

iasa

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internationale vereinigung der schallarchive**

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PHONOGRAPHIC BULLETIN

Review of the International Association of Sound Archives
Organe de l'Association Internationale d'Archives Sonores
Zeitschrift der Internationalen Vereinigung der Schallarchive

Editor: Dr. Rolf L. Schuurmsma, Documentationcentre SFW,
Hengeveldstraat 29, Utrecht, The Netherlands

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Sveriges Radio, 105 10 Stockholm, Sweden.

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The annual dues of individual members are dfl. 9.00 and institutional members dfl. 30.00. Payments should be sent to the secretary of the Association.

EDITORIAL

This issue of the Phonographic Bulletin just precedes the 6th Annual Meeting of our Association, which will be held in Jerusalem together with the 10th Congress of the International Association of Music Libraries, 18th - 24th August, 1974. On behalf of the board of IASA I like to express our gratitude to the Board of IAML and to the Organization Committee for the friendly way IASA once again is invited to convene together with IAML. This makes it possible for members of our organization to attend the sessions of IAML and IASA and to meet in particular with the Record Library Commission of IAML. Since the central theme of the IAML conference is "Libraries and Non-Western Music" we are happy that Mr. Joseph C. Hickerson, Head, Archive of Folk Song of the Library of Congress, will contribute a paper about Non-Western Music on behalf of IASA to this combined session of the Record Library Commission and our Association.

In this issue we are able to publish the summaries of some papers to be delivered at the Jerusalem conference. Next to the summary of Mr. Hickerson's paper there is a short survey of the contribution of Mr. Avigdor Herzog on Sound Archives in Israel. Mr. Herzog's introduction into the history and present-day activities of Israelian archives will be a very interesting part of the conference. Furthermore there are summaries about the problem of selection of sound recordings for future research, educational purposes and broadcasting. The contents of these papers will be printed in full in forthcoming issues of the Phonographic Bulletin. Last but not least we are publishing a summary of Thoughts towards the Round Table about Libraries and Non-Western Music of IAML, written by Dr. Bathja Bayer, Congress Secretary. This meeting will also be of great interest to many IASA members.

Rolf L. Schuurmsma
Editor

6th ANNUAL MEETING OF IASA
together with the 10th Congress of the International
Association of Music Libraries

(Part of the program of IAML is included)

Sunday, 18th of August 1974

from

14.00 h Registration

on

16.00 h IASA

1st session of the IASA executive board

20.30 h Concert at the Binyanei Ha'oomah Auditorium,
and reception

Monday, 19th of August 1974

9.00 h IASA

Regular business meeting

11.00 h IASA

Report on sound archives in Israel by Avigdor
Herzog, Head of The National Sound Archives,
The National and University Library, Jerusalem

15.00 h Séance d'ouverture of IAML

17.00 h General Assembly of IAML

20.00 h Concert

Tuesday, 20th of August 1974

9.00 h IASA

Principles of selection of sound recordings
for collections in sound archives by Rolf L.
Schuursma, assistant managing director,
Foundation for Film and Science, Utrecht, and
Timothy Eckersley, ex Head of Recording Ser-
vices, Radio, BBC, London

11.00 h IAML
Subcommission Radio Sound Archives
Operational problems of Commercial Record
Libraries

15.30 h IAML
Round-table:
Libraries and non-western music (plenary
session)

18.00 h Reception and visit Israel Museum

Wednesday, 21st of August 1974

14.00 h IASA/Record Library Commission of IAML
Joint session: Libraries and non-western music
History of Field Recording of North American
Indian Music, by Joseph C. Hickerson, Head,
Archive of Folk Song, Library of Congress,
Washington DC

16.30 h Visit-concert-reception at Ein Karem and its
music centre

Thursday, 22nd of August 1974

11.00 h IAML
Record Library Commission
Locating early published recordings of music
in the world's libraries

16.00 h Departure for Caesarea ("Moses and Aaron" by
Hamburger Oper)

Friday, 23rd of August 1974

9.00 h IASA
Research sound archives and sound recordings
for the natural and social sciences and the
humanities. Present and future problems. By
Dr. Dietrich Schüller, Direktor of the Phono-
grammarchiv der Oesterreichischen Akademie
der Wissenschaften, Vienna

IASA
Closing session

IASA
2nd session of the executive board

11.00 h IAML
Record Library Commission
Positive action in response to the needs of
gramophone lending libraries

Saturday, 24th of August 1974

Excursion to Masada

and

Farewell dinner

SOUND ARCHIVES IN ISRAEL

Avigdor Herzog, Head of The National Sound Archives.
The National and University Library, Jerusalem

Activity in field recordings is quite old in this country. It goes back to the early tens of this century when Idelsohn started his investigation of oriental musical traditions in Jerusalem by means of recordings.

A further significant step was the establishment of the Archive for Oriental Music at the Hebrew University of Jerusalem in the late thirties by R. Lachmann.

From those days, until the establishment of the National Sound Archives in the National and University Library in 1964, in Jerusalem, the main burden of sound-archivist work was carried out by individual scholars.

A survey will be presented of the manifold activities of field recordings and various types of sound archives existing in Universities, Libraries, Archives, The Broadcasting Service etc., as well as of the continuous important rôle of individual collectors.

HISTORY OF FIELD RECORDING OF NORTH AMERICAN INDIAN
MUSIC

Joseph C. Hickerson, Head, Archive of Folk Song,
Library of Congress, Washington DC

March 1890 marked the initial use of sound-recordings in the documentation of American Indian music and lore. Indeed, it was the first ethnographic or folkloristic use of such a device anywhere in the world. At that time, Dr. Jesse Walter Fewkes of Harvard University's Peabody Museum of American Archaeology and Anthropology took one of Thomas Edison's treadle-operated cylinder machines to Calais, Maine, to record the speech and music of the Passamaquoddy Indians. A number of these cylinders have survived and were recently transferred from the Peabody Museum to the Library of Congress, where tape copies are now available for research. Fewkes' successes with the machine among the Passamaquoddy and later among the Hopi and Zuni Indians were reported by him in several articles, most nobly in Science, where he admonished his fellow ethnographers and folklorists to utilize the device in their field work. A substantial number of his colleagues paid heed, and a large body of cylinder recordings was generated primarily through the Peabody Museum, the American Museum of Natural History, Columbia University, and the University of California. Most prodigious among these early collectors was Alice Cunningham Fletcher. By 1910 the Bureau of American Ethnology of the Smithsonian Institution had become active in gathering recorded materials particularly through the sponsorship of numerous recording expeditions by Frances Densmore, who had garnered nearly 2,500 cylinder recordings by 1935. These and a thousand other recordings from the BAE's collections are now housed in the Library of Congress. Portable disc recording equipment became available by the early 1930's and was used extensively by anthropologists in the 1940's. Willard Rhodes of Columbia University was a prolific collector, recording over the course of eight summers for the Bureau of Indian Affairs and the Library of Congress. His approach marked a broadening scope in Indian music collections, including not just the oldest songs and singers but the newer forms and younger singers as well. At the same time, William Fenton recorded extensively among the Iroquois Nations of New York and was assisted in the handling of the disc recording machine by the Indians themselves, some of whom were sound recording engineers. After World War II wire recorders were used to a limited extent, but since 1950 the principal medium for field work among American Indians, as elsewhere, has been the tape recorder. Another recent development has been the issuing of Indian music by Indian LP record companies for local consumption.

PRINCIPLES OF SELECTION

Rolf L. Schuurmsma, assistant managing director of the Foundation for Film and Science, Utrecht

An archivist usually is the counterpart of a "selectionist", and selection seems to be contrary to nature from the point of view of somebody who tries to save as many documents as possible. Some specialist archives even rely entirely on recordings made by members of its own staff. In that case selection is wholly abnormal.

Nevertheless, there are some very strong reasons to think about selection, at least for archives which yearly receive great amounts of sound recordings produced by broadcasting corporations, private companies and so on. Lack of space and lack of staff and equipment for the preservation and cataloguing make it simply impossible for several archives to go on accepting recordings like they did in the past and do now, unless one likes to wait for a miracle.

Once accepting, however, the necessity of selection there is also the need for clear thinking about the aims of the archive. From there on we may go on to the establishment of certain criteria on which the decisions to accept or to refuse some kinds of sound recordings can be made. Selection then means that a well designed lock is built in the entrance of the sound archive and that this lock can be operated according to these criteria.

However, criteria which do not disturb future research are difficult to establish. At best we will find some which make a reasonable compromise between our financial and technical possibilities and the need for a fine collection of sound recordings for future use. Nevertheless, especially in the field of spoken word recordings of historical value, these are at least worthwhile to consider.

Some starting-points for selection.

1. Whenever a sound recording contains spoken word printed in full elsewhere (in the daily paper, in written documents and so on) the sound recording may be superfluous, unless the way of expression is interesting in itself and makes preservation of the recording a must.

2. Whenever two archives in the same country are preserving the same recordings, a clear division of labour and investments is useful.
3. Fragmentary recordings, not being the one and only sound documents of a certain person available, are less valuable than complete recordings.
4. Recordings which do not belong to a cohesive collection of documents, but stand entirely on itself, may add very little information to other sources.
5. Recordings about a subject, which during the time when they were made was not an important point of discussion in the press or elsewhere, may prove to be of less interest than documents relating to subjects which were very much under discussion for a certain period.
6. Recordings of daily life may be much more important than recordings of Very Important Persons, because they do contain information which usually does not go into the archives in any other way. VIP recordings sometimes may prove to be no more than extensive "voice portraits", which do not add first class information to other sources.

The above mentioned ideas are no more than points for departure. They are meant to open up discussion about a matter of great concern for many sound archivists: What to do about the ever growing collections of sound recordings while the lack of finance happens to make it impossible to keep up with what is coming in every year.

THE SELECTION OF RECORDINGS FOR PERMANENT RETENTION
IN THE BBC SOUND ARCHIVES
Timothy Eckersley, ex Head Recording Services, Radio,
BBC, London

Each year the BBC broadcasts, in its main home networks, about 30,000 hours of programme. Out of this enormous output only about 600 hours (2%) is selected for permanent preservation in the Sound Archives. What are the principles determining this drastic selection?

The BBC is a public broadcasting Corporation financed out of licence revenue. Under the terms of the BBC Charter this revenue must be spent on activities directly related to broadcasting. The BBC Sound Archives, therefore, is expected to perform a strictly limited function -to service the needs of broadcasting. It is not the National Sound Archive. This is the responsibility of the British Institute of Recorded Sound which many members of IASA visited last year in London, when its Director, Patrick Saul, gave us a personal memoir of its birth and growth.

The work of the BBC Sound Archives is therefore closely related to broadcasting and has two principle functions:

1. to preserve a selection of programmes representing the output of all radio production departments and thus to provide the material on which research into the history and technique of broadcasting can be based. The intention is to document, in terms of the sound medium itself, the development of production techniques, the work of radio writers, producers and performers, typical as well as outstanding programmes, styles of presentation, expansion of BBC Services, etc. Complete programmes preserved for this historical purpose form a reservoir of classic productions permanently available for future broadcasting in whole or in part. Once a year a complete day's output in all the main home networks is recorded to ensure that the contemporary flavour of broadcasting is preserved in sound.
2. to build up a collection of sound recordings (non-commercial, un-published) as a permanent source of raw material for use in future programmes (radio and television). In broad outline the categories covered are:

- a. Events; political, economic, social, sport, etc.
- b. Voices (and reminiscences) of prominent contemporaries in all fields - the arts, entertainment, literature, science, politics, religion, etc.
- c. Social history ("oral history"); social conditions, work, leisure, folklore, etc.
- d. Linguistic: dialect and accent (largely derived from c.)
- e. Bio-acoustic (Natural History and Wildlife)
- f. Sounds and actuality e.g. of historical or period significance
- g. Music:
 - (i) items unlikely to be issued as commercial records - e.g. (community singing, carols in the street (music actuality))
 - (ii) important musical occasions and broadcasts

Sources

Recordings for selection are drawn from three main sources:

1. BBC programme output and insert material recorded for programmes
2. Outside sources (i.e. foreign broadcasting organizations, private collections etc.)
3. Recordings commissioned and produced specially for the Archives and not for specific current programmes (e.g. sound effects, bird sounds, oral history interviews, national anthems etc.)

Finance

An annual budget is allocated to the Sound Archives Librarian to cover the cost of "processing" -transforming the original tapes into a form suitable for permanent preservation and for programme use. This budget provides the financial limit within which the selection process must operate and determines the quantity of recordings that can be taken into the Archives each year. The number of individually catalogued items (main entries) accessioned in 1973 amounted to 3500. Incidentally, the total number of items in the Archives at this moment (July 1974) is just over 62,000 so that contrary to what most people believe, the BBC's collection is quite modest. From the beginning the policy has always been that it is better to have a relatively small collection well-organized for instant access than to have a very large inadequately catalogued collection with its content inaccessible to the urgent needs of the searching producer.

Selection

Working within these financial limits the Archive Selection Assistants (there are five of them) have to survey the whole field of radio programme output. They will set aside each month quite a lot of recordings for further consideration but the vast majority of tapes recorded for routine day-to-day programming e.g. sustaining music programmes, routine talks, drama productions, serial readings, hourly news bulletins etc. will be ignored. Before making a decision the Selection Assistants actually listen to all the tapes they have previously set aside for possible inclusion in the Archives (including those recommended to them by the professional production departments). Since we are concerned with documents in sound we believe that it is of great importance that the Selector's decision should be based on audition -what may appear important and effective on paper often turns out to be disappointing and of low broadcasting potential when it is actually heard.

Items under consideration are also compared with similar recordings already preserved in the Archive in order to avoid wasteful duplication.

The main points to be kept in mind by the Selector when deciding whether a recording is to be retained or not are:

- a. Has the recording significance in sound as against script?
- b. Is it a contribution to any of the above categories?
- c. Is it likely to be of use in future broadcasts?
- d. Was it an effective broadcast? (This point has always to be balanced against other considerations of intrinsic value e.g. the more important the speaker or the subject, the less relevant does this factor become).
- e. Is similar material already in the Archives and if so does this add anything to it by providing additional examples, improved performance or better technical quality?
- f. Is the recording technically suitable for preservation? (Here again a balance has to be drawn between the intrinsic value of the content and the technical quality of the recording).

- g. Are there any copyright, contractual or other considerations which might restrict the broadcast use of the recording? e.g. high cost of fees payable to the performer. If so, is the material of sufficient importance to merit preservation despite the (possibly temporary) difficulties limiting or preventing use?
- h. Should the recording be kept as a whole or in part? (The policy is to keep in their entirety programmes such as talks, plays, features etc. which have been conceived as an artistic whole, rather than to select extracts from them. In the case of actuality recordings of public events, sports commentaries, etc. selected extracts are usually sufficient. This may occasionally apply also to talks and speeches where although the item as a whole is not regarded as outstanding, some passage is especially interesting or valuable).

Conclusion

Although the purpose of preserving sound recordings in the BBC Sound Archives is limited to meeting the needs of broadcasting this may not necessarily make the collection any less valuable for non-broadcasting purposes -historical, linguistic, scientific, musicological etc. As an English historian has wisely said: "... a primary source is most valuable when the purpose for which it was compiled is at the furthest remove from the purposes of the historian". (1)
The emphasis (in selection) on broadcasting needs gives a concrete aim and leads to more practicable criteria of judgement than the somewhat vague aim of laying aside records for posterity.

(1) Arthur Marwick, *The Nature of History* (1970), p. 136

LIBRARIES AND NON-WESTERN MUSIC. THOUGHTS TOWARDS
THE "ROUND TABLE" TO BE HELD IN THE FRAMEWORK OF
THE IAML CONGRESS (JERUSALEM, Aug. 18-24, 1974)
Dr. Bathja Bayer, Congress Secretary

1. A library, by definition, contains music which is existentially "librariable" (e.g. the European art-music tradition), or has been transmuted into a "librariable object" (e.g. a recording). For both kinds, the original document - notation or recording-from-performance- can nowadays be copy-multiplied at will. Potentially, therefore, any music which exists can now be put at the disposal of any person in the world; and even the smallest music library can nowadays be said to have taken at least the first steps towards this goal.
2. Hence the problems. There are two cases where the potential has just begun to be realized, and the gap between reality and the ideal is therefore felt most keenly:
 - a. The European-pattern library in a European-pattern culture - vis-à-vis Non-European music;
 - b. The European-pattern library in a Non-European-pattern culture - vis-à-vis its own music.
- 2.1. The problem of "Folklore in the Library" cuts across these two categories and may be drawn into the discussion.
3. In both cases, the basis questions are those of intercultural and intracultural contact. Most of their aspects have already been discussed in the literature and in international symposia, but only from the academic point of view (musical/musicological/sociological). The Library dimension has not been included in these discussions until now. This in spite of the fact that the library (as a general term, including sound archives) is the repository, and point of departure for dissemination, of what is done; and therefore shares the responsibility both for the good and for the bad.

The following is a tentative selection of aspects and problems which have been considered for the round-table.

- a. The library as consumer: ivory-tower ethnomusicology, the international/national "ethnopol" market, the librarian, and the public;
- b. Public library and research archive;
- c. The research archive as a producer of "approved" presentations of traditional music;
- d. Traditional music and copyright;
- e. National Sound Archives and the "Dying traditions";
- f. Traditional audition-contexts and "Library audition";
- g. The Librarian's task and qualification;
- h. "Culture studies" in colleges and universities, and the music library;
- i. Audiovisuality: what, how - and at what price?

TENTATIVE LIST OF IASA MEMBERS ATTENDING THE ANNUAL
MEETING IN JERUSALEM, 18 - 24 August, 1974
(June 30, 1974)

AUSTRIA

Schüller, Dietrich

ENGLAND

Eckersley, Timothy and Penelope
Lance, David G.
Lewis, Derek

FINLAND

Karttunen, Antero

FRANCE

Bloch, Francine
Fédorov, Vladimir and Yvette

GERMANY

Heckmann, Harald and Elizabeth
Lotichius, Dietrich

SWEDEN

Cnattningus, Claes M. and Katarina

SWITZERLAND

Cernik, Bohumil

THE NETHERLANDS

Dalfsen, Joop F. van
Deetman, Huibert and Sarah
Schuursma, Rolf L.
Van der Pot, Charlotte

USA

Hickerson, Joseph C.
Roberts, Don L. and Sally M.
Spivacke, Harold and Rose Marie
Wood, Thor and Ann

THE ORAL HISTORY COLLECTION OF COLUMBIA UNIVERSITY
Rolf L. Schuurmsma, assistant managing director,
Foundation for Film and Science, Utrecht

Just a few days ago a new publication came in from the Oral History Research Office in New York: The Oral History Collection of Columbia University, edited by Elizabeth B. Mason and Louis M. Starr, New York, Oral History Research Office, 1973, 488 pages.

Oral History was established by the famous American historian Allan Nevins, who in 1948 conducted the first interview. Nevins till his retirement ten years later made the project into a great and impressive operation, unique if only because for the first time the new medium of sound recording was used as the most reliable notebook of oral history interviews. In fact the interview with politicians, economists, trade union leaders, writers, and so many others had been in use for many years as a tool of the contemporary historian, but in most cases the notes were made on paper like minutes taken down by a secretary, and sometimes were even made afterwards only. The tape recorder (first, at least in the United States, the wire recorder) made it possible to register the interviews exactly as they were, giving the historian the possibility to work on it afterwards. So the project of Allan Nevins opened up new ways to record history.

Now, the recently published "Oral History Collection" gives an entrance on the vast collection of 360.000 pages of transcripts made from the original recordings. By producing these transcripts the Oral History Research Office helps students to find their way in the interviews much more easily than is possible with the original tape itself. From the beginning on Oral History has considered the transcript as the ultimate objective of each interview, while in many cases the "oral author" even gives his approval to the ultimate result. So the sound tape, which in fact is the primary source and which contains the expressions in sound that cannot be reproduced in print, is not the document on which Oral History concentrates its efforts. However, experience has taught us that scholars -unhappily!- seldomly turn to the sound tape whenever there is a transcript at hand. So Oral History only helped them to work according to their usual "written" tradition.

Being this so, one can not have but the greatest admiration for the amount and the high quality of the work done by the Oral History Research Office. Anybody who ever has produced transcripts of interviews himself, can easily understand what a tremendous effort is put into the production of transcripts of nearly 2700 persons who functioned as oral authors on such divergent subjects as agriculture, diplomacy, labor movement or military history. As Dr. Louis Starr, Director of the Research Office, wrote in his introduction: "Conserving human experience is what oral history is all about". The conservation of history the way Oral History is doing it, really enlarges the collection of sources for the contemporary historian with a most effective group of documents never to be found in traditional archives.

The new edition of the "Oral History Collection", which is published at the occasion of the 25th anniversary of the Research Office, is a good example of a catalogue of historical documents. It is a "must" for at least every American contemporary historian. It contains more than 400 pages with names and subject headings and short descriptions of interviewed persons and projects of interviews. There are two indexes: by subject and by names of persons. They at the same time complete and open up the information which is brought together by the small, but highly effective staff of the Oral History Research Office. The achievement of this institute will help sound archivists, historians and social scientists in other countries to accomplish more and better results in the new field. Their methods may be different, they may concentrate on other subjects, but anyway future scholars will be thankful.

Further information: The Oral History Research Office,
Box 20, Butler Library, Columbia University, New York,
N.Y. 10027, U.S.A.

ANNOUNCEMENTS

Audio-visual media as a tool for teaching and research

The American Historical Association prepares a section on audio-visual media in the AHA Newsletter. The University of Delaware History Media Center will aid the AHA in compiling material for publication in this new section of the Newsletter and now asks American historians for their co-operation by answering a questionnaire pertaining to their experience with the new media in the college classroom and in research.

Further information: Mr. Steven E. Schoenherr, AHA Media Survey, Department of History, University of Delaware, Newark, Delaware 19711, U.S.A.

Discoteca di Stato, Roma

By courtesy of the Biblioteca di Stato in Rome the secretariat of IASA received the thusfar published issues of the BOLLETINO DI INFORMAZIONE DELL'ARCHIVIO ETNICO LINGUISTICO-MUSICALE DELLA DISCOTECA DI STATO (No 1, January 1969, No 10-11, July 1973/January 1974). The Bulletins contain much information on projects of research, publications, acquisitions, the cataloguing of sound recordings and other matters of interest to sound archives everywhere. Since the Bulletins are written in Italian the readership outside Italy will be limited. However, even scientists who will not understand the Italian language can comprehend the headings and outlines of the articles without too much effort.

Since the Discoteca di Stato is a state institution it is not permitted to register for institutional membership in IASA. However, the secretariat will propose a continuous exchange of the Bolletino and the Phonographic Bulletin.

Further information: Dott. Mario Valerio, Director of the Discoteca di Stato, Via dei Funari 31, Roma, Italy.

Aural History in British Columbia, Canada.

The change of the common term "oral history" into the uncommon word "aural history" is the result of the acceptance of other types of historical sound records as complementing oral history, so William J. Langlois, Chairman of the Aural History Institute of British Columbia, on page 3 of Reynoldston Research And Studies Publication, Vol. 2, No 2. The name of this publication thereafter changed in Sound Heritage (the volume number being continued in sequence from the former publication), and "aural" became normal for the activities of Mr. Langlois' Institute. Dr. Louis Starr, Director of the Oral History Research Office of Columbia University, New York, does not seem to be happy about the new term in a comment in the first issue of Sound Heritage and I think he is right. The term "oral history" itself is doubtful already, but a new, slightly different word certainly will not improve the situation. However, I also agree fully with Dr. Starr in his very best wishes for the new institute and its new publication.

The Aural History Institute of British Columbia concentrates on local history, and one must be careful not to despise too quickly this limited aim. British Columbia certainly is a country in itself and a very interesting country at that. Although historians sometimes seem to think negatively about local history in comparison with "national" or even "world" history, much indispensable information is coming from local sources, adding up to the field of social history in a very interesting way. Next to some issues of the RRAS Publication and Sound Heritage, we received a Catalogue of Oral History Phonotapes in University of British Columbia Libraries, still published by the Reynoldson Research and Studies Oral History Programmes, 1973, and a Manual, published by the new Aural History Institute of British Columbia. Especially this Manual is very useful because of its complete covering of the preparation, the production and the transcription of oral history interviews.

RLS

Further information: The Aural History Institute of British Columbia, c/o Box 46225, 3760 West 10th Avenue, Vancouver 8, B.C. V6R 4G5, Canada.

Journal of the
Association of Recorded Sound Collections, Vol V, No 2/3, 1973.

This issue of the Journal of the ARSC contains articles about The Recorded Speeches and Other Utterances of Franklin D. Roosevelt, 1920-1945, by Jerome V. Deyo, The United Nations Sound Recording Collection, by Pierre G. Furst, and An Index to Commercial Spoken Word Recordings in the Library of Congress, by Read Greyer.

Further information: James B. Wright, Association for Recorded Sound Collections, Fine Arts Library, University of New Mexico, Albuquerque, New Mexico 87106, U.S.A.

Biblioteka Narodowa, Warszawa.

The IASA secretariat was informed by Mrs. Maria Prokopowicz, Head of the Music Department of the National Library in Warsaw, that the collection of sound recordings is now brought into a separate section of the Department. The head of the new section is Mrs. Barbara Brzezińska, musicologist. The section will subscribe to IASA. On behalf of IASA I like to wish Mrs. Brzezińska every success with the organization of the new department.

RLS

MEMBERS OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES
August 1974

INSTITUTIONAL MEMBERS:

Australian Broadcasting Commission, Sydney, Australia;
Bayerische Staatsbibliothek, München, Western Germany;
Bibliothèque de l'Éti, Genève, Switzerland;
British Broadcasting Corporation, London, England;
Boston University Libraries, Boston, U.S.A.;
British Institute of Recorded Sound, London, England;
British Universities Film Council, London, England;
University of California at Berkeley, Berkeley, U.S.A.;
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