). These all unannotated yet may form the basis for future investigations in this subject area. Also noteworthy are the many reproductions (all in black and white) of posters, artists photographs, comic postcards, sheet music covers (and some music), piano roll labels, and record labels. Finally, the author has transcribed from recordings ten humorous "Cohen" monologs for the reader's consideration and enjoyment.

The volume was compiled by an ardent collector/dealer with the aim of stimulating further research into recorded Judaica. As such it shows some small potential. It serves a greater purpose, however, as a nostalgic collection of memories to be shared by those who experienced the humor and the music the first time around.

Gordon Theil

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Fothergill, Richard & Ian Butchart: Non-book materials in libraries. A practical guide. Second edition. London: Clive Bingley, (c) 1984. vi, 308 pp., 22 x 15 cm., ISBN 0-85157-345-2: £ 14.75 (cloth.).

This work will certainly find its place on the bookshelf next to its predecessors (and successors), books which are concerned with a diverse body of non-print materials to be

found in libraries, that is, still pictures (film and microforms), moving pictures (cinofilm and videotape/television), sound recordings (discs and sound tapes), and microcomputers and viewdata. Traditionally these materials have been treated as one more-or-less homogeneous group, namely as non-book materials (NBM), although they share very little in common. One could argue whether or not any one book on this shelf is better than any other because it is chiefly a matter for the individual archivist/librarian to decide based upon their particular library collection. Those of us concerned more with sound recordings, both in disc and tape format, commercial and non-commercial, have a more specialized body of literature upon which we rely - by these I mean, for example, Lance's Sound archives and Currall's Phonograph record libraries - but that is not the subject of this review.

The six sections of this book - background, user, materials, the user and the materials, management, and references and bibliography - may provide the beginner with a good basis upon which to build his or her knowledge of a technically complicated and rather vast subject. The reasons given as to why librarians have been so slow (and even hostile) to include NBM in their collections were particularly thought-provoking: the long tradition of the book and the printed word (old is holy), the view of the librarian as a preserver of books and no other medium of information (again a matter that tradition is so powerful), the strong belief that only the book can be a legitimate educational medium and that other forms are merely for entertainment or regarded as novelties, and last but not least, the cost and fragility of NBM. For the sake of the future storage and exchange of information, I sincerely hope that this is no longer the prevailing mentality.

Ann Schuurisma

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Hagmann, Peter: Das Welte-Mignon-Klavier, die Welte-Philharmonie-Orgel und die Anfänge der Reproduktion von Musik. Bern, Frankfurt am Main, New York: Peter Lang, (c) 1984. 289 S., 21x15cm., (=Europäische Hochschulschriften. Reihe xxxvi: Musikwissenschaft. Bd.10.), ISBN 3-261-03464: sFr. 49.50 (brosch.).

Ord-Hume, Arthur W. J. G.: Pianola. The history of the self-playing piano. London: George Allen & Unwin, (c) 1984. xx, 395 pp., illus., 26x20cm., ISBN 0-04-789009-6: £ 45.00 (cloth.).

Peter Hagmanns Buch ist eine sehr sorgfältig recherchierte und systematisch konzipierte Dissertation, die nicht nur die technischen Aspekte der Welte-Apparaturen behandelt, sondern - im Unterschied zu den bereits vorhandenen, überwiegend englischsprachigen Schriften - auch die musikästhetische Konzeption des Reproduktionsklaviers kritisch reflektiert. Als Ergänzung zu der seriösen Studie von Hagmann kann man das sehr ausführliche, aber ungleich populärer gestaltete Buch von Arthur W. J. G. Ord-Hume ansehen. Es geht zurück auf dessen 1970 erschienene Monographie Player-Piano. The history of the mechanical piano and how to repair it. und ist eine erweiterte Neuauflage jenes Teiles des früheren Buchs, der von den geschichtlichen Fakten (Firmen-, Repertoiregeschichte etc.) handelt. Die rein mechanischen Aspekte sind in einem zweiten Band mit dem Titel Restoring Pianolas and other self-playing pianos veröffentlicht. Leider ist Ord-Humes' Buch nicht mit der gleichen Exaktheit geschrieben, wie wir ihr bei Hagmanns Arbeit begegnen. So enthält das Buch viele interessante Abbildungen, darunter auch Faksimiles. Doch fehlt diesen Faksimiles die genaue Herkunftsangabe, auch zeigt ein Vergleich mit der Ausgabe von 1970, daß Abb.48 des neuen Buchs (= Abb.53 des alten; eine technische Zeichnung von Hupfeld) retuschiert wurde, obwohl dies nicht erwähnt wird und vielmehr impliziert ist, es handele sich um ein Faksimile.

Der interessierte Leser sollte beide Publikationen studieren. Er ist dabei zwangsläufig auf den Sprachwechsel angewiesen, denn meines Wissens gibt es für jedes der beiden Bücher keine entsprechend ausführliche Monographie in der anderen Sprache.

Martin Elste

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Harrison, Max, Charles Fox & Eric Thacker: The essential jazz records. Vol.1: Ragtime to swing. London: Mansell Publishing Limited, (c) 1984. xii, 595 pp., 21x14cm., ISBN 0-7201-1708-9: £ 15.00 (pbk.), ISBN 0-7201-1742-9: no price given (hardcover).

Swenson, John (ed.): The Rolling Stone jazz record guide. New York, N.Y.: Random House/Rolling Stone Press, (c) 1985. xvii, 219 pp., 24x16cm., ISBN 0-394-72643-X: \$ 9.95 (pbk.).

Although both books presumably aim at the same target group (the record buying public with an interest in jazz) they are quite differently organized as can be shown by the synoptic comparison:

S Y N O P S I S

	Rolling Stone Jazz Record Guide (JRG)	Essential Jazz Records Volume I (EJR)
Year of publication	1985	1984
Number of pages	219	595
Price	£US 9.95 (soft cover)	£Stlg 15 (soft cover)
Number of LPs reviewed	over 4000	over 250
Source of LPs reviewed	US, plus selected imports	UK, plus imports from over 10 countries
Status of LPs reviewed	'currently available'	currently available, plus selected deletions
Contributors	16 Americans (journalists, magazine critics and editors)	3 Britons (authors of full length jazz books, music critics)
Order of listing	alphabetically by artist	chronologically by topical chapters
Coverage	mainly modern jazz; no ragtime; very little blues, swing, traditional	mainly 1930's jazz; from 'proto-jazz' to swing
Rating system	'Down Beat point system' from *(poor records) to ***** (indispensable)	in-depth verbal reviews track-by-track analyses
Discography	no details abbreviated key words identifying artist/album title/label	full details personnel/data/location/instruments/labels/order numbers
Bibliography	yes no discographies, strong on individual musicians	yes balanced: reference works, biographies, discographies, essays, etc.
Indices	none	yes LP titles, tunes, persons
Illustrations	none	none

While the Rolling Stone Jazz Record Guide (JRG) is just that - a buying aid to be consulted in the shop - the Essential Jazz Records (EJR) lends itself to browsing in an easy chair. While JRG sums up the 'dos and don'ts' EJR also explains the reasons why in a track by track analysis. At the same time EJR is a concise history of jazz, illustrated by recorded milestones.

Its chapters deal with topical subjects such as the Afro-American background, the early big bands, jazz in Europe, the influence of jazz on European composers, etc. EJR Volume I covers the jazz and blues styles up to Charlie Parker. Volume II presumably deals with modern jazz, although this is nowhere explicitly stated.

By comparison, JRG is rather weak on blues, traditional, historic, or classis jazz and the main focus is quite obviously on the current music scene, presumably based on the Schwann catalogs. This has led to several rather serious omissions: one looks in vain for entries on, say, Freddie Keppard, Bunk Johnson, Ted or Willie Lewis, McKinney's Cotton Pickers, Buddy Tate, Clarence Williams, Teddy Wilson and, and, and... On the other hand, a great number of inferior albums and by lesser artists are listed and rated. Poor albums by jazz greats are identified and the potential buyer is warned not to spend money on a Louis Armstrong LP rated *, an Ellington album rated **, or works by such as John Coltrane, Miles Davis or Charlie Parker rated *** when there are also albums receiving the top ***** rating. Of course, the reader will still have to apply his or her own judgement. For instance, the system is led ad absurdum when there are nine LPs listed by Glenn Miller, each rated ***; which to buy? And one certainly can argue about some of the ratings - I, for one, would rate Oliver Lake's 'Solstice' better than ***; and other LP's, such as Jan Garbarek's 'Afric Pepperbird', are missing altogether.

JRG is very useful as a pocket guide on a buying spree. There are virtually no discographical details - not even catalog numbers for the listed albums. It is therefore very strange that the bibliographical annex does not list one single discography which would provide the essential complementary information.

A disadvantage of EJR is that it lists many collections or sampler reissues of historic 78s in order to cover as many different artists as possible, given the self-imposed limit of 250 'island discs'. As Max Harrison rightly points out in his introduction, they have sometimes been put together with extremely varied degrees of understanding. Furthermore, many of these LPs are by small companies with limited distribution and it is likely that they will disappear from the market rapidly. In fact, many have already been deleted and others are difficult to obtain, particularly by US customers, except through specialized mail-order dealers. It might be advisable to consult the 'Bielefelder Jazz-Katalog' to check on records-in-print.

Summing up, both books have strong and weak points. Both are useful reference books complementing each other. They are the best books of their kind, and the most up-to-date. A more direct comparison will be possible upon publication of EJR Volume II.

Rainer E. Lotz

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Hodges, Anthony (comp.) & Raymond McGill (ed.): The British union catalogue of music periodicals. London: The Library Association in association with IAML United Kingdom Branch, (1985). xxiv, 145 pp., 31x22cm., ISBN 0-85365-517-0: £ 50.00 (hardcover). In der BRD erhältlich von K. G. Saur, München, zu DM 168.00.

The decision to prepare a "British Union Catalogue of Music Periodicals", abbreviated "BUCOMP", was taken at the IAML Conference of the United Kingdom Branch in 1975. It was single-handed compiled by Anthony Hodges from the Royal Northern College of Music in Manchester. The compilation was mainly based on a questionnaire, sent to over 400 libraries in the United Kingdom

and Eire, that is the Republic of Ireland. As result the catalogue, published after ten years, lists more than 2000 entries - alphabetically arranged by title - of music periodicals from the 18th century, beginning with Mattheson's "Critica Musica" (1722-1725) up to our days, also including yearbooks and directories, located in nearly 400 libraries in the United Kingdom and Eire. Besides the British Library in London and university libraries special emphasis has been laid on the holdings of public, district and county libraries throughout the country, including Eire. Included are all kinds of music periodicals, such as scholarly journals, periodicals devoted to church music, music education and music folklore, as well as to musical instruments, jazz, rock and pop music. There is also to be found in this catalogue a considerable number of periodicals concerned with the gramophone and records, such as "Gramophone News" (London 1903-1910), "Gramophone and Music Record" (London 1915-1920), "The Gramophone" (London 1923) with an extremely large number of locations, "Recorded Sound" (London 1961-1984), the French "Almanach du disque" (Paris 1951-1958), as well as also periodically published bibliographies, such as "Deutsche (not "Deutscher") Bibliographie. Schallplatten-Verzeichnis" (p.31), published since 1976.

As regards the bibliographical information, for each entry are given the complete original chief title and later alterations, as well as place(s) of publication, sponsoring institutions (if any), and dates of publication, using mainly the entries given in the "Periodicals" article by Imogen Fellingner in the New Grove. The libraries are cited under each entry by means of symbols used in the "Répertoire International des Sources Musicales (RISM)".

The goal of this rather impressive undertaking has been "to be as comprehensive as possible" regarding the inclusion of music periodicals as well as the listing of locations. In some respects the compiler has done a little too much. There are listed several titles of publications, which cannot be defined as music periodicals. There are included some general cultural periodicals, such as "Freie Bühne für modernes Leben" (Berlin 1890-), the "Revue Blanche" (p.119), the "Athenaion-Blätter" (p.7) or the "Boston Newsletter" (1704-1726; ?-1776) (p.15). There are also listed in this catalogue several periodicals, which are not musical journals in the proper sense, but periodical editions of music, consisting solely of musical pieces, for example the "American Musical Magazine" (1786/87) (p.4), "The Musical Library" (London 1834-1837), which is not "with supplements", but has a vocal and an instrumental section, the "Musical Monthly. Magazine of New Copyright Music" (London 1873-1874) (p.86), "La Musique Populaire" (Paris 1881-1890) (p.95) or "Newnes Home Journal" (London 1913-1914) (p.99). There is eventually included a considerable number of publications, which do represent no music periodicals, but series of books, such as "Beiträge zur Musikforschung" (Halle 1939-1943), "Beiträge zur Jazzforschung", "Berliner Beiträge zur Musikwissenschaft", "Berühmte Musiker", "Erlanger Beiträge zur Musikwissenschaft", "Sammlung musikwissenschaftlicher Abhandlungen / Collection d'Etudes Musicologiques", "Sammlung musikalischer Vorträge", etc.

On the other hand some identical periodicals are put under different entries, for example: "Music: The A.G.O. Magazine" and "American Organist II". This music periodical was found in 1967 as "Music: The A.G.O. Magazine", from 1968, no.10 continued as "Music: The A.G.O. and R.C.C.O. Magazine" and from 1979 as "The American Organist". Another example is to be seen in "Jahrbuch der Musikbibliothek Peters" (p.53) and "Musikbibliothek Peters" (p.93), the latter a reduced form of the original title.

Lists of addenda and corrigenda will be published in "Brio", the "Journal of the United Kingdom Branch of IAML". As a whole this catalogue is a most important and useful reference tool.

Imogen Fellinger

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Keller, Andreas: Johann Sebastian Bach. Das geistliche Vokalwerk. Diskographie aller seit 1953 in Deutschland erschienenen Schallplatten auf der Basis der Kataloge 1953-1985/I. Stuttgart: International Bachakademie Stuttgart, ((1985)). 51 S., 21x15cm., keine ISBN: DM 2.00 (geheftet).
Erhältlich von der Internationalen Bachakademie Stuttgart, Johann-Sebastian-Bach-Platz 1, D-7000 Stuttgart 1, BRD.

This attractive little pamphlet sets out as simply as possible a list of Bach's sacred vocal works (in BWV order) with every recording listed in the Bielefelder Katalog since its first issue in 1953. The recordings, arranged alphabetically by conductor, specify the performers, the label, an issue number (a recent number rather than the original number) and the year of first listing. This is followed by an alphabetical list of works (as Bielefelder lists them), a list of first recordings as issued (that is, running from BWV 19, first issued in 1953, to BWV 195, first issued in 1984), and another list of first recordings by BWV number. Three more appendices give full names of conductors, singers, and ensembles, with reference to the BWV numbers which they have recorded. Finally there is a list of 40 Bielefelder catalogues which the compiler used (at least one a year, except 1960).

The work is clearly and legibly done -- as far as it goes. But for what reason does this 'International' Bach Academy of Stuttgart publish a list restricted to German issues as listed in the Bielefelder? It's not even a matter of Bach sung by Germans, for the records issued outside Germany were mostly recorded in Austria and Germany! Many of the early disc premieres were conducted by Scherchen and Prohaska, not to mention Grischkat, Gielen, Redel, and Ristenpart.

I see no point in compiling a list of "first recordings" in which at least 62 of the 196 cantatas are cited with a version other than the first recording ever made. In 1969 I found that 32 well-known cantatas had already been recorded at least four times; Keller lists the actual first recording in only five of these 32 cases (he lists the fifth recording of BWV 140). Among less familiar works, BWV 174 and 195 (noted above) were not among the last cantatas to be recorded; Helmuth Rilling's recordings of BWV 145 and 188, issued in 1984, were the last disc premieres to appear, completing the long-awaited recording of all the Bach cantatas.

Out of Schmieder's list of 200 church cantatas, BWV 15, 141, 142 and 160 are not mentioned here. BWV 142 and 160 have been recorded and issued in Germany several times (the other two not at all). Two other cantatas (BWV 53 and 189) are included here with their list of recordings, although they are described as "not authentic". Specialists will know that all six are considered spurious, so why are they treated differently?

Skipping the secular cantatas, Keller includes the motets, Passions, oratorios, and other sacred works through BWV 249. Summarizing his count in the preface, he shows that the motets, the Magnificat and the four major choral works have all been recorded for German issue from 20 to 30 times, followed by the most popular cantatas (BWV 82, 56, 51, 140, 4, 106). Among these cantatas Keller omits almost half of the recordings made before 1969. The less familiar

cantatas, which have been recorded only once or twice, are generally available in Germany, so the overall coverage of this discography is fairly good.

One error stands out: Heinz Wunderlich made only two cantatas, listed on the label as BWV 100 and 175. Since BWV 98, 99 and 100 are three versions of "Was Gott tut, das ist wohlgetan", Wunderlich's version has sometimes been miscatalogued as BWV 98; here it is listed under both BWV 98 (as 651208) and BWV 100 (as 610107), with BWV 175 listed only by the latter number. Keller does not list the singers correctly either (two basses, one in each work; no soprano in 175). This is a problem in many other entries, too: it is not good enough to list all the soloists on the record for each of the two or three cantatas which it contains. On the other hand, Fritz Werner did record BWV 98, and it was issued on both Christophorus (listed here under BWV 100) and Columbia (listed here under BWV 98). The 1982 Bielefelder Katalog produced an erroneous listing (combining René Clemencic and Musica Antiqua Wien from 198405 with the Thomanerchor from 198407), so Keller merely copies this unlikely entry as two new listings under BWV 80 and 140. He improperly shortens the Dutch Anthon van der Horst to Horst. I do not think that Fischer-Dieskau and Richter made two different recordings of BWV 82 for Archiv. The date of issue in Germany of some recordings cited here can be many years after the date of recording.

Yet despite its faults this is a handy little pamphlet for easy reference, as long as you know where the pitfalls are.

J. F. Weber

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Das Schallarchiv, Informationsblatt der Arbeitsgemeinschaft Österreichischer Schallarchive, hat in seinen letzten Ausgaben u.a. folgende Schwerpunktthemen verfolgt:

Nr. 17 (Juni 1985): Kurzer Abriß zur Geschichte der Photographie (Armand Schiffer-Ekart).

Nr. 18 (Dezember 1985): 30 Jahre Österreichisches Filmarchiv (Walter Fritz). 25 Jahre Österreichische Phonotheek (Eckehard Bamberger). Restaurierung historischer Tonträger im Phonogrammarchiv (Dietrich Schüller & Franz Lechleitner).

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Sonorités, bulletin de l'Association française d'archives sonores, numéro 12 (Janvier 1985) parle principalement des sujets suivants:

Le numérotage des phonogrammes Pathé & Les phonogrammes Polydor (Gérard Roig, Jacques Lubin, Hervé L'Host).

Discographies: Annette Lajon, Tom Waltham, Maurice Chevalier (2ème partie).

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RECENT PUBLICATIONS

Ästhetik der Compact Disc. Beiträge von Hanns-Werner Heister, Ingo Harden, Ulrich Schreiber und Attila Csampai. Kassel u.a.: Bärenreiter, 1985. 103 S., 18x11cm., (= Musikalische Zeit-

fragen. Hrsg. v. Hans-Klaus Jungheinrich. Bd.15), ISBN 3-7618-0745-7: DM 16.50 (brosch.).

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Alsmann, Götz: Nichts als Krach. Die unabhängigen Schallplattenfirmen und die Entwicklung der amerikanischen populären Musik. 1943-1963. Drensteinfurt: Huba Production, (1985). 160 S., Abb., 21x15cm., ISBN 3-9800414-9-2: DM 24.80 (brosch.).

Verlagsadresse: Huba Production, Verlagskontor, Postfach 1210, D-4406 Drensteinfurt 1, BRD.

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Andresen, Uwe: Keith Jarrett. Sein Leben. Seine Musik. Seine Schallplatten.

Gauting-Buchendorf: OREOS, o.J. ((1985)). 187 S., Abb., 24x17cm, (=Collection Jazz, o.Bd.-Z.), ISBN 3-923657-09-9: DM 28.50 (brosch.).

In Aufmachung und Stil identisch mit den bisher veröffentlichten Bänden der Reihe Collection Jazz, vgl. die Rezensionen im PHONOGRAPHIC BULLETIN No.39 und 43.

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Bruchhäuser, Wilfried W. (Hrsg.): Komponisten der Gegenwart im Deutschen Komponisten-Verband. Ein Handbuch im Auftrag des Deutschen Komponisten-Verbandes hrsg. Berlin: Deutscher Komponisten-Verband e.V., 1985. xiii, 851 S., Abb., 25x17cm, keine ISBN: DM 49.50 (brosch.).

Erhältlich durch den Deutschen Komponisten-Verband e.V., Bergengruenstraße 28, D-1000 Berlin 38, BRD.

Enthält Adressen, Kurzbiographien und Auswahlwerkverzeichnisse von mehr als 800 Mitgliedern des Deutschen Komponisten-Verbandes (E- und U-Musik-Komponisten).

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The federal cylinder project. A guide to field cylinder collections in federal agencies. Vol.1: Introduction and inventory. ((By)) Erika Brady, Maria La Vigna, Dorothy Sara Lee, Thomas Vennum with the assistance of Gregory Pontecorvo. Washington, D.C.: American Folklife Center, Library of Congress, 1984. (= Studies in American folklife, no.3, vol.1), viii, 102 pp., illus., 27x21cm, no ISBN (stock no. 030-000-00153-2): \$ 8.50 (hardcover).

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The federal cylinder project. A guide to field cylinder collections in federal agencies. Vol.8: ((sic)): Early anthologies. Ed. by Dorothy Sara Lee with the assistance of Gregory Pontecorvo. Washington, D.C.: American Folklife Center, Library of Congress, 1984. (= Studies in American folklife, no.3, vol.8), xii, 84 pp., 27x21cm., no ISBN (stock no. 030-000-00154-1): \$ 8.00 (hardcover).

Both volumes are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20 402, USA.

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Häusler, Josef (Hrsg.): Pierre Boulez. Eine Festschrift zum 60. Geburtstag am 26. März 1985.
Wien: Universal Edition, (c) 1985. 246 S., Abb., 24x17cm, ISBN 3-7024-0177-6: kein Preis
angegeben (brosch.).

Enthält u.a. eine in drei Abschnitte unterteilte Diskographie: 1. Der Komponist Pierre Boulez,
2. Der Dirigent Pierre Boulez, 3. Der Pädagoge Pierre Boulez. Die diskographischen Angaben
gehen über Minimalinformationen nicht hinaus.

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Hoffman, Herbert H. & Rita Ludwig Hoffman: International index to recorded poetry.
New York, N.Y.: The H. W. Wilson Company, 1983. xlvii, 529 pp., 26x18cm., ISBN 0-8242-0682-7:
\$ 70.00 (cloth.).

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Kellerer's TV Produktions Handbuch 1985/86. Film, Funk, Fernsehen, Video. Bundesrepublik,
Schweiz, Österreich, Luxemburg. Frankfurt am Main: Verlag Kellerer & Partner GmbH, 1985.

335 S., Abb., 30x21cm., ISBN 3-925479-99-6: DM 63.90 + Porto (brosch.).

Erhältlich vom Verlag Kellerer & Partner GmbH, Eschersheimer Landstraße 69, D-6000 Frank-
furt am Main 1, BRD.

Ausführlicher Adressenkatalog mit Selbstdarstellung der Firmen (Film-, Fernseh-, Video-
Produktionsstudios, Produktionsservice, Medienberatung, Rundfunk- & Fernsehanstalten,
Kabelpilotprojekte, Privat-Sender und Programmveranstalter, Hersteller von Film-, Funk-,
Fernseh-Equipment, Messen und Ausstellungen, Verbände etc., Medienpolitische Adressen,
Fachpresse, Preise und Festivals).

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LEDA. Base nationale de données des phonogrammes et des vidéogrammes version vidéotex.

Paris: Bibliothèque Nationale, Département de la Phonotèque National et de l'Audiovisuel,
1985. 22 pp., 21x15cm., (agrafê).

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Lotz, Rainer E. & Ulrich Neuert: The AFRS 'Jubilee' transcription programs: an exploratory
discography. Frankfurt am Main: Norbert Ruecker, 1985. 2 vols., xxiv, 661 pp., illus.,
22x16cm., ISBN 3-923397-01-1: DM 148.00 (cloth.).

Available from Norbert Ruecker, Verlag & Versandbuchhandlung, Postfach 14, D-6384 Schmittchen 1,
BRD.

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Music Week directory 1985. The comprehensive guide to the UK music industry. London: Spotlight
Publications Ltd, (1985). 178 pp., illus., 21x15 cm., ISSN 0267-3290: £ 8.00 (paperback).

Available from Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ,
Great Britain.

Lists basically addresses of the pop music business.

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Scaping, Peter (ed.): BPI year book 1985. A statistical description of the British record industry. London: The British Phonographic Industry Limited, (1985). 79 pp., illus., 26 x 18 cm., ISBN 0-906154-06-5, ISSN 0142-7636: £ 5.00 (pbk.). Available from BPI, Roxburghe House, 273/287 Regent Street, London W1R 7PB. Contains a wealth of statistical data about the British record industry.

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Schallplatten zum Ausleihen. Neuerwerbungen 1984. (Zusammengestellt von Achim Rohde.) Berlin/DDR: Berliner Stadtbibliothek, Phonotheke, 1984. 74 S., 21 x 15 cm., (geheftet). Erhältlich von der Berliner Stadtbibliothek, Breite Straße 32-34, DDR-1020 Berlin.

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Schieffer, Ludwig: Superhit Statistik 1959-1984. 25 Jahre in Pop. (...) Köln: Wilhelm Herbst Verlag, (c) 1985. 112 S., Abb., 20x14 cm., ISBN 3-923 925-06-9: DM 19.80 (brosch.). Erhältlich vom Wilhelm Herbst Verlag, Postfach 450506, D-5000 Köln 41, BRD.

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Seidl, Mathes & Hans Steinbeck: Schweizer Komponisten unserer Zeit. Biographien, Werkverzeichnisse mit Diskographie und Bibliographie./ Compositeurs suisses de notre temps. Biographies, catalogues d'oeuvres avec discographie et bibliographie. Winterthur: Amadeus, (c) 1983. 247 S., Abb., 24 x 16 cm., keine ISBN und kein Preis angegeben (brosch.). Stellt 126 Komponisten mit Kurzbiographie und Auswahl-Werkverzeichnis vor. Die in den Werkverzeichnissen enthaltenen diskographischen Angaben beschränken sich auf lieferbare Schallplatten.

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Schmitz, Alexander & Peter Meier: Django Reinhardt. Sein Leben. Seine Musik. Seine Schallplatten. Gauting-Buchendorf: OREOS, o.J. ((1985)). 236 S., Abb., 24x17 cm., (= Collection Jazz. o.Bd.-Z.), ISBN 3-923657-08-0: DM 36.00 (brosch.). In Aufmachung und Stil identisch mit den bisher veröffentlichten Bänden der Reihe Collection Jazz, vgl. die Rezensionen im PHONOGRAPHIC BULLETIN No.39 und 43.

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Smyth, Willie: Country music recorded prior to 1943: a discography of lp reissues. Los Angeles, CA: The John Edwards Memorial Forum at the Folklore and Mythology Center, University of California, (c) 1984. i, 83 pp., 28x22 cm., (= JEMF special series. No.14), no ISBN: \$ 7.50 (pbk.). Available from the John Edwards Memorial Forum, Folklore and Mythology Center, University of California, Los Angeles, CA 90 024, USA.

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Zakythinos, Alexis D.: Discography of Greek classical music. Buenos Aires: ((by the author)), (1984). 69 pp., 21x15cm., ISBN 950-43-0042-1: no price given (pbk.). Available from Embajada de Grecia, Shis QL 4 Conjunto 1, Casa 17, Brasilia D.F., Brasil.

News and Notes

AUSTRALIAN NATIONAL FILM AND SOUND ARCHIVE

The report of the National Film and Sound Archive Advisory Committee, entitled "Time in Our Hands", was issued early this year. It includes chapters on development of the new institution, functions of the new archive, and plans for structure and management as well as a history of how the archive came to be established.

The Acting Director of the National Film and Sound Archive, Mr. Grahame Gilmour, has been promoted to Director. He is a former Assistant Secretary of the Co-ordination and Management Services Branch of the Department of Arts, Heritage, and Environment.

The Archive has commissioned a feasibility study for the preparation of an Australian National Encyclopedia of Music, Radio, and Recorded Sound. This is being done by Dr. Jane O'Brien and will hopefully be completed in April of this year. The possible publication date is 1990. In general, the project is similar to that of an Encyclopedia published in Canada.

David Fanshawe, composer, will be organising his prodigious collection of tapes from the South Pacific at the National Film and Sound Archive. He expects to start the work in March.

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AUSTRALIAN INSTITUTE OF ABORIGINAL STUDIES

is in the process of enlarging its collection of discs on Australian Aboriginal commercial recordings, particularly in the area of popular and country-western music. Any IASA member outside Australia who might know of any releases issued in Europe or elsewhere, please contact Grace Koch, Australian Institute of Aboriginal Studies, P.O. Box 553, Canberra City, Australia 2601.

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IASA AUSTRALIA CONFERENCE

will be held this year in Melbourne May 10-12, and the guest speaker will be Ernest Dick from the Public Archives in Canada. Funding was provided by the Australian Council's Music Board.

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TASMANIA

The Sound Preservation Association of Tasmania was established late in 1984. The Tasmanian Museum houses some of the earliest recorded music in Australia, dating from 1899.

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PAPUA NEW GUINEA MUSIC

A 1984 Supplement to the catalogue, Commercial Recordings of Papua New Guinea Music, 1949-1983 (by Don Niles) has been published.

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SOCIETY FOR ETHNOMUSICOLOGY MEETING

The 31st Annual Meeting of the Society for Ethnomusicology will take place at the Eastman School of Music, Rochester, October 16-19, 1986. A Preconference Symposium held on Native American music on October 15. For further information contact Stephen Blum, Music Dept., York University, 4700 Keele St., Downsview, Ont. M3J 1P3, Canada.

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RESEARCH GRANT AWARD TO ARSC

The Association for Recorded Sound Collections (ARSC) has been awarded a \$48,298 research grant from the National Endowment for the Humanities for a planning study in audio preservation. ARSC President, Michael Gray, announced that the 18-month project will be carried out by the Associated Audio Archives Committee (AAA) of ARSC which has members designated by The Library of Congress, The New York Public Library, and Kansas, Stanford, Syracuse, and Yale universities. The committee will study existing practice and literature on sound recordings preservation, conservation, and restoration; it will draft and publish a bibliography and glossary of essential elements involved in audio preservation. Recommendations for preservation standards and priorities will be developed for selection of media, methodology, technical and substantive needs, and staff training. The researchers will solicit participation and information exchange from numerous institutions and technical experts. Research results will be published in the ARSC Journal and special publications. For further information contact the Project Director, Elwood McKee, 118 Monroe Street #610, Rockville, MD 20850; tel (301) 424-6825.

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ARSC TWENTIETH ANNUAL CONFERENCE

The Twentieth Annual Conference of the Association For Recorded Sound Collections will be held April 17-19, 1986, at the Lincoln Center for the Performing Arts in New York City. Conference Chairman Richard Perry has announced a wide variety of presentations, ranging from a panel of Tin Pan Alley composers reminiscing about recordings of their songs to "A Discography of the Austro-Hungarian Empire, 1898-1918." Other subjects will include technical issues in the restoration of early recordings, the Toscanini Archives, Latin-American and Hispanic Song, spoken word recordings, an artist's view of string quartet recordings, and early cylinder recordings. Late additions include "Borrowings In the Music of Duke Ellington" by Martin Williams, and, as banquet speaker, noted reviewer R. D. Darrell. A panel of record company executives will discuss their companies' holdings and reissue plans. Representatives of RCA, CBS, Polygram, Angel/EMI and other labels are expected to participate. Attendees will be offered the opportunity to tour locations of interest to record archivists and collectors, including the Edison National Historic Site (in New Jersey), the Museum of Broadcasting, and the Rodgers and Hammerstein Archives of Recorded Sound.

For further information contact: Registration: Tom Owen, Rodgers & Hammerstein Archives, 111 Amsterdam Avenue, New York, N. Y. (212-870-1609); Program: Prof. Richard Perry, Chair, Fine Arts Dept., York University, Toronto, Ont. Canada M3J 1P3 (613-478-5989).

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TRAINING IN ST. LUCIA, LESSER ANTILLIES

"Sound documentation of oral traditions in St. Lucia" was the title of a workshop held in Castries, the capital of St. Lucia December 2-20, 1985. This workshop was organised in co-operation between the Folklore Research Center and the National Research and Development Fond, St. Lucia, the Institut für Völkerkunde der Universität Wien and the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften. Instructors were Embert Charles, Director FRC, Manfred Kremser, Institut für Völkerkunde and Dietrich Schüller, Phonogrammarchiv. The training was attended by 15 scholars and dealt with technical and methodological aspects of phonographic fieldwork, followed by practical experiences and various smaller individual field projects. The workshop closed with an introduction into handling, storage and preservation of av-media with special emphasis on the climatic circumstances of this area.

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QUESTIONNAIRE ON GUIDELINES FOR ARCHIVES AND LIBRARIES

1. Your name, institution and location

2. Size and scope of your collection. Give approximate number of each media (such as film, tape, discs, etc.)

subject (such as popular music, ballet, opera, documentary, speech, etc.)

percent of published/unpublished _____

3. Give your comments on GUIDELINES. If possible indicate the number, 1 through 14, in the draft to which your comment applies

4. General comments

Please return to: Ellen Johnson, Secretary of the IASA Copyright Committee, Gorton Music Library, University of Kansas, Lawrence, KS 66045, U.S.A.

IASA SPECIAL PUBLICATIONS

	<u>Members</u>	<u>Non-Members</u>
	(skr)	
1. An archive approach to Oral History, by David Lance	40	50
3. IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
4. Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5. Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

Prices include postage by surface mail. Orders, together with payment shall be sent to the Treasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S 105-10 Stockholm, Sweden. Checks shall be made payable in Swedish Kronar to the International Association of Sound Archives.