

iasa

**international association of sound archives - association internationale d'archives sonores
internationale vereinigung der schallarchive**

phonographic bulletin

No 13

december 1975

secretariat: documentationcentre sfw, hengeveldstraat 29, utrecht, the netherlands

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

The PHONOGRAPHIC BULLETIN is only available to members of IASA, the International Association of Sound Archives. The subscription price, covered by the membership dues, is \$ 3.50 (Canadian) for individual members and \$ 11.50 (Canadian) for institutional members. Applications for membership are to be addressed to the Secretary of IASA.

Le PHONOGRAPHIC BULLETIN n'est destiné qu'aux membres de l'IASA. Le prix de l'abonnement est compris dans la cotisation; cette dernière est de \$ 3.50 (canadiens) pour les membres individuels et de \$ 11.50 (canadiens) pour les membres collectifs. Les demandes d'adhésion doivent être adressées au Secrétariat de l'IASA.

PHONOGRAPHIC BULLETIN wird nur an Mitglieder der IASA ausgeliefert. Der Bezugspreis ist im Mitgliedsbeitrag erhalten. Es beträgt Can. \$ 3.50 für Einzelmitglieder und Can. \$ 11.50 für korporative Mitglieder. Anmeldungen zur Mitgliedschaft sind an das Sekretariat der IASA zu richten.

-o-

International Association of Sound Archives (IASA)

President: Dr. Dietrich Schüller, Leiter des Phonogrammarchives der Österreichischen Akademie der Wissenschaften, Liebigg. 5, A-1010 Wien 1, Austria

Vice-Presidents: Timothy Eckersley, Westbourne Park Road 72, London W2, England

Mlle Prof. Dr. C. Marcel-Dubois, Musée National des Arts et Traditions populaires, 6 Route de Mahatma Gandhi, 75116 Paris, France

Dr. Rolf L. Schuurmsma, Assistant managing director, Foundation for Film and Science, Hengeveldstraat 29, Utrecht, the Netherlands

Secretary: David G. Lance, Keeper of the department of Sound Records, Imperial War Museum, Lambeth Road, London SE1 6HZ, England

Treasurer: Léo LaClare, Chef du Services des archives sonores, Archives publiques du Canada, 395 Wellington Street, Ottawa K1A 0N3, Ontario, Canada

-o-

The annual dues of individual members are \$ 3.50 (Canadian) and institutional members \$ 11.50 (Canadian). Payments should be sent to the Treasurer of the Association.

EDITORIAL

Issue No. 13 of the PHONOGRAPHIC BULLETIN opens with a message of the President of IASA, Dr. Dietrich Schüller, who took office during the recent annual meeting of the Association in Montreal. His article is closely connected with a contribution written by his predecessor Timothy Eckersley, entitled "The Future of IASA: a Personal View", which was published in the PHONOGRAPHIC BULLETIN no. 7 of July 1973.

ORAL HISTORY

The main theme of this issue is Oral History. Although historians frequently use transcriptions of their sound recordings as the primary source, the recordings themselves also provide essential information which can not be transcribed. It is therefore important to make recordings of the highest quality possible and to preserve these records in a professional way. Since many sound archives are in the possession of more or less large quantities of oral history recordings and are even active in making such recordings, it is important to exchange information about the various aspects of Oral History inside IASA.

During the annual meeting of IASA in Montreal a session was devoted to Oral History in the United States, Great-Britain and Canada, with contributions by Dr. Samuel Proctor, the President of the Oral History Association, Leo LaClare, President of the Canadian Oral History Association, and David Lance, Keeper of the Department of Sound Records of the Imperial War Museum, London. The paper read by Mr. Lance is printed in this issue. Dr. Proctor and Mr. LaClare afterwards adapted their contributions and readily agreed to publish them also in this number of the Bulletin.

OTHER CONTRIBUTIONS

During a session on Legal Deposit of Sound Recordings on the same Montreal conference papers were presented by Pekka Gronow (Finland) and Claes Cnattingius (Sweden). Mr. Gronow explained his views also in the PHONOGRAPHIC BULLETIN No. 10 (November 1974). Mr. Cnattingius' paper, which in his absence was read by Timothy Eckersley, is printed in this issue. His article is followed by an "Appeal for Cooperation within

the 'Technical Committee'" which Dr. Schüller wrote following up his article in the PHONOGRAPHIC BULLETIN No. 12 (July 1975) and the discussion during the second business meeting on the Montreal conference. Sidney Silver, Sound Engineer of the United Nations Telecommunications Section, wrote an article on a "Spotting Technique for Archival Recordings", which although dating from before Montreal is welcome as the first answer to Dr. Schüller's appeal.

I like to draw the special attention of the readership to requests by Pierre Furst and Ann Briegleb. The department of Mr. Furst, Sound Archivist of the United Nations, is building up a central collection of catalogues of spoken word recordings throughout the world. On request of the Executive Board of IASA Mrs. Ann Briegleb will take care of a Bibliography of Directories of Sound Archives. Since the results of their efforts shall be published in the PHONOGRAPHIC BULLETIN, information received by them will reach every member of our Association. Their work is certainly of the greatest importance.

As was explained in a letter to the readership some weeks ago, I would like to print relevant parts of annual reports of sound archives throughout the world. Any communications about new developments, acquisitions, equipment and other news which might interest sound archivists are very welcome.

Rolf Schuursma
Editor

MESSAGE OF THE PRESIDENT OF IASA

Dr. Dietrich Schüller *

Dieses Heft des Phonographic Bulletin, das erste, das nach der Konferenz in Montreal erscheint, gibt mir Gelegenheit, einige Gedanken zur Arbeit der IASA und zu ihrer Zukunft zu äussern und damit auch jene Mitglieder zu erreichen, die nicht die Gelegenheit hatten, heuer mit uns zu sein.

Wenn ich auf die Tätigkeit der IASA seit ihrer Gründung zurückblicke, so scheinen mir zwei Entwicklungsphasen feststellbar: Die erste, dem Aufbau und der gegenseitigen Kontaktnahme gewidmet, gefolgt von einer zweiten des intensiven Informationsaustauschs. Es genügt schon ein kurzer Blick in das Bulletin und das Programm früherer Jahrestagungen um festzustellen, wie unglaublich grösser eigentlich unser Horizont in Bezug auf die Kenntnis der Tätigkeiten und Probleme verwandter Institutionen in aller Welt wurde. Wir haben erfahren, dass wir mit unseren täglichen Sorgen nicht allein sind, wir haben auch aus unserer bisherigen Zusammenarbeit - oft in Kontakten am Rand der Konferenzen - wertvolle Anregungen und Hilfe gewonnen.

Dennoch dürfen wir uns mit dem bisher Erreichten nicht begnügen. Den allzu klar dürfte geworden sein, dass wir durch Koordination unserer Anstrengungen und durch wirkliche Zusammenarbeit unsere Kräfte vervielfachen können.

Seit Montreal scheint mir nun die IASA in eine neue Phase getreten zu sein, in die der problemorientierten Zusammenarbeit. Das "Technical Committee" ist hiezu nur ein erster Schritt. Es ist sehr gut vorstellbar, dass sich schon bald weitere Arbeitsgruppen konstituieren, etwa eine juristische oder diskographische. Diesbezüglichen Intentionen ist keine Grenze gesetzt. Wesentlich erscheint mir nun, dass wir den Austausch von Informationen besonders auf das "Bulletin" konzentrieren und die Konferenzen mehr als bisher zur Diskussion gemeinsamer Probleme und zur Arbeit an gemeinsamen Projekten nützen.

Hierbei stossen wir gelegentlich nur auf eine Schwierigkeit, die Timothy Eckersley als mein Amtsvorgänger in seinem programmatischen Artikel (The Future of IASA: a Personal View, Phonographic Bulletin 7) schon deutlich angesprochen hat: die Diskrepanz zwischen den guten Vorsätzen, die jeder auf den Kongressen fasst, und den Möglichkeiten, während des Jahres auch tatsächlich tätig werden zu können.

* Dr. Dietrich Schüller ist Leiter des Phonogrammarchives der Oesterreichischen Akademie der Wissenschaften in Wien.

Doch je mehr wir alle verstehen, dass sich unser Einsatz für die IASA mehrfach lohnt, weil es sinnlos ist, Dinge zwei- und dreimal zu erfinden oder allein in die Irre zu gehen, desto mehr wird nicht nur unsere Organisation, sondern jeder Einzelne von uns profitieren.

Dies wünsche ich uns allen für die nächsten Jahre!

The present issue of the Phonographic Bulletin, the first to be published after the Montreal Conference, offers the opportunity to express some thoughts about the work and the future of IASA, and to address all those members who could not participate in this year's meeting.

Looking back on IASA's activities since its foundation, our organisation seems to have passed through two stages of development: a first one devoted to initial contacts, followed by a second one of intensive exchange of information. The contents of the twelve issues of our Bulletin as well as the communications we had at our conference have indeed enormously widened our insight to the activities and problems of other sound archives all over the world. We meet colleagues having similar problems, and we get - specially as side-activities at the meetings - valuable suggestions and help.

Nevertheless we should not rest on our oars, because all positive results achieved until now have proved that cooperation will multiply our efficiency.

It seems to me that since Montreal IASA has entered a new stage of development, devoted to cooperation within working groups, having specified aims. The formation of a "Technical Committee" was a first step. Other working groups may follow, perhaps sections devoted to legal problems and to discographic standardisation. (Further suggestions are welcome.)

The Bulletin offers itself as a useful instrument for information and preparation while conferences should concentrate on the discussion of problems and practical work.

The only real problem involved has already been pointed out by my predecessor Timothy Eckersley (The Future of IASA: a Personal View, Phonographic Bulletin 7) when he speaks about the discrepancy between the good intentions conceived at our meetings and the ability to put them into action during the year. But the more we realize the great importance of cooperation within IASA as a help to minimize

errors and unnecessary efforts to solve problems which possibly have already been solved by someone else, the greater the profit for our organisation and for each of us will be.

This is my wish to all of us for the next years.

ORAL HISTORY IN THE UNITED STATES

Dr. Samuel Proctor, Past President of the Oral History Association, Director of the Oral History Office of the University of Florida.

"Oral History Comes of Age" was the theme for the Oral History Association's annual Colloquium and Workshop held at Asheville, North Carolina, October 23-26, 1975. The Oral History Association was formed in 1967 at a meeting in Arden House, Columbia University's Conference Center, New York. This resulted from a meeting the previous year in California when a group of scholars and oral history practitioners met to consider the need of establishing an organization which would attract oral historians both from within and outside the United States. The Oral History Association has had a major influence on scholarship in the United States and abroad.

While the "inquiry method" as a way of securing data needed for historical scholarship stretches back into the past, it was not until the twentieth century that these question-answer relationships could be recorded with electronic devices. During the 1920s and 1930s, anthropologists interviewed American Indians, and recorded these conversations and taped native music. This material, deposited in national and state archives, has provided valuable information on the culture of Western Hemisphere Indians. Allan Nevins, the distinguished American historian, is sometimes called the father of the oral history movement. During the 1930s, while gathering information for a biography of President Grover Cleveland, he found only a few people who had dim recollections of Cleveland and the political events of his administration. Nevins lamented the fact that he had not been able to talk to these people many years earlier when they could have given him much more pertinent information. Oral history, however, had to await the recording devices developed during World War II which were portable, relatively inexpensive, and easy to maintain and repair.

In 1948, an oral history program was inaugurated at Columbia University under the direction of Allan Nevins. The Columbia program continues as one of the major oral history programs in the United States. It has achieved the goals set by Nevins-interviewing important people about the roles that they have played in politics, diplomacy, military affairs, business, philanthropy, education,

and the arts. Columbia University's tapes and transcripts have been widely used as is evidenced by the publication of books and articles and the writing of dissertations during the past quarter of a century.

Oral history, after its auspicious beginnings in 1948, spread very rapidly throughout the United States. It was obvious that there was a need for it wherever there were institutions, organizations, and individuals interested in recording the story of the past and/or interpreting contemporary events. In these busy times, when so much of the business involving individuals is carried on by verbal contact--telephone conversations, business conferences, etc.-- the utilization of oral history is obvious. Conversations between individuals, however important, are hardly ever recorded, and as a result, so much that is historically important emerging from these dialogues is lost. By interviewing individuals involved in important events and recording the conversations the past can be saved. History is not just the story of the elites, the political and military leaders, business executives, presidents of organizations. Armies include both generals and privates. For the story of the past to be complete, one must know the role played by all members of the population - the poor, children, ethnics, women, illiterates, farm workers, blacks, Indians, strikers, etc. During the past two decades, many oral history projects were started in the United States aimed at interviewing members of these groups. With funding from the Doris Duke Foundation, the universities of Utah, Mexico, Colorado, South Dakota, Oklahoma, and Illinois began interviewing Indians in the western part of the United States and in Canada. Hundreds of interviews were taped, and most of these have been transcribed, indexed, and catalogued. They provide a wealth of information for historians, anthropologists, sociologists, political scientists, and others. In 1971, the University of Florida's Oral History Program was invited to begin a project with the Florida Seminoles and Miccosukees. This has been expanded into a Southeastern Indian Oral History Project, and approximately 800 interviews have been catalogued. Other universities are working with other ethnic groups.

The University of Texas at El Paso is interviewing Chicanos and Mexican Americans, and a number of universities like Fisk and Duke are working with blacks. There are ongoing programs involving Chinese, Lithuanians, Poles, Latvians, Italians, Swedes, and almost every other group which has representatives in the United States.

Labor unions, business organizations, philanthropic foundations like the Ford Foundation, professional associations, and many corporations have developed oral history programs as a means of developing archives and writing their own histories. Oral history has been a boon to local, state, and regional historical societies. Because of neglect, catastrophes like fires and floods, and other reasons, many American local communities lack sufficient records of produce their own histories. By interviewing old-timers and pioneers, a way has been found to capture the past. Individuals who have played a role in the community are being interviewed, and the rich memories that these elderly people have about the past are now being captures for posterity. Oral history tapes and transcripts have become an important way for local historical agencies in the United States to develop their depositories. Musical, labor, nursing, religious, institutional political, agricultural, and literary history are topics that are utilizing oral history techniques in the United States.

Money is an important ingredient in the development of an oral history project. Travel, equipment and tapes transcribing, cataloguing, and indexing all cost money that is not always easy to secure. Most oral history projects in the United States and everywhere else, even the larger ones, have funding problems. However valuable, oral history is new. In a time of economic recession when dollars are hard to come by, many universities and other institutions are not able to find funding for new programs like oral history. Earlier projects have had to curtail activities and limit expansion. Many projects in the United States are interviewing, using volunteer interviewers, but are postponing transcribing materials until a later time. These projects usually lack both equipment and trained typists. At least the individuals who should be interviewed are taped before death and physical or mental incapacities make this impossible.

Despite all the problems, oral history is growing rapidly in the United States and throughout the world. When the Oral History Association was organized in 1967, there were some 100 oral history projects in the United States. Today, according to a recently-published catalogue of oral history projects, there are 1,000-1,500.

In 1975, the Oral History Association has a membership of more than 1,200. While most of its members are from the United States, individuals and libraries in Canada, Mexico, the Caribbean, Latin America, Europe, Britain, Asia, Africa, and Australia are also affiliated.

The publication of the Oral History Review, edited by Samuel Hand of the University of Vermont, a quarterly Newsletter, edited by Thomas Charlton of Baylor University, a Directory of Oral History Projects in the United States, compiled by Gary L. Shumway, and a Bibliography on Oral History, compiled by M. J. Wasserman, reveal the Oral History Association's effort to "spread the word" about all aspects of oral history.

Oral history has come of age not only in America but throughout the world. The proliferation of oral history centers outside of the United States - in Canada for instance - is an excellent example of the vitality and strength of the movement.

Professor Geoffrey Wigoder is director of a major oral history program in Israel which is part of the Institute of Contemporary Jewry at the Hebrew University of Jerusalem. Established in 1960, it has acquired more than 5,000 hours of tapes and approximately 10,000 pages of transcriptions. Copies of many of the transcribed tapes may be obtained through the New York Times Microfilm Collection. The program concentrates on all aspects of world Jewry and Israeli history.

The Caribbean Research Institute of the College of the Virgin Islands is establishing an oral history depository. There are active programs in Puerto Rico, Jamaica, and Barbados. The recently-established Caribbean Studies Association is urging oral history as a means of capturing past and contemporary events. A large oral history program is under the direction of Dr. Eugenia Meyer of the Instituto Nacional de Antropologia e Historia, Mexico City. Among the projects with which she and her associates are involved are the history of the Mexican Revolution, the cinema in Mexico, and contemporary Mexican history. An oral history program in eastern Mexico, at Guitierrez Zamora, Vera Cruz, is under the auspices of the Florida State Museum of the University of Florida and the National Geographic Cultural Ecology Project. Descendants of the early French and Italian settlers and Spanish-speaking Totonac Indians are being interviewed. Several oral history programs have been established in Brazil. Oral history is developing in Australia, Africa, and Southeast Asia. An active program is underway in Singapore. Projects are being discussed in Japan, Bangladesh, the Scandinavian countries, and elsewhere in the world. The future of oral history, both in the United States and throughout the world looks bright indeed.

The Oral History Association will hold its eleventh annual and its first international conference in September 1976 at Chateau Montebello, Montebello, Quebec, Canada. W.I. Smith and Leo LaClare of the Public Archives of Ottawa, Canada, are cooperating with the arrangements for this meeting. A large number of American and Canadian oral historians are expected for this important conference. Oral history is a flourishing movement, its expansion throughout the world points up the enthusiasm and dedication of oral historians everywhere. Oral history has indeed come of age.

ORAL HISTORY IN GREAT-BRITAIN: THE STATUS OF SOUND
RECORDINGS AND THEIR USE

David G. Lance, Keeper of Sound Records, Imperial War
Museum, London

There is a small number of significant British institutions and individuals, who were recording oral evidence long before the term "oral history" was coined. Mostly they are linguists, folklorists and anthropologists and, generally speaking, they regard the sound format of the information they collect very seriously. A number of them have become part of the multi-disciplinary oral history movement and they continue to observe fairly high technical standards because their recordings contain information, important to their disciplines, which is lost in transcription.

There is some debate about whether or not people working in these fields are oral historians, as the term is now generally understood, but I don't propose to go into this question. I would merely observe that this group constitutes a small minority in the British field of activity. The majority are concerned with more conventional forms of historical research, especially with social history, and I would like to say a few words about this majority.

In the great expansion of oral history over the past few years, the dynamic in Britain has been provided by university social historians. These professional academics have been attracted to the tape recorder as a means of collecting information in fields in which traditional sources for historical research are either inadequate or non-existent. The oral history method is for them a fundamental research tool and not merely a means of supplementing existing records. Thus they would claim that they are not recording merely details or filling in the gaps in documentary and printed records. Their objective is fundamentally new research, opening up fields of history which would remain closed to us without the oral history method.

Most of these historians are very selectively concentrating on recording in their own specialist fields and, at the moment, they are generally the only users of the material which they create. In other words they are both the producer and the consumer. While they may recognise that the information they are recording could be of value to others and even that their tapes could have uses other than research, these considerations are in practice fairly distant from their primary purpose. This purpose is their own work which, as professional academics, involves research and publication.

These ends are most conveniently secured by transcribing their tapes and this, for the most part, is what they do. Their working tools, therefore, are not the recordings, but usually a documentary form of them.

In respect of the actual use of oral history materials, the current situation in Britain is thus very similar to that in the United States. In practice the transcript is the document which is mainly being used, not the recording.

Having mentioned this similarity between British and American oral historians, I should also describe some of the differences. British historians are intrigued by the sound recording; they are extremely aware that there are many audio characteristics which cannot altogether be recreated in a transcript; and they are also trying to come to terms with the utility of the sound material. The difference in interest and attitudes which exists in the two countries is clearly demonstrated by the fact that at professional meetings in Britain it is the rule to play recordings in support of papers which are presented, while in the United States this practice is very much the exception. There is thus an acknowledgement that, in principle, it is the recording and not the transcript which is the primary document in oral history.

I think the main reason for the different attitudes to the sound recording can be found in the different kinds of work which dominate oral history in the two countries. In America the majority of programmes are concerned with eminent and highly literate informants. Conversely, in Britain, most of the research is being carried out among urban and rural working class communities. Now whereas an important politician, for example, can usually be carefully transcribed without significant loss to the meaning of what he has said, the sound recording can be much more crucial for the understanding of less literate informants; particularly where, as in Britain, regional accents and dialect vary quite considerably. Highly educated people usually collect their thoughts systematically and sequentially, and they generally have a sufficiently large and flexible vocabulary to convey accurately and precisely subtle shades of meaning. In contrast the a-literate's ability to communicate can depend on how as well as what he says. Because he has less verbal dexterity he may use words confusingly and inconsistently and he may be much less capable of ordering his thoughts and therefore his expression of them.

This should not be surprising. After all these abilities are mainly acquired through education. To reach a full understanding of informants who are drawn mainly from those who do not have this advantage, you may have to study their language much more carefully. The pronunciation, stress, tone and tempo of particular words and expressions -whether they are standard, colloquial or dialect in character- can be crucial to their meaning and you obviously cannot always take them at the face value which is found in a transcript.

Linguists and philologists could develop and illustrate this point more scientifically. I can merely raise it in a general way to explain why the significance of the tape is inevitably much greater when recorded informants are not always using language in the standard way which results from educated spoken and written usage.

While most oral historians in Britain accept the importance of the sound recording, this acceptance is not generally reflected in the technical quality of their work. The great majority of the material which I have heard is of a uniformly low fidelity. Paradoxically, the reason that this is so seems to be due more to poor recording technique than to the equipment which is being used. This is a curious fact because there is nothing mysterious or esoteric about using recording equipment in the straight-forward interview situation. Nonetheless, all too much of the material is off-mike, unbalanced and degraded by extraneous background noises (of which irrelevant mutterings of the interviewer is a common example).

This development should be a matter of particular concern to sound archivists. The enormous quantity of oral history recordings currently being produced ought to be enriching sound archive collections. Unfortunately the majority is being so poorly recorded that its technical deficiencies will make much of it unacceptable material and preclude its use for many of the activities in which sound archives are engaged. Aural historians in Canada may be able to help redress this situation, but I think that there is also an educational role to be played by the International Association of Sound Archives. We have talked at previous conferences about the desirability of links with related professional bodies. I would suggest that it is in the field of oral history that such a link is most urgently needed and that it would offer great opportunities for mutual benefit. Sound archivists, with their fundamental interest in sound documentation, could offer oral historians their expertise and practical experience in recording, preserving and organising audio records and perhaps also provide appropriate storage accomodation for their tapes. In return they could acquire potentially exciting material which, but for the work of oral historians, would probably not be recorded at all.

What I have mainly described so far is attitudes to the sound recording. However, apart from the practice among oral historians in Britain of playing their tapes to each other, very little practical use has been made of the recordings at all. Among academic historians, whose main preoccupation is with research and publication, the priorities are such that, although they have so far given the lead in the development of oral history as a research method, I think they are less likely to be pioneers in the exploitation of the actual recordings themselves.

In so far as there has been any use of oral history recordings, it has mainly taken place outside the universities. I have already mentioned the linguists, folklorists and anthropologists who represent one minority of the oral history movement. There is also a growing interest in the field among libraries, archives, museums and schools. Unlike academic historians, people working in these institutions have more general educational and informational aims, and serve a much wider cross section of the population than do the universities. I think that it is in centres of this kind that there is greater scope for a more flexible use of oral history materials and, particularly, for uses which capitalize on the audio characteristics of this kind of record.

Among the qualities which distinguish the oral history recording from other forms of historical documentation, perhaps the most outstanding one is the immediacy and deep sense of involvement which comes from people who are talking about personal experiences which are often of the most profound personal importance to them. This is not an original observation. The immediacy of spoken word recordings has long been the basis of much successful broadcasting. However, the fact that this is so worth stressing, because it is this quality that some oral historians have discovered and are beginning to make use of.

What are these uses? Let me concentrate on my own work and talk about some of the ways we are using oral history recordings in the Imperial War Museum.

Although these days museum displays are often extremely imaginative representations of previous life and culture one of the striking things about most exhibitions is that they usually rely on static visual materials for their effect. Now, no matter how ingeniously the artefacts and other visual items are used, all exhibitions are only an approximation of history. The useful thing about introducing oral history recordings is that, in their complementary use with other materials, they can take museum displays one step closer to the historical reality. They achieve this by reminding museum visitors that

history is about people and also by associating objects with the people who made them meaningful. It would be an overstatement to claim that a tape is the most important element in the exhibitions where we have made use of them. But the recording does provide another important dimension and represents a simple, effective and valuable addition to the museumist's range of tools.

For example, in the section of our galleries which deals with the outbreak of the First World War, we have a life size reproduction of an army recruiting office. This contains authentic examples of military and civilian dress, details of enlistment procedures, and recruiting posters -including the very famous one of Lord Kitchener, whose face and finger so effectively summoned men to volunteer with the caption "Your Country Needs You". But, on its own, this group conveys only a little of the contemporary patriotism and enthusiasm for the war; the ingenious lengths to which many civilians went in order to join the country's armed forces; and the hasty, ill-prepared and almost amateur endeavours by which the large British volunteer army was eventually put into the field. In association with this display we now use the following tape which does capture in some degree the mood of the period and gives background and depth to what is being displayed:

"These local service battalions were all Kitchener's Army men. And that poster -"Your King and Country Needs You"- whichever angle you looked at it from, it was pointing at you. When you approached it, when you got past it, if you turned around and looked at it, he was still pointing at you".

"I'd left the office which was in Southampton Row, went along to Armoury House, which was at City Road, and there were a queue of about a thousand people right down the City Road trying to enlist at the time. So I went right up to the front and into the gates where I was met by a Sergeant-Major at a desk. And the Sergeant said 'Are you willing to join?' I said 'Yes Sir'. He said 'How old are you?' I said 'I'm eighteen and one month'. He said 'Do you mean nineteen and one month?' So I thought a moment. I said 'Yes sir". He said 'Righto, well sign here please'."

"I went to the recruiting office at Harlesden and when I confronted the recruiting officer he said that I was too young, although I'd said that I was eighteen years of age. He said 'Well I think you're too young son'. He said 'You com back. Come back in another year or so'. I returned home. I never said anything to my parents and I picked up my bowler hat -which my mother had bought me and which was only taken in to wear on Sundays- and I donned that thinking it would make me look older. And I presented myself to the recruiting office again. This time there was no queries and I was accepted".

"Two friends of mine went with me to Farringdon Road Headquarters of the 6th London Regiment and we joined up then and had a medical and were accepted. We had to count a number of dots as an eyesight test and my friend Bowell and myself contrived to tell each other the number of dots so that we both passed the eyesight test".

"August the 17th 1914 was the day I joined up. I received the King's Shilling at Francis Street, Woolwich and from there I was given a railway warrant to go to Hounslow. I got out of the station and enquired the way to the Royal Fusiliers' Barracks and went there; walked through the gate; and for the first time in my life I found there was a guard room just inside the gate. And the Sergeant very quickly said 'And where do you think you're going?' I said 'I've come to join the Royal Fusiliers'."

"Really we did very little training because there were too many people there. I don't know how many were but it must have run into thousands. They equipped us as far as clothing went -with much difficulty. Many of us had to sleep out in the grounds outside the barracks; the rest on the floor in the barrack rooms; no beds or anything like that. There was about one plate and one mug for probably twenty people -we had to buy our own if we could. There was absolutely no arrangement really made at all -typically English!"

Another application which we are developing in the Imperial War Museum, is the use of oral history recordings in the classroom as audio teaching aids. For many aspects of the school's history syllabus, traditional reliance on printed books still provides the most useful and practical source material. In our field of study, for example, there is no shortage of teaching materials relating to the politics, strategy and military tactics of the First World War. What is more difficult to obtain and communicate through printed sources, is material which illustrates how the war affected the day to day lives of ordinary people at that time. For example, what did the soldier eat at the front and how was the food issued and prepared? What personal health and hygiene problems were created by the acute and persistent physical discomforts of life in the trenches? What was it like to be weighed down by the enormous loads which footsoldiers had to carry on their backs and in their hands, and how did this affect their ability to carry out the tasks which were demanded of them?

Answer to questions of this kind are basic components of history and it is just this kind of material which oral history recordings are particularly rich in. Moreover, in the classroom context, they also have the practical advantage that, through the qualities in the recording, you can highlight these common experiences extremely effectively. With a short tape you can convey a wealth of experience and understanding, which the teacher himself would take infinitely longer to communicate second hand and very much less effectively.

I hope I can demonstrate this by taking one of the questions I have already raised; namely the extent of the footsoldier's load and the effect it had on his personal mobility. In the next recording you will hear an army wireless operator talking on this subject:

"We had this BF set No. 1. This was about the size of a table sewing machine but very much heavier. It had a leather strap over the top for carrying. It was made of teak, ebonite and brass; it weighed a ton. To get the signals going we had to have a big accumulator. It was big, heavy and very awkward to carry. So that was two things that were terrible awkward to carry. There was a roll of brass mat -or it might have been copper- that was an earth mat. That as I remember it was about thirty yards long. Then we had two sets of tubular masts. They were eighteen feet masts; six lengths of three feet. And aerial wire; I think that ran to about sixty yards -but where we were going to put sixty yards of aerial wire in the trenches, I don't know. Then we had stanchions. We had loads and loads of dry cells for operating the receiver. We had ropes. Mallet of course and pegs.

"I think that was the entire wireless equipment but our own personal equipment was terrible because we were in what was called 'Battle order'. Which meant that we had our overcoats on; we had a blanket rolled and twisted over our shoulder; we wore bandoliers with sixty rounds; we had a rifle on our back; we had a gas mask on the front; we had iron rations in a pocket in the tunic and we had first-aid kit in our pockets.

"So one way and another it was terribly difficult to move with all the stuff, particularly when the officer assembled us and said 'Now right, Neyland and Sellers you're the operators, you'll take this and that'. We had four infantry-men and they were all clobbered up with similar battle order and they found it difficult to get a roll of wire or whatever it was under their arms.

"We started off as well as we could to giving an even share but during the trip across No Man's Land, into shell holes and out of them, down into trenches and up the other side, these infantry chaps -they were quite boys, they were only eighteen years of age and some of them were crying- they had to be relieved of their loads, you see. And it was hard going because in addition to carrying these loads through mud-filled shell holes and taking cover -such as it was- whenever we could, because there was shrapnel falling above our heads all the time. So that although we started off with the best of good will in the world by the time we finished some of us were carrying more than our allotted weight of stuff while others could hardly carry themselves across".

One of the most interesting developments I have become involved in is the broadcasting use of oral history recordings. In this context it is worth pointing out that the BBC was a pioneer of oral history in Britain. The movement away from live scripted programmes and the development of tape technology, made the recording of spontaneous personal reminiscences practicable, and a great deal of this kind of material was collected, broadcast and preserved by the BBC, long before professional historians in Britain became interested in this kind of activity. As some producers are very interested in the programme use of oral history recordings, the radio medium offers extremely interesting opportunities for historians to become involved in a new form of historical compilation.

Radio programme production is closely analogous to historical method. It involves research, selection and composition, which are of course the main components of historical writing. But as the recording has its own peculiar characteristics, it provides an opportunity to communicate things which you cannot put onto paper. This fact, which will be self-evident to many broadcasters, should make radio broadcasting an exciting medium for oral historians. Programming material -and creating in audio for other purposes -focuses your attention of the limitations of the transcript. As soon as you translate the spoken word into a visual form you begin to pervert it. Attitudes, emotions, prejudices and personalities become flattened and you end up with a one dimensional approximation of what your informant tried to convey to you. The recording is a mosaic of information. You cannot properly communicate visually all that it contains.

I should like to illustrate this point with one recording which is going to be used in a programme which I compiled for the BBC. The programme is about the early history of aviation and, in this recording, a First World War pilot, describes the flying characteristics of a Sopwith Triplane. As a transcript this record would provide useful information about some of the qualities of this particular aircraft. But the printed form does not convey to the same degree the extremely emotional relationship which existed between the pilots of this period and the machines which they flew. It is this kind of element which audio composition does enable the historian to communicate more effectively:

"To me it was at once my favourite aeroplane and it remained the whole time. It was an absolute beauty. She really was of course a glider with an engine in it but she had no bad manners. The Triplane was in every atom of her control smooth; but of course you realised that you mustn't play any tricks with her because there was only one set of flying wires for instance and they didn't even connect with the middle plane. And I have seen -just managed to notice when I was diving ver hard- you could see the strain on the centre section; you could see almost a curve on it.

"But allowing for that -and why not- allowing for the fact that she was by no means as strong as, for instance, the SE 5 you could sit back and enjoy flying her.

"And she was so delightful that I remember one shacking occasion, when it was very hot, and there was a ground haze which climbs up with you the whole time you're climbing and the horizon is always level with you. I was coming home from a very high patrol which we'd broken off very high up -something about seventeen or eighteen thousand- and the trouble was to get this old Sopwith Triplane down to the ground. You could always spin; for instance in a Nieuport you spun down but never, never, never with a Triplane -or even with a Camel. And believe it or not I went to sleep! Only momentarily; to my horror I suddenly realised I couldn't recognise the ground below me. Really the culprit was the manners of the Triplane; she was so beautiful.

"I know that when we swopped over to Camels and my flight was the last one to be equipped -I was in C Flight and A Flight got the first five, naturally, B Flight the next five. I was really heartbroken at leaving my Triplane. And I only flew once; once nostalgically at Eastchurch I went up in one and she was still the most glorious thing to fly".

The three examples of our material which I have played you highlight mainly the educational value and use of oral history recordings. I should not, however, like to leave you with the false impression that our work is only producing information which is of educational interest. My final recordings is, therefore, an example of the kind of primary research evidence we are collecting. This extract comes from a project in which we are investigating conditions of life for sailors in the Royal Navy from 1910 to 1922. This is a field in which documentary records are very scarce and it is fair to say that many aspects of the social history of the navy during this period can only be documented by using the oral history method.

By way of introduction to this recording, one feature of a sailor's life consisted of occasional periods in shore barracks between longer periods at sea. The pattern of life in barracks was in many ways very different from life aboard ship and, generally, it was also very much less popular among sailors than seagoing service. This informant gives some insight into why this was the case.

INFORMANT "The messing was not intimate like it was on the ship. You were messing in a great big mess-room with strangers that you'd never seen before and you weren't likely to spend long with them because you were always coming and going.

The routine itself was, I think, degrading".

INTERVIEWER "In what way?"

INFORMANT "Well because, for instance, there was one road -the Upper Road at Chatham Barracks- between the men's living blocks and the parade ground, which was down on a lower level. Now if you came from the block that you lived in -the living block- and wanted to get across the parade ground you must run; you must not walk. Going across the parade ground you must not walk you must run and the guards would shout 'Pick up the double there' -and they'd have you on a charge before you knew. Now why? Why run?"

"There was the daily routine. You're falling in on the parade ground in the morning; you never knew what job you was going to get because somebody would come along and say 'Can I have so many hands for the sick bay? I want them to do something there'. The padre'd want somebody to go and clean up the church; somebody on the sports ground would want somebody to go and mow the football pitch -and you didn't know what you were going to get".

INTERVIEWER "To what extent did the general tone of life -the general quality of life in barracks- relate to the actual staff that were permanently attached to the barracks?"

INFORMANT "Oh a lot of it attached to them of course. We called them 'barrack stanchions'. And we could never understand why a man could spend a year or more in barracks without going to sea when we seemed to come in, have a little spot of leave, and then drafted straight out again to another ship and away again for three years.

"And so the barrack stanchions were not very popular. And I suppose they wanted to consolidate their position in the barracks, you see, and so they employed the big stick methods on everybody else".

INTERVIEWER "Can you give me any examples of the big stick method?"

INFORMANT "The guards, for instance. The guards were the elite of the barracks: the barrack guard. They'd an officer in charge, a Chief Petty Officer, Petty Officers, Leading Seamen and guards. I know I was in the guard later on.

"But they could impose their will on almost anyone and if one of the barrack guards got you for anything, you were in trouble. They could even have you for having your hands in your pockets, having your cap on the back of your head, having your lanyard undone -oh even your shoelace undone or some silly thing like that. And it was the same when you went out on leave.

You were inspected at the gate; the least little thing that was wrong with your uniform -even if your shoes were done up the wrong way- you could be sent back. Your laces had to be crossed and silly things like that. And these barrack stanchions the guard and the regulating staff -they could make it very uncomfortable for you".

INTERVIEWER "You gave me the impression earlier that one of the areas where they were particularly difficult was as regards uniform".

INFORMANT "Yes, When you went there all your uniform had to conform. When you were walking about your uniform had to be just right; and particularly when you went on leave, you were inspected and things like that. For instance, you'd expect the officer to walk along the rank and just look at you and see if everything was all right but when he went behind you he'd turn your collar up. Lift your collar up to see if it was marked with your name underneath -and that sort of thing. He'd lift your collar up to see if your silk handkerchief was tied underneath the collar -because a sailor likes to do things his own way and he likes to tie his silk in the front. And so what you used to do, was lift your collar, sling your silk over, tie it in the front and tuck the ends down, you see? Well it should have been tied at the back. You couldn't tell the difference; nobody could tell from looking at you whether your silk was tied at the back or the front".

Information of this kind is of primary research value to historians and we are bound to try and transcribe such original material so as to provide scholars with quick and convenient access to it. But I would personally urge historians to listen to the tapes as well, because -as I think is clear- there is much in this recording which cannot be transferred to the transcript.

The only conclusion I want to draw is that it would be wrong to regard transcripts and recordings as somehow being in competition with each other. The question of their relative merits and importance is really rather a contrived one. In the total process of oral history the audio and printed documents should exist side by side. Each record is diminished without the other, whereas both are enhanced if they co-exist. My only concern is that the recording should be given no less consideration than the transcript and a reasonable share of the oral historian's resources. Provided the audio qualities of the interviews are captured and preserved, oral history materials can be used flexibly, conveniently and effectively for many valuable purposes which are not possible if the recording is treated as the poor relation of the transcript.

ORAL HISTORY

WHAT'S IN A NAME?: THE CANADIAN ORAL HISTORY ASSOCIATION

Léo LaClare, President of the Canadian Oral History Association, Chef du Services des Archives sonores, Archives publiques du Canada, Ottawa.

With the invention of the phonograph in 1877 and its so-called perfection in 1888, it was believed that oral sources and oral testimony would be faithfully recorded for history. Between 1888 and 1890, Thomas A. Edison and his agents made experimental cylinder recordings with royalty, statesmen, and other influential personalities in order to record their voices and statements for posterity. But in 1888 the phonograph was still a crude instrument which allowed only for short recordings of rather banal statements. It is interesting to note that the oldest of these experimental recordings which is still playable is a recording made in Canada; on 11 September 1888 one of Edison's agents was demonstrating the Perfected Phonograph in Canada and recorded a message by our Governor-General of the time, Sir Frederick Arthur Stanley, Baron of Preston. Because recordings of the voices of eminent personalities could not be commercial successes, those who wanted to make monetary gain from the sale of the phonograph (and similar recording devices) as well as from the recordings made with these devices, promoted the production and sale of entertaining songs, music, and recitations which could be sold for profit. So it is that devices for recording and reproducing sounds were diverted from their primary vocation of recording voices and statements for posterity to their use for the recording of entertainment materials. Fortunately, the recordings of song, music, and recitation of past years have acquired cultural and historical value, even though they no longer have much entertainment value. And despite the fact that manufacturers of recording devices soon lost their zeal for recording "oral history", anthropologists soon began to use these devices for the recording of oral testimony by primitive peoples because these were practically the only sources of information about their traditions and history. Thus, as early as 1910 the Canadian anthropologist Marius Barbeau began using an Edison cylinder dictating machine to record the songs, music, and legends of one of Canada's native peoples, the Amerindians. Canadian ethnologists and folklorists have since that time been using ever-perfected recording devices to record the oral testimony of the racial and ethnic groups in Canada.

In 1925, commercial recording companies in Canada began making "off the air" disc recordings of radio broadcasts. By 1935, several Canadian radio stations had their own disc recording equipment to make instantaneous recordings of live broadcasts, or to make recordings of talks, speeches, and messages to be used for later broadcast. In this way, broadcasters recorded the voices and sounds of historical events as they were happening. With the development of the tape-recorder in the late 1940's and early 1950's a wider variety and a greater number of individuals and institutions began recording oral testimony. Thus amateur and professional historians, journalists, archivists and librarians began recording interviews with pioneers and other participants in and witnesses of past events. They, along with the broadcasters, also recorded speeches, talks, and conferences as they were happening.

These developments in the recording and collecting of oral testimony have influenced the nature of oral history in Canada. Thus most of the creators and collectors of oral history are not historians, and in fact most are not academics of any discipline; oral history interviews are used extensively to document non-élite groups; oral history interviews are conducted in many different languages; oral history interviews are mainly used in broadcasts and other non-written publications; and most interviews are on tape only. The Canadian concept of oral history is that it is primarily an oral record which should be preserved in its original spoken or oral form. Further, recordings of oral history interviews are often associated with other kinds of sound recordings in oral form such as speeches, talks, conferences, radioprograms, and folk legends. Some Canadian practitioners of oral history go so far as to associate oral history interviews with all kinds of audible records such as recordings of nature sounds and mechanical sounds.

In October 1974, an association was formed to bring together the Canadian practitioners of oral history. Those who wanted to stress the importance of the association of oral history interviews with all kinds of audible records suggested the use of the adjective "aural", as well as the adjective "oral" in the Association's name. Because this group insisted on the inclusion of "aural", and because they were hosting the conference which saw the association's birth, their suggestion was accepted. Thus the association was baptized the Canadian Aural/Oral History Association (Société canadienne d'histoire orale et sonore). After having used

this double adjective name for one year, the members of the Association decided at its second annual conference, held in October 1975, that it was not necessary to use the adjective "aural" as well as the adjective "oral" because the Canadian view of oral history has always been that the primary emphasis should be placed on the sounds recording or the audible record. On the other hand, the use of the adjective "aural" was confusing for many persons because it is an adjective which is not very current in Canada. It was noted that the term "oral history" was widely used and known, and that the adjective "oral" was also widely used in terms such as "oral tradition, oral testimony, oral sources, and oral literature," which are closely related to oral history. Besides, the phonetic resemblance between aural and oral made the double adjective name difficult to pronounce. These problems did not present themselves for the French version of the Association's name since the French adjective "sonore" (which is the closest equivalent to "aural") is commonly used in French Canadian vocabulary, and has no phonetic resemblance to "orale". However, for the same reason that "aural" was not necessary in the English name, it was found that it was not necessary to have "sonore" as a second adjective in the Association's French name. Thus a majority of members present at the October 1975 meeting of the Association decided that its name should simply be Canadian Oral History Association (Société canadienne d'histoire orale).

Although the name of the Association has been changed, the objectives established at the founding conference remain the same. The principal aim of the Association is to promote the creation and preservation of sound recordings of historical value to Canada. This will be accomplished in part through the publication of an occasional Bulletin (two or three times per year) which carries news and information about oral history and an annual journal or review which carries in-depth articles about oral history. The Association also promotes oral history through its annual conference and through conferences and meetings of other associations to which members of the Canadian Oral History Association are invited to speak. The Association can also provide advice and encouragement to individuals and institutions undertaking oral history projects. Most importantly though, is the fact that the Association's constitution enables it to apply for registration as a charitable organization so that it can provide receipts, for purposes of income tax deduction, to individuals and organizations having donated money to

the Association. The funds so collected by the Association will be used to subsidize worthy oral history projects. A second objective of the Association is to develop standards of excellence which are required because most Canadian practitioners of oral history are novices, and we must admit that we make mistakes. For instance, we don't always adequately research our subjects, we don't all use proper interviewing techniques, and many of us don't make adequate recordings. Our publications will offer guidance and instruction in oral history methodology. Our annual conference, and the workshops and seminars in which the Association participates, also offer instruction in methodology and techniques. The third objective of the Association is to cooperate with other institutions and associations which have an interest in oral history. Thus we have contacts with the Canadian Historical Association, l'Institut d'Histoire de l'Amérique française, the Association of Canadian Archivists, l'Association des Archivistes du Québec, the Canadian Museums Association, and other likeminded associations in Canada. Of course the Public Archives of Canada offers a great deal of assistance to the Canadian Oral History Association in providing it with administrative and secretarial facilities. The Association, in addition, collaborates with its oral history counterparts in other countries. Thus the Oral History Association in the United States - as was pointed out already in Dr. Proctor's article - will hold its 1976 colloquium in Canada, at the Château Montebello (Province of Québec) from September 10th to 12th, with a joint Canadian-American workshop being held in Ottawa on September 9th and 10th, which will itself be preceded by the Canadian Association's annual conference on September 8th and 9th. Official contacts will similarly be established with the Oral History Society in Great Britain, and with the new association in Australia. Excellent cooperation between the Canadian Oral History Association and the International Association of Sound Archives is evident from the invitation given by this author to speak at the IASA meeting recently held in Montreal, and to submit this article for publication in the Phonographic Bulletin.

Further information about the Canadian Oral History Association, and about oral history in Canada, can be obtained by writing to the author at the Public Archives of Canada, 395 Wellington Street, Ottawa, Canada, K1A 0N3.

LEGAL DEPOSIT OF SOUND RECORDINGS IN SWEDEN

Remarks on the present state and the future

Claes M. Cnattingius, Head Record Library, Sveriges Radio, Stockholm

In 1661 legal deposit for books was introduced in Sweden. The country was thus one of the first in the world in this respect. In the field of sound recordings Sweden has not yet, more than three hundred years later, adopted a legal deposit system. There has been much discussion on this subject in the last ten years, however, and there is a reason to believe that the situation will change. But first a glimpse of the present situation.

The Swedish national archives of recorded sound, Nationalfonoteket, was set up in 1958 as a division of the Royal Library in Stockholm. Sound recordings are submitted by record manufacturers and distributors following an agreement stating that all sound recordings produced in Sweden together with recordings "of a certain Swedish interest" should be delivered free of charge. Some 2.00 sound recordings are delivered annually under this agreement.

On the whole the system works rather well but it leaves many loopholes, not only for smaller and less known companies but also for the major companies which tend to submit recordings at their own discretion rather than according to the agreement. New manufacturers, especially in remote parts of the country, are difficult to locate. It has for instance happened that when finally the existence of such a company is noticed and the phonotheque contacts it in order to secure copies of its production it is too late and part of the production is lost or the company may even have disappeared completely. It cannot be denied that such a state of affairs is unsatisfactory.

If thus the situation is not without problems it is rather likely that the picture will change in a few years time. In December 1974 a government appointed committee published its proposal for a new archival institution to preserve recordings of radio and TV broadcasts, sound recordings, copies of films and video recordings. (An English summary of the proposal was published in the Phonographic Bulletin No. 11, May 1975).

In the field of sound recordings the committee proposes a legal deposit: one copy of each recording sold on the open market or by mail order, provided on loan, rented or distributed free of charge should be delivered to the archive.

Sound recordings produced in Sweden should be submitted by the person or institution that has produced it, whereas recordings produced abroad should be submitted by the person or company that introduces them into the country. The deposit thus covers imported recordings also. The filing copies should be submitted within three weeks from the day they were made available to the public.

There are, however, exceptions from this rule: for recordings produced or imported in small editions there is no legal deposit. For an edition of less than one hundred (100) but more than twenty copies the deposit is replaced by an obligation to report the recordings. In the case of an edition of less than twenty copies there is no obligation to report.

This arrangement has rightly been criticized and several institutions -among them the Swedish Broadcasting Corporation- have proposed simpler rules: for an edition over one hundred (100) copies there should be legal deposit, for editions under one hundred copies an obligation to report.

The solution, as scheduled by the committee's proposal, differs from the arrangement in most other countries. To my knowledge it is only France that has a legal deposit, not only for the national production but also for imported sound recordings. The reason for doing the same in Sweden is that the committee felt that the collections of the new archives of sound and picture should give a fairly good indication of what the gramophone market in Sweden offers. The result will of course be a considerable influx of new sound recordings. The annual growth has been estimated at 8.000 - 10.000 recordings.

What then are the prospects of the above mentioned proposal; is there any chance that it can be carried out in the near future or will it be buried on the desk of the minister of education?

It is my personal view that the prospects are good. From the various organizations that were invited to study the proposal and comment upon it no significant objection has been heard and that is a good omen. What will happen next is that the ministry of education will prepare a bill that will be brought before the Swedish parliament in the beginning of next year. If the bill is accepted the new legal deposit can be introduced in 1977.

APPEAL FOR COOPERATION WITHIN THE "TECHNICAL COMMITTEE"
OF IASA

Dr. D. Schüller, President of IASA

During the second business meeting during the Montreal conference the establishment of a "Technical Committee" as outlined in the Phonographic Bulletin No. 12 was discussed. According to the proposal the Committee will be active in three major fields:

1. Preservation and storage of sound recordings.
2. Reconstruction of historical sound documents.
3. Modification of commercial sound recording techniques for research purposes.

It was agreed that at the Bergen conference 1976 a technical session will be held. The preliminary programme of this session will be:

1. Spotting techniques on archival tapes (tape indexing).
2. Archival tapes for long term storage.
3. Performance of tape recorders after 100, 500, 1.000 etc. hours of use.

As suggested by Robert B. Carneal of the Library of Congress an additional topic will be:

4. Technical standards for tape exchange between research archives.

Ad 1: Several quite different methods of locating a recording or a special part of a recording on a tape are used. Archives are invited to forward short statements about their methods including their advantages and disadvantages. These communications will be surveyed and discussed at Bergen. More sophisticated methods may be described in articles to be published within one of the pre-conference Bulletins.

Ad 2: Archives are requested to give details concerning brand and type of tapes used for archiving purposes including observations towards their physical and electrical performance. Level of magnetization (flux) and print-through measurements (if possible) should be included.

Ad 3: Test reports published by professional periodicals deal with new equipment. Reports on the performance of tape recorders after defined periods of use would enable

especially those archives, which cannot afford their own service laboratory, to establish likewise an economic and effective policy of purchasing and servicing.

Ad 4: The intention is not to establish new standards but to define those acceptable for the exchange of tapes between research archives and the way of indication (spoken and/or written). Type of tapes, speed, size and type of reels, configuration of tracks and equalization will be discussed.

Archivists are urgently requested to cooperate in this important field and/or to encourage their technicians to contribute to these topics.

All communications should be sent to the Chairman of the Technical Committee:

Dr. Dietrich Schüller
Phonogrammarchiv der
Österreichischen Akademie der Wissenschaften
A - 1010 WIEN
Liebiggasse 5

SPOTTING TECHNIQUE FOR ARCHIVAL RECORDINGS

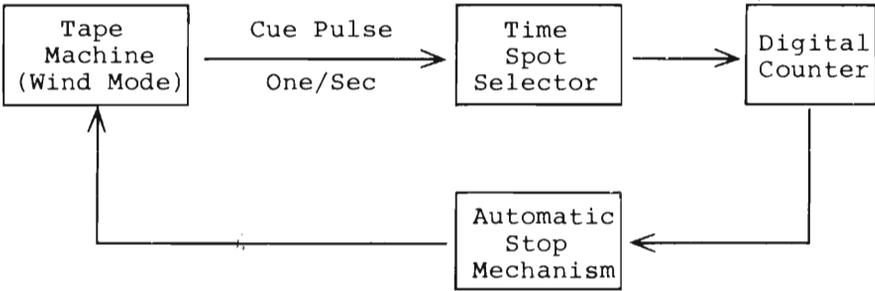
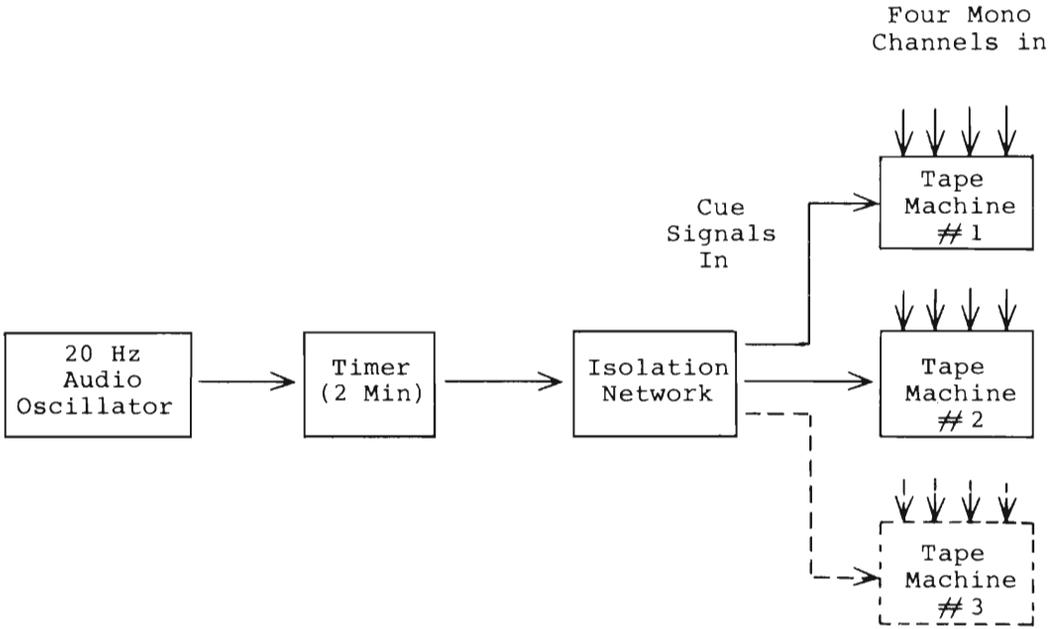
Sidney L. Silver, Sound Engineer, United Nations
Telecommunications Section, New York

At the United Nations Telecommunications Section, conference proceedings are recorded for archival purposes on double-length (1/2-mil) magnetic tape on standard 7-inch reels at 3 3/4 ips. Using four monophonic channels, it is possible to record a maximum of two hours on each track, or eight hours per reel. This format provides a high-quality voice record which meets the standards set by broadcast stations and recording studios, which frequently request duplicated excerpts of open meetings and sessions. The use of thin tape, of course, provides more available footage, but very close attention must be paid to tape handling in order to avoid tape damage. Special care is necessary, for example, in preventing tape stretch and spillage when attempting to find certain voice passages using the fast forward or rewind mode.

To offset this problem, we have developed a satisfactory spotting method which permits the easy location of particular passages in the recorded material quickly and accurately. In operation, a low-frequency cue signal is automatically recorded on each track simultaneously with the program material. At the conclusion of the meeting, the operator estimates the time of occurrence and duration of any speech excerpt to be dubbed. This is accomplished by referring to previously written time logs identifying each speaker and indicating the time period of all speeches and interventions. Spotting is achieved during the wind mode by counting the audible cue pulses.

More specifically, the cue signal consists of a momentary tone burst delivered by a 20 Hz audio oscillator controlled by an electro-mechanical timing device. To prevent inter-channel interference, the tone signal is fed through a suitable isolation network. Because the cue signal frequency is below the range of human hearing and is recorded at 20dB below normal program level, there is no audible signal generated in the reproducing head during playback. The low-frequency cue signal, however, will magnetize particles in the tape oxide more deeply than the higher frequencies. Thus, in the wind mode, a strong audible pulse will be perceived in the monitor amplifier even though the tape lifter pulls the tape away from the heads.

As shown in the block diagram, the timing device actuates the cue signal once every two minutes in the record mode. Since the wind-to-tape speed of our tape machines is about 120/1, one spotting pulse will be generated each second in the wind mode. For the time being, these recorded pulses are utilized by the operator as an aural timing indicator, but we have developed an automatic device (to be subsequently installed) for performing the counting function. Here the spotting will be pre-selected on a digital timing switch, so that the tape machine will automatically stop at the appropriate spot during the wind mode. Effectively, the system will enable the operator to perform the required dubbing operation with greater efficiency and a minimum of tape handling.



Simplified Block Diagram of Automatic Spotting System

CATALOGUES OF SPOKEN WORD RECORDINGS

Pierre G. Furst, United Nations, New York.

Researchers have always had a problem on finding where they could find the original voices of various personalities. The Sound Recording Unit of the Telecommunication Section of the United Nations is now collecting catalogues throughout the world where researchers could come to a centralized place. As of November 1975 the following catalogues have been received:

- Austria : Oesterreichische Akademie der Wissenschaften, Wien, Katalog der Tonbandaufnahmen B 1 bis 13000 (4 volumes) des Phonogrammarchives
- Federal Republic of Germany: Frankfurt am Main, Deutsches Rundfunkarchiv, Tondokumente zur Zeitgeschichte, Politik 1900-1945
Frankfurt am Main, Deutsches Rundfunkarchiv, Tonaufnahmen zur deutschen Rundfunkgeschichte, 1924-1945
Hamburg, Schallarchiv des NDR, Tondokumente Band 2 1924-1939, 1945-1972. Band 3 1924-1932. Band 4 1950-1951
- Netherlands : Amsterdam, Theater Klank & Beeld, Lustrum-katalogus 1966-1971, Jaargang 2 nummer 5/6, Jaargang 3 nummer 1, 2, 3, Jaargang 4 nummer 2, 3, Jaargang 5 nummer 1, 2, 3/4, 5/6
- United States : Michigan State University, Dictionary catalog of the G. Robert Vincent Voice Library
Library of Congress, The Archive of Hispanic Literature on tape, a descriptive catalog
Library of Congress, a checklist of the archive of recorded poetry and literature
Library of Congress, Spoken recordings, selected from the Archive of recorded poetry and literature & the archive of hispanic literature on tape (pamphlet)
Yale University, Oral history american music, interviews.

We would appreciate if Universities, Archives and Collectors would send a copy of their catalogue to be included in this collection.

Mail them directly to: Mr. Pierre G. Furst, Sound Recording Unit, Room GA-19 United Nations, 1st Avenue & 42nd Street, New York, N.Y. 10017.

BIBLIOGRAPHY OF DIRECTORIES OF SOUND ARCHIVES

IASA is compiling a Bibliography of Directories of Sound Archives for future publication in the Phonographic Bulletin. Anyone wishing to contribute entries should write to:

Ann Briegleb
Ethnomusicology Archive
Music Department
University of California at Los Angeles
LOS ANGELES, California 90024
USA

Die Internationale Vereinigung der Schallarchive IASA beschäftigt sich im Augenblick mit der Zusammenstellung einer Bibliographie von Adressbücher von Schallarchiven. Diese Bibliographie wird später veröffentlicht im Phonographic Bulletin. Einjeder der über Angaben verfügt, wird gebeten (wenn möglich auf Englisch) zu schreiben an:

Ann Briegleb
Ethnomusicology Archive
Music Department
University of California at Los Angeles
LOS ANGELES, California 90024
USA

LETTER TO THE EDITOR

Das Deutsches Rundfunk Archiv in Frankfurt am Main hat uns folgende Mitteilung gesand

Im letzten heft des "Phonographic Bulletin" (Nr. 12, Juli 1975) befindet sich in dem Artikel von Timothy Eckersley eine Eintragung "Germany (Federal Republic)", die nicht ganz richtig ist. Sie sollte lauten:

Bundestagsdebatten werden seit Beginn (September 1949) im Rundfunk (Radio) übertragen und sind als Tonaufnahmen auch archiviert. Important parliamentary sessions... in news programmes (Radio and TV). -

Tonaufnahmen des Reichstages gibt es ab 1930; die Debatten wurden allerdings erst seit der NS-Zeit im Rundfunk übertragen.

- - - - -

The Deutsches Rundfunk Archiv in Frankfurt/Main has sent the following communication

The article by Timothy Eckersley about The Broadcasting and Recording of Parliamentary Proceedings in the last issue of the Phonographic Bulletin (No. 12, July 1975) includes a passage about "GERMANY (Federal Republic)", which is not quite correct. The text should be:

Sessions of the "Bundestag" have been recorded and transmitted by radiostations from the beginning (September 1949). Important parliamentary sessions... in news programmes (Radio and TV).

Sound recordings of the sessions of the "Reichstag" have been made from 1930. Transmissions of the debates by radiostations, however, began only during the period of the Third Reich.

(translation by the editor)

MINUTES OF THE FIRST BUSINESS MEETING OF IASA DURING THE MONTREAL CONFERENCE

Monday, 18 August, 1975

Present: Timothy Eckersley, President, Donald Leavitt, Vice-President, Rolf Schuurmsma, Secretary, Phita Stern, IASA Bureau, and 27 members.

1. Opening by the President

During his opening speech the President thanked Léo LaClare, Representative of IASA during the preparation of the Annual Meeting, and the IASA Bureau in Utrecht for the work done during the past year. Letters of absence were read from Claudie Marcel-Dubois (France), Frank Gillis (USA), Prue Neidorf (Australia) and Claes Cnattingius (Sweden).

2. Report of the Secretary

During the past year the Secretariat was again detached at the Documentationcentre of the Foundation for Film and Science. Once again it was not possible to increase the efforts in aid of IASA, the more so since the Documentationcentre has to do ever more work, while the Phonographic Bulletin also takes much time. Partly because of this reason the Executive Board during the Jerusalem meeting and in subsequent correspondence decided to split up the Secretaryship and the Editorship, and to combine the last function if possible with a Vice-Presidency.

From August 16, 1974 to August 1, 1975 128 letters were sent and 165 letters received. (Last year respectively 161 and 158).

The state of membership during the past four years:

	Sept. 1, 1972	August 1, 1973	August 1, 1974	August 1, 1975
institutional member- ship	49	63	79	83
individual members	41	46	58	73
in all	90	109	137	156

There was no shift worth mentioning in the subdivision of the institutional membership as published in the Phonographic Bulletin No. 10, November 1974, p. 2. This means that most institutional member-institutes are part of an university or of a state or national, public or other non-university library.

There also was no shift worth mentioning in the subdivision of the membership according to countries. There are now 64 institutional and individual members from the USA, being the greatest amount from one country. In addition to the index published in the Phonographic Bulletin No. 10, November 1974, p. 3, there are now also members in Iran and Spain. Two memberships, respectively in the USSR and in Italy, were not renewed.

Three issues of the Phonographic Bulletin were published: No. 10 (November 1974), No. 11 (May 1975) and No. 12 (July 1975). Articles were published about legal deposit of sound recordings, the International Standard Recording Code, Oral History, Sound Archives in Israel and Hongkong, selection of sound recordings, the broadcasting and recording of parliamentary proceedings, and various reports about conferences of other associations and about IASA.

The Secretary, following up his communication made on the Jerusalem Conference, tried to arrange for an IASA membership with UNESCO. This was done through the help of Mme S. Duval, permanent secretary of the International Scientific Film Association in Paris. However, after the UNESCO membership of Israel was limited at the end of 1974 the Secretary after having consulted the President advised Mme Duval to temporarily interrupt dealings with UNESCO. It did not seem fair to join UNESCO just when Israel having received IAML and IASA with great hospitality was restricted in its relation with UNESCO.

Commenting on the report of Pierre Furst, Head of the Sound Archives of the United Nations in New York, made mention of the fact that the UNO is not a member of any international association with the exception of IASA.

3. Report of the Treasurer

<u>RECEIPTS</u>		<u>EXPENDITURE</u>	
Balance	f 851,40	Postage	f 633,20
Institutional members	" 1.920,--	Cover Ph. Bulletin	" 30,40
Individual members	" 513,--	Binding costs Ph. Bulletin	" 565,50
		Postage Ph. Bulletin No. 10	" 278,--
		Ph. Bulletin No. 10	" 104,--
		Ph. Bulletin No. 11	" 111,--
		Postage Ph. Bulletin No. 11	" 356,70
		Reprint of the Ph. Bulletin No. 5, 6 and 7 (these issues were out of print)	" 563,80
		Postage programme Montreal	" 189,05
		Announcements new board	" 42,--
		Balance	" 410,75
	<u>f 3.284,40</u>		<u>f3.284,40</u>
	=====		=====

note: not yet received:

institutional members	17 x f 30,--	f 510,--
individual members	18 x f 9,--	f 162,--

On a question by Donald Leavitt, Phita Stern explained that the reprinting of some issues of the Phonographic Bulletin was more expensive than the production of the issues no. 10 and 11, because it had to be done by a commercial firm. On a question by Léo LaClare, Phita Stern answered that issues were sold separately only a few times and that from each issues 250 - 300 copies have been printed.

4. Election of Officers

The President read the appropriate articles of the By-Laws. He then passed the word to Joop van Dalfsen, Chairman of the Nominating Committee, who thanked the outgoing officers for the work done during the past three years and read the names of the candidates for the new Executive Board as approved by his Committee (apart from Joop van Dalfsen the Committee consisted of Francine Bloch, Harald Heckmann, Avigdor Herzog and Kurz Meyers). Thereafter the Secretary reported not to have received any objections to the list of names proposed by the Nominating Committee. Since also no objections were raised by the participants in the meeting the President declared the following members elected as officers in the new Executive Board:

President

Dr. Dietrich Schüller
Phonogrammarchiv der Österreichischen Akademie
der Wissenschaften
Wien

Vice-Presidents

Timothy Eckersley
London
Prof. Dr. Claudie Marcel-Dubois
Musée National des Arts et Traditions Populaires
Paris
Dr. Rolf Schuurisma
Foundation for Film and Science
Utrecht

Secretary

David G. Lance
Imperial War Museum
London

Treasurer

Léo LaClare
Public Archives Canada
Ottawa

Then the President handed over the symbol of his dignity - a ballpoint from Buffalo University, given to him by the first President of IASA, Donald Leavitt, during the Annual Meeting in Bologna, 1972 - to Dietrich Schüller and declared that the new Board would take over at the beginning of the second Business Meeting, on Friday, 22 August, 1975.

5. National Branches

The set-up of national agencies of IASA was discussed already during the Annual Meeting in London, 1973. However, efforts by the Utrecht Bureau to effect that course of action unhappily failed. The President and Dietrich Schüller then reported about actions undertaken in their respective countries to establish national groups of sound-archives in the hope that members of these groups will eventually also apply for membership of IASA. The Secretary raised the possibility of the meeting of restricted groups of national branches between the regular annual meetings. These restricted meetings should cover special themes. The President suggested to ask Avigdor Herzog to start a national branch in Israel, while Léo LaClare offered to do the same in Canada. Australia may also try to establish a national branch. There-after some discussion came up about the relationship between IASA and ARSC. It was decided to leave the question open, if only because of the differences in purpose and membership of both associations.

In the end the members present approved the establishment of a branch of IASA in Great-Britain.

The Secretary stressed the point that IASA also in the future must consist of individual and institutional members, excluding so-called member countries. From this point of view national branches can never be more than associations of individual and institutional members of IASA in one country.

6. Recordings of Parliamentary Sessions

The President referred to his article about this matter in the Phonographic Bulletin, Nr. 12, July 1975. This was only meant as a starting point for continued research about what is going on in other countries. Dr. Spivacke felt, that although storage space for the recordings made during parliamentary sessions seems to be a great problem, it is in fact only a minor matter. He stressed the necessity of keeping the original tapes. This was also brought forward by the Secretary, who referred to eventual differences between the official printed versions of speeches and the sound recordings, made during the sessions.

7: Relationship of IASA and other ("traditional") archives

The President made mention of the International Congress of Archives, meeting in Washington DC in 1976, and asked whether IASA ought to be represented on that meeting. Donald Leavitt offered to ask for information after his return to the Library of Congress. Léo LaClare draw attention to the fact, that only countries are to be represented at the Congress, so IASA

could best observe through a National Archive. The Secretary referred to the last meeting (Moscow, 1972) where Dr. Kothe of the Bundesarchiv in Koblenz presented a paper on audiovisual archives and where Dr. Israel Adler then proposed a round table conference of representatives of all kinds of archives. The Secretary then followed this up by some correspondence with Dr. Kothe, who, however, rightly felt that too many problems would be involved to make such a conference a succes.

8. Radio Sound Archives and researchers

The relationship between radio sound archives and researchers was the theme of a meeting of the West-German Studienkreis Rundfunk und Geschichte in Bad Homburg (Phonographic Bulletin, Nr. 12, July 1975, p. 19, for more details). Although discussion between some researchers and the sound archivists of the West-German Broadcasting Corporations was very enlightening, no recommendations for international use were made. The President deplored the fact, that there had been no progress during the last few years in that field.

Dietrich Schüller felt, that members of IASA should encourage the European Broadcasting Union (EBU) to ask for more and better research facilities in sound archives of EBU members. Joop van Dalssen summarized the approach of Dutch Radio (NOS) by stating that the archive is ready to help as long as no costs or hours are involved. Dr. Spivacke once again referred to his article "Broadcasting Sound Archives and Scholarly Research" (Phonographic Bulletin, nr. 7 July 1973, p. 6), which originally was discussed during a combined session of the Record Library Commission of IAML and IASA during the annual meeting in Bologna, 1972.

9. Other points

Pierre Furst took the occasion to mention his plan to collect in the UNO sound Archives copies of all possible catalogues of spoken word and literature recordings. The Secretary readily agreed to publish his request for catalogues in the next Phonographic Bulletin.

Mlle. Francine Bloch read a letter from M. Roger Décollogne, Director of the Phonothèque Nationale in Paris, about eventual cooperation as regards the commemoration of Edison's Phonograph in 1977. The President thanked Mlle. Bloch and referred the letter to the new Executive Board.

The President then closed the meeting.

Rolf Schuurisma,
Secretary

MINUTES OF THE SECOND BUSINESS MEETING OF IASA DURING THE MONTREAL CONFERENCE

Friday, 22 August, 1975

Present: Timothy Eckersley, President, Donald Leavitt, Vice-President, Rolf Schuurisma, Secretary, Phita Stern, IASA Bureau, and 26 members.

1. Opening by the President

The President welcomed especially the officers of the new Executive Board Dietrich Schüller, President, David Lance, Secretary and Leo LaClare, Treasurer. He then thanked the Secretary who on his turn made mention of the privilege to have been able to "serve" two presidents of IASA: Donald Leavitt and Timothy Eckersley.

The President thereafter gave the chair to Dietrich Schüller.

2. Change in the division of work of the officers

At the request of the new President, the new Secretary introduced a proposal to transfer the collection of dues from the membership from the Secretary (By-Laws, article III A 2) to the Treasurer, and that the administration of all financial affairs will hence forward be the responsibility of the Treasurer. Although the By-Laws (article XIII) can only be amended by a simple majority of the votes cast at a meeting of the General Assembly or by postal vote, provided a draft of the amendment is mailed to each member at least two months before the meeting, members present did not feel that it was necessary to wait for that formal procedure in order to effect a simple administrative change. The formal amending of the By-Laws will take place during the next General Assembly (Business Meeting) in Bergen, 1976.

3. Raise of membership dues

The dues as mentioned in the By-Laws (article III A 1) have never been changed although the transition from US Dollars to Dutch Guilders brought about a small increase. Since the Executive Board felt that more money is needed if only because of the enormous increase of postage rates, printing costs and other expenses, the Secretary announced a proposal to that effect which the Board will send to the membership at least two months before the General Assembly in Bergen, 1976, for deliberation and decision during that meeting. The raise of the dues can be effected from January 1, 1977 provided this is approved by a majority in the General Assembly.

4. Phonographic Bulletin

The Secretary mentioned some amendments in the set-up of the Phonographic Bulletin, as discussed by the Board. The news-part of the Bulletin will be maintained, but next to this the Editor will try to give each issue a thematic character publishing

several articles on one topic. Subjects for the forthcoming issues would be National Archives, Oral History and the Cataloguing of Sound Recordings. Pierre Furst stressed the necessity of articles about technical matters. Timothy Eckersley made it clear that, next to the thematic articles, contributions about other subjects would still be very welcome. The help of members is more than ever necessary to make the Bulletin a better publication.

5. International Directories of Sound Archives

This subject has been a matter for discussion during several annual meetings in the past. The Secretary explained that Ann Briegleb, who has been involved in the ARSC directory project, has offered to do some bibliographic research into existing international directories of sound archives. At the request of the Editor of the Phonographic Bulletin, Ann Briegleb promised to prepare a short note asking for any information available. Paul Jackson some time ago sent a list to Timothy Eckersley, who will pass this on to the Secretary.

Rolf Schuurmsma once more explained that this project was a joint undertaking of IASA and the Record Library Commission of IAML. The questionnaire was designed, partly on the basis of the former ARSC questionnaire, by Donald Leavitt and Harald Spivacke, with the help of Timothy Eckersley, Dietrich Lotichius and others. He proposed to make use of the information thus compiled and to do this eventually in cooperation with the President of the Record Library Commission, Donald Leavitt. This project will be discussed again at Bergen and a decision taken as to whether or not to continue it.

6. Recording of Parliamentary Proceedings

Timothy Eckersley, who started a research project into this matter and reported already briefly about it in the Phonographic Bulletin (Nr. 12, July 1975, p.4), promised to report again in Bergen. He will write to National Archives throughout the world in order to get more information. He already has the help of the Interparliamentary Union.

7. Technical matters

The President summarized his article in the last Phonographic Bulletin and reported about discussions in the Board as regards technical matters in sound archives. The Board decided to give much attention to this subject. The President therefore asked the help of technicians inside IASA to assist him with this. He then proposed to publish a manual about preservation and storage of sound recordings. This could be done on the basis of existing literature and an enquiry into the methods and hardware in use in sound archives the world over.

These communications were followed by a lively discussion about questions like how to get technicians in sound archives to write about their findings (it could be worthwhile to solve this by applying the methods of Oral History, the necessity of a current review of articles and books relevant for sound archives, and the use of articles already published elsewhere. After this discussion, which Paul Jackson, Ann Briegleb, Gerald Gibson, Rolf Schuursma, Timothy Eckersley, Pierre Furst, J.F. Weber, Michael Gray, Richard Warren, David Hall and Leo LaClare contributed to, the President proposed a technical session during the Bergen meeting with the following items:

- the indexing of tape,
- archival tapes for long term storage, and
- the performance of tape recorders after they have been used for a certain time.

Before the annual meeting in Bergen the Board will design and distribute a questionnaire in order to collect information from the membership about these matters.

These proposals were accepted by members present.

8. Closure of the 7th Annual Meeting of IASA

The President first summarized the programme of the meeting, including the interesting excursions to Radio Canada in Montreal and Public Archives in Ottawa. He then thanked the hosts of the conference, in particular Leo LaClare and the IAML organizing bureau. Thereafter he expressed thanks to the members of the old Executive Board and especially those who did not return in the new board: Donald Leavitt, President from 1969 till 1972 and Vice-President from then on; Claes Cnatingius, Treasurer from 1969 to 1975; and Ivan Pethes, Vice-president from 1972 till 1975. He thanked also Rolf Schuursma, Secretary from 1969 to 1975, and the Utrecht Bureau - Phita Stern in particular - for the fundamental work done for IASA from the beginning. He proposed to write a letter to the Board of the Foundation for Film and Science to thank for the great help given to IASA during its first six years. The President then closed the 7th Annual Meeting of IASA officially.

Rolf Schuursma
(Past) Secretary

ANNOUNCEMENTS

Edward B. Moogk, Roll Back the Years. History of Canadian Recorded Sound and its Legacy. Genesis to 1930. National Library of Canada, Ottawa, 1975 (443 pages) Can. \$ 12.75 in Canada and Can.\$ 15.30 for orders to other destinations.

Those members of ARSC and IASA who in Montreal attended the session on the History of North American Record Companies on Saturday, August 23, 1975 will remember the vivid and interesting lecture by Edward Moogk about Canadian Record Companies. Mr. Moogk also published the results of his extensive research in a very well designed book, entitled Roll Back the Years. History of Canadian Sound and its Legacy. Genesis to 1930.

Roll Back the Years contains four chapters (some 120 pages) on the history of Canadian recorded sound, starting with the pioneers and ending when the economic world crisis and other developments like the coming of radio meant the end of the first, impressive era of the Canadian production of gramophone records. Chapter 5 consists of a long range of biographical notes and is followed in chapter 6 by more than 200 pages Discography with indexes according to performers, composers and lyricists, and Canadian series of records. There are several appendixes, with among other things some papers by Emile Berliner and a reproduction of part of a catalogue of R.S. Williams of Edison Phonographs from 1905. The book ends with a bibliography and an index, but contains also a charming little gramophone record with 12 recordings from 1888 (!) on. Many illustrations of technicians, producers, performers and several kinds of equipment complete Roll Back the Years.

Mr. Moogk who is very well known in Canada because of his work for the radio (calling himself Ed Manning when broadcasting his programme Roll back the Years) established a collection of recordings of Canadian performers and composers in the National Library of Canada and was honored for this work with the Centennial Medal.

RLS

The Editor received the following announcements and communications.

- Discopaedia of the Violin 1889-1971, by James Creighton. University of Toronto Press, 5201 Dufferin Street, Downsview, Ontario, Canada. Can.\$ 125.00 per copy. LC 79-185708.

As Harold C. Schonberg wrote in The New York Times, September 8, 1974: "This is a remarkable book, a labor of love, and a milestone in the field. It just needed a few more things in it to make it perfect. Of one thing you can be sure: it will stand alone forever".

- Communications from Syracuse University about the recovery and restauration of a cylinder record with the voice of Rufino Jose Cuervo (Paris, May 22, 1902). Cuervo was a noted philologist and student of Spanish-American Culture. (Syracuse University News Bureau, 105 Administration Building, Syracuse University, New York 13210 for further information.)

- Oral History Report for 1974, Columbia University. (Oral History Research Office, Box 20 Butler Library, Columbia University, New York 10027.)

- Oral History Association Newsletter, Vol. IX, Number 1, Spring 1975. (136 Powell Library. University of California, Los Angeles. 405 Hilgard Avenue, Los Angeles, California 90024.)

- Donemus Muzieknotities (in Dutch), June 1975. (Further information: Donemus, Jacob Obrechtstraat 51, Amsterdam.)

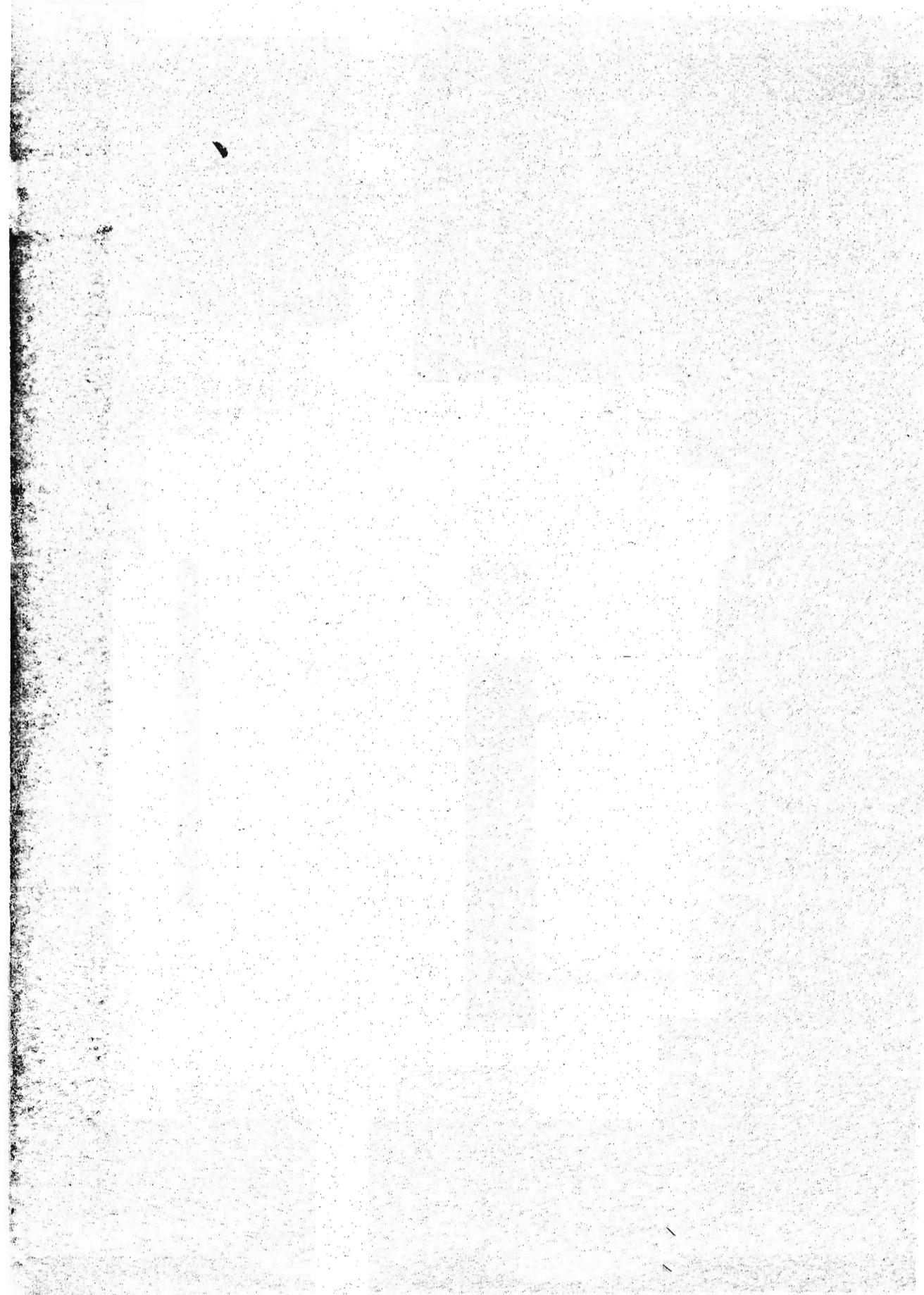
- An Inventory of the Bibliographical and Other Reference Aids prepared by the Archive of Folk Song, Library of Congress. A list of Folklore and Folk Music Archives and Related Collections in the United States and Canada. A list of Some American Record Companies Specializing in Folk Music. Compiled by Joseph C. Hickerson, Head, Archive of Folk Song, Music Division, Library of Congress, Washington DC.

- Music Information Centre MIC, Zagreb, Yugoslavia. Katalog III, 1975. Music for Hire. (ZAMP, Ul. 8.maja 37, Yu 41000 Zagreb.)

- Communications from the Bruno Walter Society and Sound Archive, A Division of Educational Media Associates of America, Inc.
Box 921, Berkeley, California 94701.

- Communications from Claves-Verlag CH-3600 THUN, Switzerland.
Schallplattenproduktion (production of gramophone records).

- The Record Collector's Journal, several issues.
Box 1200, Covina, California 91722.



CONTENTS

- 1 Editorial
- 3 Message of the President of IASA Dietrich Schüller
- ORAL HISTORY: THREE CONTRIBUTIONS
- 6 Oral History in the United States Samuel Proctor
- 11 Oral History in Great-Britain: the
 Status of Sound Recordings and
 their use David G. Lance
- 22 What's in a name?: the Canadian Oral
 History Association Léo LaClare
- 26 Legal Deposit of Sound Recordings in
 Sweden Claes M. Chattingius
- 28 Appeal for cooperation within the
 "Technical Committee" of IASA Dietrich Schüller
- 30 Spotting technique for archival
 recordings Sidney L. Silver
- 33 Catalogues of spoken word recordings Pierre G. Furst
- 34 Bibliography of directories of sound
 archives Ann Briegleb
- 35 Letter to the Editor Deutsches Rundfunk Archiv
- 36 Minutes of the first business meeting
 of IASA during the Montreal Conference Rolf Schuursma
- 41 Minutes of the second business meeting
 of IASA during the Montreal Conference Rolf Schuursma
- 44 Announcements