

**iasa**

International Association of Sound Archives  
Association Internationale d'Archives Sonores  
Internationale Vereinigung der Schallarchive

# **phonographic bulletin**

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## PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Membership Secretary (see list of officers below). The annual dues are at the moment 35.-Deutsche Mark for individual members and 80.-Deutsche Mark for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at 25.-Deutsche Mark for each year's issue, including postage. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of about 45.-Deutsche Mark.

Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de 35.-Deutsche Mark pour les membres individuels et 80.-Deutsche Mark pour les membres institutionnels. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles au coût de 25.-Deutsche Mark par année (frais de port inclus). Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de 45.-Deutsche Mark.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an den Sekretär (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit DM 35.- für individuelle Mitglieder, DM 80.- für Institutionen. Frühere Jahrgänge des Bulletins (als 1971) können zum Preis von DM 25.- (einschließlich Porto) bestellt werden. Nicht-Mitglieder können das PHONOGRAPHIC BULLETIN zum Preis von DM 45.- jährlich abonnieren.

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## EDITORIAL

This pre-conference issue of the PHONOGRAPHIC BULLETIN may serve as a reminder of the September annual meeting of IASA scheduled in Como, Italy. The Executive Board of IASA joins me in encouraging you to participate in this yearly gathering of sound archivists from all over the world.

Besides some news items pertaining to IASA business and several changes to the Como program, readers will find in this issue two articles generated by the IASA Technical Committee, two articles about copyright issues, and one article which adds considerably to the literature about computer applications to sound recording cataloging.

This is the last issue of my term of office as Editor and I would like to take this opportunity to thank IASA for the experience. It has been a unique responsibility for me to edit such a journal in the area of sound recording archives. I have enjoyed myself tremendously but have one major regret: that I didn't have time to write more myself. Perhaps in the future, if the next Editor permits it, I will have the time to do so.

There are many people who have assisted in making this publication possible. I particularly would like to thank the Editorial Board: Dietrich Schüller, Martin Elste and Peter Burgis. At my institution, the University of California at Los Angeles, I want to thank the staff and chairperson of the Music Department for their support during the past six years. There are two special people without whom the BULLETIN would not have appeared with such regularity and neatness: Kathy Barrett, typist, and Ken Culley, proofreader. Thanks. It was a pleasure working with you.

Ann Schuursma

## PRESIDENT'S COLUMN

The formal establishment of a Radio Archives Committee during the 1983 Washington conference should be seen as an important development in our Association. Although recent conference programmes and issues of the PHONOGRAPHIC BULLETIN have included topics devoted to the interests of our radio colleagues, there has not been for some time any special forum for their deliberations. The radio archives sub-committee of IAML's Record Libraries Commission has not functioned for several years and the radio archivists group of the European Broadcasting Union has become similarly inactive. It is, therefore, very satisfying that our Association--with IAML's active collaboration and support--has been able to repair this gap.

In addition to the professional broadcasting issues which the new Committee may be expected to take up, it is my personal hope that the group will also serve as a bridge between their industry and the many research sound archives that have an interest in radio recordings and broadcasts. There being no editorial restrictions on what the "President's Column" may cover, I can permit myself the self-indulgence of suggesting some problems in this relationship which the Committee might care to consider.

There are many, practical working examples throughout the world of radio recordings being made available to non-broadcasters through research sound archives. These arrangements reflect a mutuality of interest whereby research archives carry out a public service role that most broadcasting organizations are neither constituted, financed nor interested in providing. In many countries, however, there are limitations to what the research archives can acquire. Frequently the response from the radio archive administrator to the research sound archivist is that the broadcasting organization has only contracted rights to broadcast and any other uses are, therefore, necessarily excluded. Frequently also, the follow-up request for names and addresses through which the research archive might itself seek clearances for acquisition and use is also denied.

While not wishing to diminish in any way the great lengths that many broadcasting organizations go to in order to facilitate the widest possible use of the recordings they produce, there may be a role for the Radio Sound Archives Committee to encourage the extension and systematization of this practice.

Too often, I suspect, a negative response to requests for the identification of rights owners is based on one or the other of the assumptions that they would not wish to be bothered by the research archive or that any such approach would be unfruitful. The former seems to diminish the importance of a wider access; the latter may be to abrogate the decision (my personal experience with spoken-word recordings is that more than eighty percent of rights owners are flattered by the request for wider research access and gladly accede to it). On the question of contracts many research archivists, of whom the late Harold Spivacke (Library of Congress) was among the most forceful, have argued that broadcasting organizations have a wider duty than programming that should be served by the recognition of a public interest in their material through contracts formulated at least to present their contributors with the question of research use in recognized non-broadcasting centres.

In this debate control is of the essence. Here IASA might usefully take note of the tight control which the International Federation of Film Archives has managed effectively to achieve, whereby the distribution of a much more commercially valuable commodity than sound recordings

has been possible through an exclusive and tightly knit international organization. The notion of "recognized" research repositories may combine security with wider dissemination.

A further refinement in the relationship between radio and research archives, that might with advantage exercise our new Committee, is to consider encouraging among broadcasting organizations the more extensive authorization of off-air copying by non-broadcasting archives. It is a paradox that while this right is widely denied to archives that would undoubtedly exercise it with scrupulous responsibility, it remains open by pirating to individuals and companies that extensively abuse it. In the context of my present arguments, however, the main point is that the needs of scholars and educators are not the best served, even where public access to radio recordings is possible, by the availability only of material that is preserved by broadcasting criteria mainly for programming purposes. The research archivist undoubtedly has a contribution to make in the field of selection which would probably be most effectively exercised by the controlled extension of off-air copying.

Traditionally the dialogue between radio and research archives has focused on what the latter seeks to acquire from the former. While the broadcaster may acknowledge in principle that he also can benefit from the relationship in production terms, the inclination let alone the practice of doing so is underdeveloped. There is, it seems, a professional disinclination among radio producers to use material they have not themselves spawned. My belief in the shortsightedness of this attitude is based on the direct experience of having many times heard broadcasts based on material of an inferior quality to that held in my own collection. The reality is that recording by research archives is often based on more careful preparation and more extensive fieldwork than the broadcaster has the time or the budget to indulge. Equally, the research recordist will frequently have had access to more authentic, authoritative or contemporary sources than are available to his radio counterpart.

Relevance and accessibility are, of course, major concerns to the producer but, even where these criteria can be met, research archives remain under exploited in programming. It is too much to hope that our Radio Archives Committee may re-educate its present generation of producers. However, it might be instrumental in drawing to their attention the richness of material that exists outside the radio archive collections.

As I confessed earlier, these thoughts are a self-indulgence. In its new existence I wish the radio archivists' group a rewarding and successful future and look forward to the contributions it can undoubtedly make to the international sound archive community as a whole.

DGL

# IASA Business

## IASA GENERAL ASSEMBLY I

COMO, ITALY: 5 SEPTEMBER 1984 9:15

### Agenda

1. Minutes of the IASA General Assembly, Washington, D.C., May 1983
2. President's address (David Lance)
3. Secretary General's report (Helen Harrison)
4. Treasurer's report (Ulf Scharlau)
5. Membership Secretary's report (Poul von Linstow)
6. Editor's report (Ann Schuurmsma)
7. Elections of the IASA Executive Board for 1984-1987 (Chairman of the Nominating Committee)
8. Any other business

## IASA GENERAL ASSEMBLY II

COMO, ITALY: 7 SEPTEMBER 1984 9:15

### Agenda

1. COMMITTEE REPORTS
  - 1.1 Cataloging Committee (Eckehard Baer)
  - 1.2 Copyright Committee (Robert Ternisien)
  - 1.3 IAML/IASA Committee on Sound Archives and Music (Ulf Scharlau)
  - 1.4 Radio Sound Archivists Committee (Magdalena Cséve)
  - 1.5 Technical Committee (Dietrich Schüller)
  - 1.6 Training Committee (Rainer Hubert)
  - 1.7 Working Group on IASA History (Dietrich Lotichius)
  - 1.8 National and Affiliated Organizations Committee (Grace Koch)
2. NATIONAL or AFFILIATED ORGANIZATION REPORTS
  - Australia (Peter Burgis)
  - Austria (Rainer Hubert)
  - France (Jean-Claude Bouvier)
  - Netherlands (Hans Bosma)
  - Nordic (Anna-Maria Foyer)
  - United Kingdom (Mark Jones)
3. Future Conferences (Helen Harrison)
4. Any other business

EXECUTIVE BOARD MEETING, 26-27 JANUARY 1984, HELD IN THE ERASMUS  
UNIVERSITY, ROTTERDAM, THE NETHERLANDS

MINUTES

Present: Rolf Schuursma (Chairman and Vice President), Dietrich Schüller (Vice President),  
Ulf Scharlau (Treasurer), Helen Harrison (Secretary General)

Apologies for absence were received from David Lance (President), Peter Burgis (Vice President),  
Ann Schuursma (Editor) and Poul von Linstow (Membership Secretary). This represented half the  
Board members, but under Article VII of the Constitution a quorum was present and the meeting  
continued.

The Board had agreed at a previous meeting that in the event of the President not being able to  
attend (now that he has left Europe for the Antipodes!) Rolf Schuursma would chair the meeting,  
which he undertook in addition to being our host.

Minutes from the three Executive Board meetings in Washington, D.C., May 1983 were approved.

During these meetings it was suggested that Guidelines for conference planners and local organi-  
zers should be prepared in conjunction with our IAML colleagues. Helen Harrison and Neil Ratliff  
had prepared and exchanged draft guidelines which will be discussed in Como. However if any  
future conference planners would like to see these please apply to the Secretary General. In  
line with these detailed guidelines IASA has also expanded its committee and conference proce-  
dures and these are available to interested members also.

In Washington IASA and IAML Presidents and Secretaries General had what has become known as a  
'Summit' meeting. An informal, agreeable occasion which had resulted in the guidelines being  
written and consultation between the two associations on the general running of the conferences.  
Our principle concern was to keep costs down to a reasonable level (although we all recognize  
that some economies are better off than others and this often makes it difficult for many col-  
leagues to meet the conference fees and subsistence costs). It will be the continuing endeavor  
of both Secretariats to maintain conference costs at an economic level.

Much of the Board discussion centered on plans for the Como conference and a separate program is  
printed in this issue. The conference is to be 2-8 September 1984 in the Villa d'Olmo on the  
shore of Lake Como and the western outskirts of Como town. It promises to be a very enjoyable  
occasion as well as of profit to the participants--and surely there is no reason why we should  
not enjoy our work! Invitations will appear in a separate mailing.

In planning the program as Secretary General I try to avoid major clashes of interest and this  
year seem to have filled every available slot. However I need your help and advice and would  
welcome suggestions for improvement in the future.

Financial statement

Ulf Scharlau reported and tabled the accounts.

Receipts are 13,500DM

Expenditure 20,900DM

Expenditure was high in 1983 due to the publication of three PHONOGRAPHIC BULLETINS, the Sound Archive Guide and the Index. Also postage was increased in Vienna.

Invoices for membership were sent out later than usual in November 1983 and receipts are not included in the above figures. The Treasurer reported that the financial basis of IASA is still very sound, the only major problem being outstanding dues. Ten institutions and 33 individuals are in arrears. The list is in preparation and, after final checking, will be presented to the Board for cancellation of the membership subscriptions in arrears.

#### Membership

IASA has some 337 members. In 1983 we lost nine institutional members, but gained 33 individual members.

#### Committees

The future program and activities of the committees were discussed.

The IAML/IASA Joint Committee will continue as a very important link between the two associations, but intends to be quiescent in the next years unless called upon in an emergency.

The Cataloging Committee has been at work on the draft of the ISBD (NBM).

The Copyright Committee has been working on a draft questionnaire from Unesco on world piracy in audiovisual materials.

The newly formed Radio Sound Archives Committee has been planning its Como program with considerable enthusiasm and the Board were particularly impressed with the program assembled, which would be of relevance to all sound archivists.

The Technical Committee program places emphasis on the basic training of sound archivists in technical matters which is seen as a very useful development.

The Training Committee continues its work with the third world and the training manual.

The National and Affiliated Organizations Committee is primarily concerned with the relationship between National Branches and IASA, after the Constitutional changes in 1983. Several events in the past six months have indicated that clarification of the Constitution (not more changes, but guidelines) is now appropriate. Closely written clauses in a constitution rarely spell out the principles to everyone's satisfaction and work in 1984 will concentrate on writing up the principles to assist interpretation of the Constitution. The NAOC will be invited by the Board to consider the composition of guidelines.

During recent events in Australia to do with the national Sound Archives, members of IASA (Australia) and the Executive Board have had difficulty in interpreting the Constitution. It was felt that guidelines which spelled out the principles more fully would be helpful in such situations and the Board agreed to discuss this in Como and recommend the NAOC does the same.

Historical Committee:: IASA is nearly fifteen years old and in Washington it was agreed to form a small working group to consider writing a history of the association. Rolf Schuurmsma is writing a personal story and the committee will report more fully in Como.



A proposal to form a Discographic committee has been received and accepted by the Board. Peter Burgis (Australia) will act as interim chairman and will call a meeting in Como of all interested people. There will also be an open session in Como on Discography.

### Publications

The PHONOGRAPHIC BULLETIN will reach its 40th issue in 1984. This is the main voice of the Association and the Board recorded its thanks to the current Editor for all her hard work. Some changes to the distribution procedure were proposed to save costs - this will entail bulk mailings and internal distribution in Australia and North America, which should not delay delivery and may even accelerate it!

The Index to the PHONOGRAPHIC BULLETIN has been distributed, but the Secretary General noted that some omissions had occurred. For this an apology is given and an addenda is to be printed for the use of members. It is also hoped that in 1985 a new index with a list of contents can be published.

The Sound Archive Guide is published and selling slowly.

The Technical Manual, Bibliography and Selection publications are in progress.

IASA has relations with several other international associations in addition to IAML with whom we share our annual conference. Many of these relationships come together in the meetings of the Round Table of AV Organizations. This comprises Unesco, FIAF (International Federation of Film Archives), FIAT (International Federation of Television Archives), IASA, ICA (International Congress of Archives) and IFLA (International Federation of Library Associations). In June 1983 a meeting of the Round Table was held in the new headquarters of the Koninklijke Bibliotheek (Royal Library) in the Hague. Apart from (or in spite of) the fascinations of the architecture and concept of the library, cooperation and projects were proposed under the editorship of Sam Kula (Public Archives of Canada) and Helen Harrison was able to report considerable progress to the Board. Rolf Schuurmsma had submitted a list of suitable sound archive material and Sam Kula is currently putting the publication together and looking for gap fillers.

At the same Round Table meeting the RAMP studies were discussed and a suggestion made that IASA might produce some material on appraisal (selection) of material for Sound Archives. We await developments. IFLA, one of the Round Table organizations has its own Round Table on AV media and they issued an invitation for IASA and ISAML to participate in their next conference in Nairobi, Kenya 19-25 August 1984. While IASA regards this as a very important involvement, funding has proved a problem. In the end Dietrich Schüller was kind enough to offer to go to Nairobi to speak on preservation aspects in tropical and subtropical environments. This should be a most useful occasion to further work and relationships with our members in African countries and the Board hopes that anyone close enough to Nairobi will either attend the conference or better still offer to participate on IASA's behalf.

IASA also has a useful exchange of information and literature with members of the NGOs Round Table.

During 1983 an important and very successful symposium of FIAF/FIAT took place in Stockholm. As a result of the interest and success the symposium will be repeated in 1987 and IASA has

already been invited to participate. Further details will be available by the time of the Como conference.

The Executive Board noted that it comes to the end of its term of office in Como in September 1984. Several members are to retire in Como and their presence is going to be sorely missed. The Board hopes that other members of the Association will come forward for nomination to the new Board and carry on the traditions of the last fourteen years with an enthusiasm for the Association and its principles.

Helen P. Harrison  
Secretary General, IASA  
February 1984

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#### CALL TO RADIO SOUND ARCHIVISTS

Members are reminded that a new committee of IASA was established at last year's conference, the Radio Sound Archives Committee. Magdalene Cséve (Hungarian Radio, Budapest) is Chairperson and Michael Gray (Voice of America, Washington) is Vice Chairperson. IASA members, particularly those who work in such archives, are invited to consider this committee as a panel for discussion of special problems of radio sound archives and to cooperate with the Committee in its formative period. Members are reminded that the committee will make its first conference presentation in September at Como. Topics to be discussed will be about the impact of new technology including the Compact Disc upon radio sound archives.

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#### CHANGES IN THE COMO PROGRAM SCHEDULE

Due to some changes brought about by the local arrangements in Como, there are some changes in the program as follows (refer to Preliminary Program printed in PHONOGRAPHIC BULLETIN, no. 38 (March 1984), pp. 5-6): the Cataloging working session has been moved to Monday afternoon, September 3, and the Radio Sound Archives Committee session to Wednesday morning, September 5. There will be a half day excursion to Milan on Wednesday afternoon, September 5, and a post conference excursion to Bergamo on Saturday, September 8.

# Technical Committee

WILLIAM D. STORM, Director, Belfer Audio Laboratory and Archive, Syracuse University

## CONSTRUCTION AND RATIONALE OF BUILDING THE BELFER AUDIO LABORATORY AND ARCHIVE AT SYRACUSE UNIVERSITY

*The Belfer Audio Laboratory and Archive at Syracuse University was dedicated on November 5, 1982. The idea behind this paper came from an oral presentation made at the Washington, D.C. conference by Mr. Storm titled "Construction and rationale of building the Belfer Audio Laboratory and Archive at Syracuse University" during the IASA Technical Committee session on May 10, 1983.*

In July 1979 I had the pleasure of addressing the IASA Conference in Salzburg, Austria. The subject of my presentation was a proposal to establish standards for re-recording processes.<sup>1</sup> The purpose of the paper was basically to advocate that re-recording engineers in archives assure the archival community that re-recordings would, as far as today's technology allows, be done as historically accurate reproductions. It was a basic philosophy of our function to save history, not to rewrite it.

This seemingly self-evident function, however, is more simply stated than practiced. A scientific approach, validating the methodology used, quickly increases equipment and personnel costs. The financing problem is further compounded by the fact that an environment designed for accurate production and reproduction of sound is ideally necessary.

Since its inception in 1963, the Syracuse Audio Archives has had two major components--a collection and a re-recording laboratory. The original facility, however, was anything but ideal. The re-recording laboratory was located in the dark and poorly heated basement of an old canning factory adjacent to two major highways. The floor directly above housed the university's sculpture studios, complete with welding equipment, compressors, saws and hammers. It was always interesting to wonder if a student was going to drop a rock on the floor and begin 'shaping' it just as we began an acoustical recording. In retrospect the situation seems comical, but was hardly the kind of environment suggested in the proposal for re-recording standards.

This was not a surprising dilemma, as institutional support for re-recording laboratories was and is quite small. The number of institutions collecting recordings far outnumber those capable of accurately reproducing or re-recording the audio formats made prior to the modern LP.

The original location of the audio archive was also remote to campus. Accessibility and communication was limited, with many university people unaware of the archives' potential or even existence.

### THE SEARCH FOR A NEW BUILDING SITE

In an effort to solve many of these problems, a campaign was begun to seek different quarters for the archive. As a private, or non-government-run institution, funding for such a move became the sole responsibility of the university and archive. After a number of options were explored, the decision was made to construct a new building on campus grounds. It was incumbent upon us to help convince potential donors to support that decision. It was equally incumbent on us to

define our expectations of such a building. These were:

1. To build re-recording laboratories that were electronically and acoustically state-of-the-art. Their purpose would be for audio research and to provide local, national and international re-recording service.
2. To increase record storage capability under proper environmental conditions.
3. To increase accessibility to the total operation.
4. To encourage an awareness of the value and history of audio materials.

These expectations led to the definition of four functional building areas: Recording, Storage, Administration and Research Access. A number of configurations were examined and the listing below was the net result. A drawing of the first floor of the building is also included. (Figure 1.)

- I. Recording area
  - A. Control Room I
  - B. Control Room II
  - C. Studio with variable acoustics
  - D. Tape Duplicating Room
  - E. Tape Supply Room
  - F. Workshop
- II. Storage Area
  - A. Disc Storage Room I
  - B. Disc Storage Room II
  - C. Tape Storage Room
  - D. Cylinder Storage Room
  - E. Recording Cleaning & Optical Analysis Room
- III. Administration
  - A. Office A
  - B. Office B
  - C. Reception Area
  - D. Lavatories
- IV. Research Access
  - A. Lecture Room
  - B. Projection and Sound Booth
  - C. Display Room
  - D. Clerical, Catalog & Reference Room

These final spaces were determined by a compromise among the things which were desired, the financial realities, the location constraints, and the people involved, including architects, building contractors, consultants, administrators, fund raisers, and facility staff. Coordination of all of these elements under the best of circumstances was challenging.

Using site selection as an example, locating the facility adjacent to the main library on campus seemed like a good idea; however, finding out that that particular site would cost many extra thousands of dollars, because steel pilings were necessary to support the structure, was discouraging. On one hand, the location was ideal for service and access, but on the other, a substantial amount of money which could have been used for additional equipment and space was to be buried in the ground.

Also on the site was a four-story kiosk containing an elevator which connected a service tunnel to the main library. The new archive building was literally to be attached to the kiosk, annexing the second and third floors for use as storage rooms. This arrangement provided relatively inexpensive storage space plus an elevator system for the new building. However, the existence

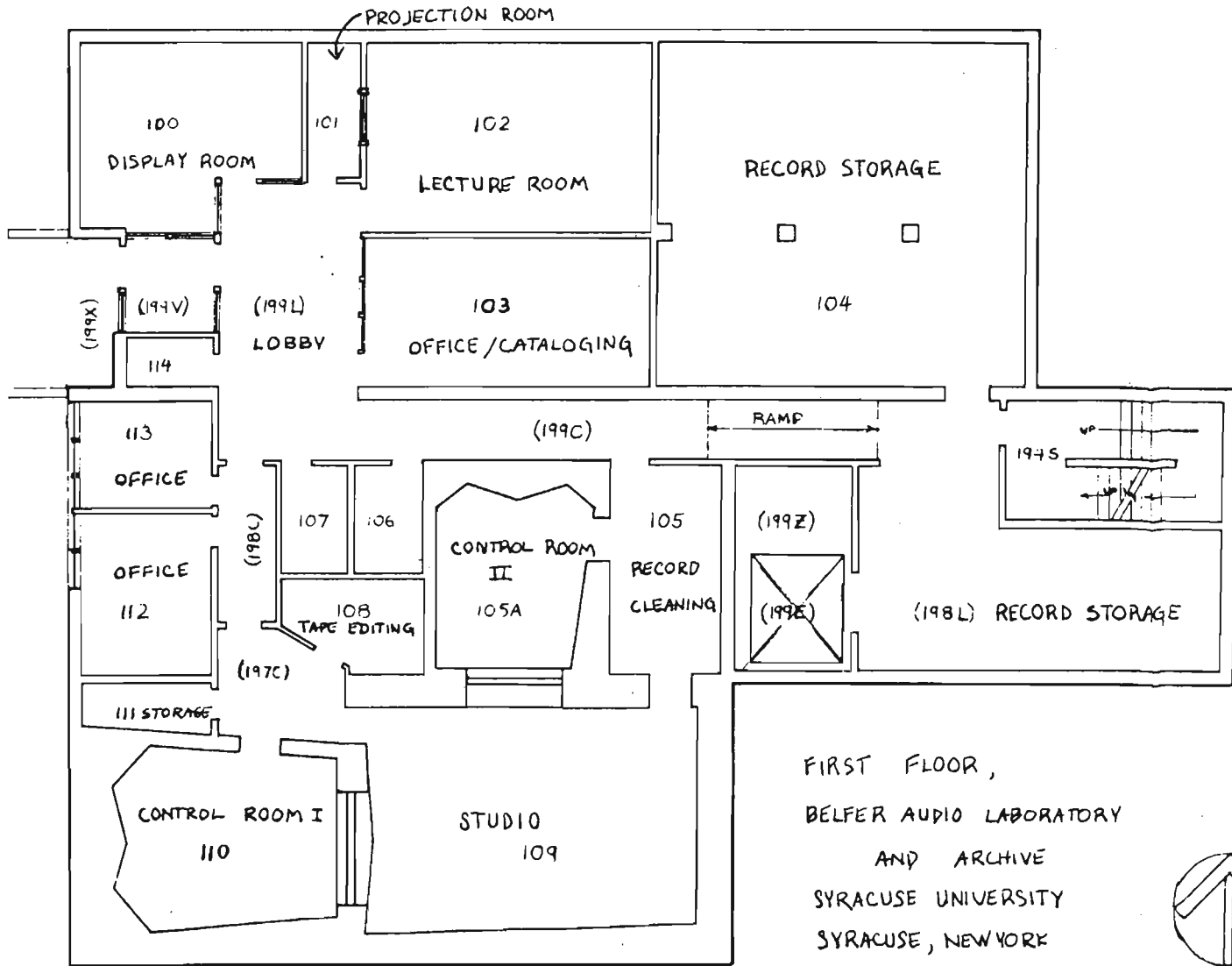


Figure 1

of the kiosk contributed to the need for the pilings; furthermore, the mechanics of the elevator system were cause for concern regarding noise interference in the recording rooms. Although more building could have been constructed for the same cost in a more hospitable site, the location has, in the first two years of operation, proven to be very beneficial.

In a building project such as this one, priorities must be clearly defined. Knowing when to be flexible and where compromises are simply unacceptable is crucial. Challenges will come not from scholars but dollars. The site location cost is one example. Other items such as heating, ventilating and air conditioning (HVAC) systems, lighting, plumbing, shelving, flooring, building materials, landscaping, etc. are all real needs, yet at the same time financial liabilities.

The facility's administrator has no choice but to learn what the impact of each of these items will be on the program. The HVAC system actually needed may cost \$45,000, but two or three nice but not truly necessary frills mentioned to the architect may run the cost up to \$120,000 or more. The facility's administrator (or a trusted consultant in the field) must accept the responsibility of where cuts can and cannot be made. The architects and contractors cannot define the program needs; they can only build based on what is given to them.

In our case, the highest priority (no compromise) area of the four described earlier was the recording complex. The chief aim was to build as objective a listening and reproducing environment as possible. The purpose was to ascertain what truly was contained in the recordings, and further, to determine the playback capabilities of the original or experimental reproducing devices and machines.

#### RECORDING COMPLEX

The core of the recording complex became two control rooms and a studio. Both control rooms were built adjacent to the studio, permitting visual and electronic access to it. The function of the control rooms, first and foremost, was to be linear listening rooms devoid, as much as possible, from the colorations of sound normally associated with an enclosed space. The function of the studio was to be a flexible acoustic space in which sound sources could be generated and collected. Sound sources might include anything from a tin-foil phonograph to live singers.

After considerable research and inquiry, the best approach for achieving our goals in the control room appeared to be a design by Armand C. Davis, known as the "live end-dead end (LEDE)" room. (Figure 2.) The LEDE control room is perhaps the best documented control room design in recording studio history. This documentation came not only from Davis but from many others both nationally and internationally. (See Bibliography.) This factor weighed heavily in our decision to go with the LEDE approach. We were also fortunate enough to obtain Mr. Davis' services for our project.

An in-depth discussion of this design is beyond the scope of this particular article, but I will briefly cover some of the expectations we had from the start.

The frequency response of the monitoring environment (i.e., speakers plus room) was to be linear: what went in electronically should come out acoustically. The frequency response within the room turned out to be 40Hz-15kHz $\pm$ 2 db. Initially, an undesirable room resonance around 40Hz was detected. This same frequency band proved a problem when the sound transmission loss between the control room and studio was checked. Further investigation indicated the window area between

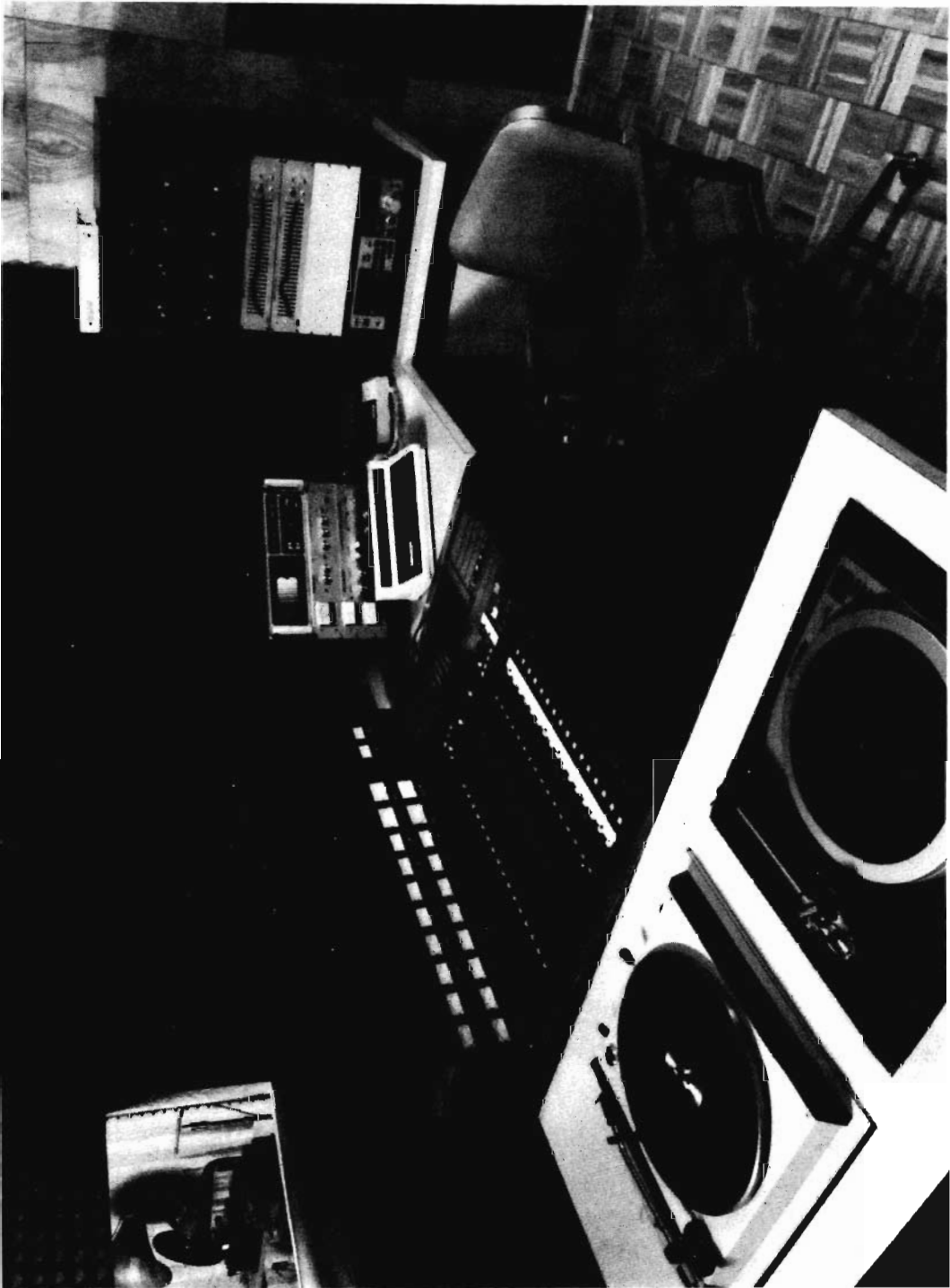


Figure 2

the rooms as a source. These large glass panels were found to have been improperly installed; upon their removal it was discovered that wood blocks used during construction as temporary spacers between the multiple-walled structure had never been removed. The acoustic decoupling that was supposed to exist had been temporarily defeated by a seemingly harmless construction oversight. With these problems detected and corrected, the overall response was excellent. The sound field was evenly distributed over the listening area and, thanks to the combination of the room acoustics and the time-aligned speaker system, phasing errors became easily detected by ear.

Part of the success of a good listening environment is the room's ability to contain the sounds generated within it and to prevent external noise from entering. In its static mode the internal room noise must be extremely low. This is gauged by a measurement known as the noise criteria (NC) level. On a scale of 0 to 100, an NC curve of 20 would be considered excellent for a recording facility. That is the criteria we strove for. We engaged an outside firm to make these measurements as part of our assurance that the building was constructed as specified. A summary of the report is included. (Figure 3.) We were more than pleased with the NC levels and have, as described earlier, corrected the diaphragmatic transmission problem.

These results were achieved by first constructing an outer concrete shell, placing within it separate concrete rooms for the control rooms and studio, and within these constructing yet a third room to shape the internal acoustics--a box within a box within a box. The construction was expensive but in addition to the acoustical benefits, the operating expenses for heat and air conditioning were minimized due to the resultant insulation barrier.

Equal care was given to the audio equipment placed in the control room. Professional quality equipment was installed throughout. A partial listing includes:

1. MCI Recording Console - automated, with parametric, shelving, and peaking equalization
2. MCI Tape Decks - two half-inch four-track, and four quarter-inch two-track
3. BTX Computerized Audio Editing System, SMPTE time-code base for video interlock
4. Belfer Laboratory experimental laser and fiber optic cylinder playback machine
5. Packburn Transient and Continuous Noise Suppressors
6. UREI notch and third-octave filters
7. McIntosh Laboratories preamps, amplifiers and speakers
8. UREI time-aligned speakers
9. Badap Audio Spectrum Analyzer
10. Soon to be installed - a 474-megabyte computer system for audio signal recording, playback and signal processing.

This modern equipment is complemented by a fairly comprehensive collection of early phonograph systems dating back to 1888 plus a replica, commissioned by Thomas A. Edison, of the original tin-foil phonograph.

Unlike the control rooms, the studio was designed not as a listening area but as a room in which to produce and collect acoustic energy. For experimental purposes the reverberation characteristics of the room have been made variable. To date the studio has been used for analysis of early phonograph systems, live performers, and even the medical analysis of live singers, which involved the insertion of a fiber optic probe, by medical doctors, into the larynx of the performer. It has also been the site of our own experiments with laser and fiber optic playback of cylinder recordings. The recording rooms have been busy as expected. While our highest pri-



## DIVERSIFIED CONCEPTS, Inc.

3928 New Seneca Turnpike  
Marcellus, New York 13108 — (315/673-2088)

4 June 1982

Mr. Thomas P. Bourke  
Facilities Administration  
Syracuse University  
Syracuse, N.Y. 13210

Ref: Audio Archives Building

Dear Mr. Bourke:

Attached you will find the results of the acoustical tests and measurements requested in your letter of 5 April 1982.

Chart 1 lists the ambient noise measurements necessary to plot the Noise Criteria curves for the three rooms involved.

Figure 1. shows that the Main Studio would be considered to fit into an NC-10 category.

Figure 2. shows that the Main Control Room is lower than the instruments can measure and would probably be classed as NC-5.

Figure 3. shows that the Small Control Room is within the NC-10 rating. The measurements without the windscreen are still within the NC-25 rating.

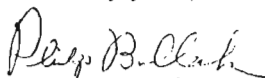
It should be pointed out that no other activity was occurring within the building at this time although there was a rock concert in progress across the street in Walnut Park.

Figure 4. shows a serious defect in the sound transmission characteristics between the main control room and the studio.

Figure 5. illustrates several interesting details of the sound transmission characteristics between the small control room and the studio.

I would recommend further investigation into the problem of the diaphragmatic transmission between the main control room and the studio as this effect could seriously hamper operations involving these two rooms.

Sincerely yours,



Philip B. Clark  
Professional Engineer  
N.Y.S. 59084

cc: William D. Storm  
E. O. Kane III

Figure 3

ority was given to the recording complex, care also had to be given to the remaining demands on our services.

Early in our decision-making process it was agreed that we were not going to spend most of our funds building warehouse space in order to amass an enormous collection. At the same time, increased capacity was desired for selected acquisitions. The university collection in the old building contained over 300,000 recordings of various types. The floor space in the new building was to be double that of the original facility. The additional floor area, plus better shelving and cabinets, would permit the collection to more than double in size if desired. Site size had a major impact on the storage area layout. Two floor levels were required. A total of four rooms now house the collection--two for discs, one for tapes and one for cylinders.

#### ACCESS

In addition to recording and storage, a third element--access--had to be given consideration. The campus location would increase the archive's visibility and demand for services. One of the first questions to be addressed was the listening facilities that would be available. The site location adjacent to the university's main library was an asset in this case. This building was well equipped with audio carrels. Our close proximity made duplication of these listening stations unnecessary, saving on both building and equipment costs. Cassettes are provided by us to the library on request. Similar arrangements are made for faculty and other educational demands.

Audio Archives are not among the best-known commodities in the world, so, as part of an educational institution, rooms were included in the building to create an awareness of our function. A lecture room, complete with a projection and sound booth, is used for presentations to classes, community groups, and visitors in general.

A display room contains a number of early phonographs. A recent addition to this room is a synchronized light-tape show that leads visitors from machine to machine, giving a brief history as well as audio examples. Also in this public access area is the reference and catalog room. Researchers and staff can avail themselves of the reference materials, including the new ARSC/AAA microfilm index and photographs of 78 rpm discs.

The last rooms to be mentioned are the offices. There is not much to be said here except that after being in a basement since 1963, you will note that the offices contain the building's only wall with windows.

Each of the specific areas described could be discussed at great length regarding costs, rationale, and their impact upon each other and the project as a whole. The project was a challenge and provided a welcome change from the dark and damp basement preceding it. The opportunity to test a more idealized laboratory was equally exciting. But the most important implication of this audio archive project was that for the first time a major institution committed itself to the construction of a building devoted solely to the preservation and restoration of sound recordings--hopefully a good omen for audio archivists.

#### NOTES

<sup>1</sup> "The establishment of international re-recording standards," PHONOGRAPHIC BULLETIN, No. 27 (July 1980), pp. 5-12.

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HELMUT KOWAR, FRANZ LECHLEITNER, AND DIETRICH SCHÜLLER, Phonogrammarchiv, Vienna

## ON THE RE-ISSUE OF THE ONLY EXISTING SOUND RECORDING OF JOHANNES BRAHMS BY THE PHONOGRAMMARCHIV

*This article is an updated and translated version of an article published in German, "Zur Wiederherausgabe des einzigen Tondokuments von Johannes Brahms durch das Phonogrammarchiv", in Schallarchiv, 14 (December 1983).*

In 1979 the Phonogrammarchiv started to issue a series of records to render at least a small but attractive part of its collection available to the general public. The series, called "Tondokumente aus dem Phonogrammarchiv," began with recordings of Emperor Franz Joseph and was subsequently devoted to politicians and poets.<sup>1</sup> Since musical subjects have not been included in the series so far, it was suggested that a recording emphasizing a musical subject and making use of recordings available from the first decade of this century be produced. The availability of recordings relating to Johannes Brahms as well as the 150th anniversary of his birth prompted the inception of a release provisionally entitled "Der Wiener Freundeskreis von Johannes Brahms." Amongst the recordings available, those of the following personalities have been chosen: Richard Heuberger, Josef Gänsbacher, Ignaz Brüll, Julius Epstein, Eusebius Mandyczewski, Alfred Grünfeld, Hermann Grädener, Theodor Leschitzky and Anton Door. All "Stimmporträts" were recorded 1906-1907.

It was an attractive idea to add to those recordings the unique recording of Johannes Brahms playing the piano. This recording was made on 2 December 1889 by Theo Wangemann, a representative of Thomas A. Edison, in the apartment of the Fellingner family.<sup>2</sup> The original intention was to attract general attention to the new apparatus by recording personalities of international reputation. This recording session, however, suffered from the fact that Brahms was very nervous and did not allow for all the necessary preparations. Thus he played parts of his Hungarian Dance No. 1 and a part of a Viennese waltz into the ill aligned equipment and was not ready to repeat his performance. Wangemann gave the bad cylinder to the Fellingners where it was often played. And as Brahms was never recorded again this sound document remained his only one.

In 1935 Dr. Fritz Bose, then researcher at the Institut für Lautforschung der Universität Berlin, tried to re-record the cylinder with the technical possibilities of that time. After some experiments he decided not to use an electric pickup but to play the cylinder on an early phonograph while the signal was picked up by a microphone placed into the horn and directly cut onto a gramophone disc. The record company Lindström added a spoken comment and released a limited edition of this record. The cylinder itself went to the Preussische Staatsbibliothek. A later report prepared by Bose ends with the remark that the cylinder had been lost since the end of World War II.

Many sound archives now are holding relatively bad versions of the Brahms recording, some of which have been released on LPs. In all probability these stem from the re-recording done by Fritz Bose; they all are more or less subjectively filtered and copies of copies of Bose's "original". In view of the bad quality and the fact that Bose and his successors obviously added new distortions, researchers were challenged to try to find the original cylinder and attempt a new re-recording employing modern methods. And in case the cylinder really turned out to be lost we intended to find the Lindström pressing to come as close as possible to the original. The search for the cylinder was, for some time, in vain and also the Lindström disc could not be traced until recently.<sup>3</sup>

Following a hint by the Deutsches Rundfunk-Archiv we found the cylinder just where it was reported lost: in the Deutsche Staatsbibliothek, Berlin, GDR. And the curators there were surprised about Bose's false report of the loss.<sup>4</sup> The Deutsche Staatsbibliothek and the Phonogrammarchiv agreed that all attempts should be made to re-record the cylinder. A contract was signed by the two institutions and the cylinder was brought to Vienna. The archive had plenty of time to prepare for the transfer based on written and photographic evidence which was made available by the Deutsche Staatsbibliothek. The cylinder showed several cracks and a small piece was missing. Therefore preparations were made to avoid a complete breaking apart when placed on the mandrell. Experiments with cylinders with similar damages suggested that rubber rings placed around the lower and upper part of the cylinder might be the best protection.

The transfer itself was done by the authors on June 16th, 1983. The entire attempt was recorded onto tape, 15 ips full track, introducing a band pass between 90 and 9000 Hz as the only treatment. As the missing part was at the beginning, the re-recording could only be started approximately from the fourth bar of the already known version, while Wangemann's announcement had to be omitted.

The result of this undertaking was unsatisfactory indeed: the quality appeared to be even inferior to the already known transfers. No significant differences were found using different tip-radii or tracking forces. Altogether six attempts were made to transfer the entire length of the surface (omitting the broken-off part at the beginning), thus including the waltz which so far was only known through literature.<sup>5</sup> As the cylinder stayed in Vienna only for a few days, no in-depth studies could be made to find out the reason of the deterioration since Bose's times. However, "chatter marks" have been identified as they do occur when cylinders are shaved carelessly. As it is unlikely that Wangemann took an ill shaved cylinder for his Brahms recording and as the grooves for large portions of the surface do not look worn out but only extremely shallow, it seems most likely that somebody inadvertently activated the shaver of the phonograph while attempting a new re-recording after Bose. Due to this unfortunate error, not only did the cracks appear and a piece break off, but the actual shape of the cylinder was altered.

Facing these disappointing facts it was necessary to find the "best" old re-recording as a basis for the re-issue. The Lindström pressing mentioned by Bose is, as said before, still missing. But the British Library National Sound Archive (formerly British Institute of Recorded Sound) found several acetates in the collection of the recording pioneer Ludwig Koch, bearing the well known Brahms recording, starting with Wangemann's announcement, immediately followed by Brahms playing his Hungarian Dance No. 1 (without the waltz). Before emigrating to Britain in 1936 Ludwig Koch had been artistic director of Lindström. In all probability, therefore, these acetates are either copies of the Lindström pressing (but without the comment as described by Bose) or perhaps even test cuttings made during Bose's re-recording attempt. In all likelihood these recordings have been the "originals" for all known versions of the Brahms recording and no earlier re-recording attempt, as vaguely indicated by Bose has survived.

For the re-issue on PHA EP 5 the Koch version has been used with a speed correction to sound in the original g-minor (the question of the actual 1889 pitch has been neglected and  $a_1 = 440$  Hz has been chosen).

Two versions of this recording have been issued: one according to the puristic re-issue principles of the Phonogrammarchiv with the least possible treatment, introducing a band pass filtering

between 90 and 5000 Hz only. The second version is an attempt to enhance the signal by means of digital sound processing with the help of a computer developed by the Kommission für Schallforschung der Österreichischen Akademie der Wissenschaften. At the IASA Washington Conference in May last year Werner A. Deutsch had already introduced a method to eliminate unwanted noise from a recording of Emperor Franz Joseph (PHA EP1) and to enhance his voice. This method has now been applied to the Brahms recording, thus creating a signal virtually free of noise. On the other hand this version suffers from a lack of uniformity caused by large portions where too little of the original signal remained.<sup>6</sup> Deutsch's method, however, is very time-consuming and therefore not feasible on a greater scale. There are plans for its automated development, making the procedure economical for broader use.

#### NOTES

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Fritz Bose, "Die einzige Schallaufnahme von Brahms." *Musica Schallplatte* 3, 1958.  
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For the exact date of the recording we are indebted to Dr. Wolfgang Goldhan, Director, Department of Music, Deutsche Staatsbibliothek Berlin, GDR, Letter to the Phonogrammarchiv, 3rd August 1983.
- 3 For information, valuable help and tape copies, the Phonogrammarchiv is grateful to the following persons and institutions:  
Dr. Harald Heckmann and Hans Schubert, Deutsches Rundfunkarchiv, Frankfurt/main.  
Richard Warren, Jr., The Yale Collection of Historical Sound Recordings, New Haven, Connecticut.  
David Hall and Tom Owen, The Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library, New York.  
Lloyd Stickells, British Library National Sound Archives, London.  
Dr. Imogen Fellingner, Berlin.
- 4 Letter of the Deutsche Staatsbibliothek, Berlin, GDR of 21st April 1983 to the Phonogrammarchiv: "Der von Ihnen gesuchte 'Brahms-Zylinder' ist in der Musikabteilung vorhanden. Er wurde auch nie vermißt. Wie Fritz Bose in seinem Artikel zu dieser Feststellung gelangt, ist uns unklar".
- 5 After repeated listening sessions, Helmut Kowar made a transcription of the whole waltz fragment played by Brahms. Clemens Höslinger, a participant at the Internationaler Brahms-Kongreß, Wien 1983, identified the piece to be the "Libelle", a Polka Mazur by Josef Strauss.

- Cf. Helmut Kowar: Zum Fragment eines Walzers gespielt von Johannes Brahms. Proceedings of the Brahms-Kongreß, Vienna, 1983 (in print).
- <sup>6</sup> Cf. Werner A. Deutsch: Zur digitalen Signalverbesserung der Aufnahme von Johannes Brahms. Leaflet of PHA EP 5
- Werner A. Deutsch/Anton Noll: The Restoration of Historical Recordings by Means of Digital Signal Processing. Paper read at the 75th AES - Convention, Paris, March, 1984. AES pre-print no. 2091



# Copyright

CHARLOTTE GIVENS, Copyright Office, Library of Congress, Washington, D.C.

## THE PHILOSOPHIES OF COPYRIGHT

*The opinions expressed here are solely those of the author and do not necessarily represent those of the Library of Congress.*

This presentation was originally prepared for the Copyright Committee open session in Washington, D.C. (May, 1983) during the IAML/IASA annual meeting. The chairman, Ernest Dick, had told me that the committee was interested in the philosophic intentions of the general revision of the U.S. Copyright Act, which became effective in 1978. And so I propose to show you how the revised law represents a fundamental shift toward stronger protection of the author's rights, while it attempts to strike a balance between the author's exclusive right to control and dissemination of his work and the public interest in fostering their dissemination.

First, I will briefly discuss the constitutional basis of our copyright law, and how it differs from the natural rights theory, then we will look at the factors which indicate that Congress had the author in mind as the focal point of this revision. Next we'll look at some specific examples of methodologies for balancing the author's rights with the needs of the users. Finally, I hope to show how the copyright revision begins to advance the philosophy that, rather than having two interests that are diametrically opposed--with the author on one side and the public on the other--authors' rights and the public interest are actually dialectically merged.

In some sound archive in the United States, there is a pre-Rock and Roll song, released about the time of the first revision study that goes "You've got to give a little, take a little, and let your poor heart break a little, that's the story of, that's the glory of love." Awards for the worst poetry aside, that's the story of the U.S. copyright revision--a labor of love for some, and a lot of give and take for all involved.

## THE REVISION PROCESS

From the beginning, the revision process was high-minded, proceeding from constitutional underpinnings. The 1961 Report, containing the first draft of the omnibus revision, coming after some 34 studies on particular areas of the copyright law had been produced in the 1950s, began with a statement of the theory on which copyright in the United States is based. Unlike the natural rights theory, which emanates from certain inalienable personal rights, U.S. federal Copyright comes only from the statute, which is founded on the copyright clause of the constitution. Article 1, Section 8 of that document empowers Congress "to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their writings." Thus the first stated purpose is the progress of science, the second is providing authors with exclusive rights to their writings. The U.S. Constitution thereby establishes that the ultimate purpose of copyright legislation is to foster the growth of learning and culture for the public welfare, and the grant of exclusive rights to authors for a limited time is a means to that end.

It may also be seen, however, that the policy decision that the public interest would be served by economic incentives to authors was a conclusion that is not open to question with respect to each type or style of work of authorship protected under the law. In other words, the copyright law does not contemplate an inquiry into whether Alvin Lucier, an avant garde composer, was actually motivated by the prospect of financial reward when he wrote "Music on a Long Thin Wire." Nor is the question whether any economic value is actually derived as a result of the production of a particular work; the public decides that, and the constitution is not a guarantor. It must be assumed that the reward afforded by the public market will stimulate the creation and dissemination of works of authorship.

We believe in this theory because we believe the constitution is a flexible, living document that weathers well in the face of changing particulars. Some, however, have refused to take this proposition on faith. Senator Sam Ervin, disagreeing that sound recording should have public performance rights, asked where are performing rights for sound recordings found in the constitution. Not finding anything near a statement there to that effect, of course, he concluded that there were no such rights and Congress should not create them. After the Senator had retired from Congress, he accepted an advertising role similar to that pioneered by Robert Morley, and he was heard to say on television, "Don't leave home without it" and a few other words on behalf of American Express. Performers then wondered aloud whether the Senator had had a change of heart at least about performers rights in motion pictures. Otherwise, as was unlikely, maybe the Senator should have worked for free.

Perhaps the revision philosophy was too idealistic. First there were the 35 revision studies, then four more years were spent hammering out and shaping provisions of the law. By 1965, having heard the viewpoints of every group concerned with copyright, a 4th draft bill was submitted, with the Copyright Office undertaking to explain where and why any modifications or changes had been made. Then followed more negotiations, more compromises. By the time the copyright law finally passed, what you had was a 1967 law with respect to some provisions, a 1961 law, with respect to provisions that had been agreed upon from the beginning, and a last minute 1976 law with respect to what is known as the killer provisions, cable television and library photocopying. With respect to sound recordings, it was a 1972 Bill, since Congress had to do something about large-scale commercial sound recording piracy.

One thing was clear, in this melange of different "bills" from different time periods. The author derived a net gain from the copyright revision. The very existence of copyright was made to depend on the author. No more was federal protection made to depend on an act as far removed from him as publication was likely to be, since that act may have been totally controlled by the publisher. So copyright was automatic, beginning with creation by the author. This fundamental philosophical shift is also seen in the resolve to make copyright for authors a simple and ready affair with no tricks for the untutored or traps for the unwary. Thus publication without a notice, which had the practical advantage of surety from the user's point of view that the work was out of copyright if published by a competent party without a notice, was softened to allow certain curative measures, avoiding immediate forfeiture of the copyright.

And it is no secret that the new copyright act was intended to move toward the Berne Convention, perhaps to bridge the gap between the Universal Copyright Convention, assuring certain minimal protection to authors and Berne, which is considered more desirable and more extensive protection for authors. By bridging that gap, it was felt that a truly universal copyright system could evolve that took into account not only national interests, but the possibility of effective uniformity with fair rewards to all authors.

The basic scheme laid out in the revised law is to give the author all the exclusive rights in one subsection of the copyright law and take back in the twelve succeeding sections, specifically what was needed. That way the author would be able to negotiate from strength for himself, and the government could remain largely clear from those negotiations. That way also, potential users could be more sure of their activities by looking at specific exemptions in the statute, and if they were not found there, then the presumption should be that negotiation with the author was necessary.

This presumption has not been uniformly made, however. In fact the opposite was true in the district court opinion of the famous Betamax case. As you may know, Universal City Studios and Walt Disney sued Sony, the manufacturers of Betamax videocassette recorders, for contributory infringement, claiming that those manufacturers induced home off-air copying of copyrighted audiovisual material. The district court, in the manner of Senator Sam, assumed that silence in the law with respect to home use meant that off-air videotaping was not prohibited. In addition, the court found that plaintiffs could not prove the type of harm that the law could remedy. The court of Appeals reversed the lower court decision that home taping was fair use and disagreed that the law was silent on the point, in light of the broad grant of protection given in the exclusive rights clause. What needed to be assumed was that where there was a wrong there was a remedy. The matter has yet to be finally addressed. The Supreme Court hears oral arguments in January, and early speculation was that there would be a decision in May, 1983. The Supreme Court had decided to rehear oral argument on this case next term. Congress also has before it several bills concerning home off-air video and audio-taping, some exempting home copying altogether, others imposing a royalty and establishing a compulsory license.

#### ATTEMPT AT BALANCE

Instead of chronicling the myriad of specific balances struck in the revision, I'll mention the kinds of balances attempted, and discuss their comparative confluence with the philosophic aims. That balances had to be struck was clear not only from the dedicatory statements made during revision, but also from the revision process itself. A continuing dialog between cable television owners and broadcasters was one of the chief reasons, for example, the 1976 law was not the 1967 law. Another such dialog took place between librarians and copyright owners up to the eleventh hour. In fact, the reason the "shift" toward authors was not a direct "move" was that the needs of the public had to be taken into account. While the U.S. moved closer to Berne country protection, the American Cowboy "stamp" was still there: No droit moral was given to the author, and protection for sound recording for lack of a public performing right, was closer to a neighboring right, although they enjoy the full life plus 50 or 75/100 year period of protection. This life plus 50 term is applicable to works by natural authors. The term for works made for hire, anonymous and pseudonymous works is 75 years from publication, or 100 years from creation, whichever comes first. Sound recordings are often works made for hire. Also, seen as a minus with respect to sound recording authors (both the artist and the producer, in most cases), the federal copyright statute did not preempt sound recordings fixed before 1972, leaving those sound recordings to such state protection as there is and then only until 2047.

However, the pilot means of achieving equity between apparently competing interests was the compulsory licensing system. This may correspond to your legal licensing in that not only must the author license the work, he must also accept a statutorily fixed fee. For that reason, compulsory licensing is suspect. Then why are there three new compulsory licenses in the revision while

there is only one in the 1909 law. The platitude of Rome wasn't built in a day is not satisfactory, in light of the fact that quite a few countries built themselves up to independence during the twenty year revision process. Still, however, those three compulsory licenses represent a net gain for the author, because two new ones created rights previously denied to authors: cable television rights to producers, formerly found by the Supreme Court not protected under the old law, and music performing rights on jukeboxes, exempted by Congress in the 1909 law.

In addition, instead of having to wait 67 years for a 3/4 cent raise in mechanical rights fees, as did nondramatic music composers for licensing phonorecord reproduction of their musical compositions, the Copyright Royalty Tribunal (CRT) was established to adjust fees at certain specific times. This feature meant that Congress would no longer have to make that difficult choice between appearing on the floor for the nuclear freeze debate and meeting in the subcommittee to decide whether the jukebox rate should be \$8 or \$25 per year. Still, the CRT, which operates independently from the Copyright Office, is not without its problems. For one thing, when the CRT adjusts a rate, the party which didn't get what it wanted promptly exercises its right to have the Court of Appeals review the Tribunal's decision. Also the staff of the CRT is said to be too small to handle the business before it at some times, and too large for the matters before it at other times. Even without the signs of adjustment that are being made, however, copyright owners still fare better than they would if the rates were frozen in the statute.

#### VOLUNTARY LICENSING

Voluntary licensing represents a better approach. There is but one of them in the law, but the evidence of success of voluntary license lies outside the law. The voluntary license that is memorialized in the statute is for noncommercial broadcasting. This section directs copyright owners of musical, pictorial graphic and sculptural works to negotiate in good faith with public broadcasting entities and to agree upon a fair rate among themselves. Copyright owners of literary works and these broadcasters were more successful because they were able to negotiate without being mentioned in the statute. Theirs then is the more true voluntary license. The license for owners of musical and pictorial graphic and sculptural works is still a statutory license.

A third balance in the revision was achieved by insulating to a larger degree activities of preferred groups. In the first place, the law states the principle of fair use, and then Congress describes what it means in the legislative reports. The House Report also sets forth joint guidelines agreed to by representatives of copyright owners and educational users as to what they mean by fair use. Secondly, in addition to the fair use section, the act includes a separate section on library and archival reproduction so that there can be a higher degree of certainty in that area. To insure that Congress received an update on how that section was working in practice, it directed that, every five years, the Copyright Office must report to Congress the extent to which the intended statutory balance between copyright owners and librarians and archivists is achieved. A first report, an extensive one on photocopying with recommendations to Congress, was submitted in January of this year. Thirdly, the copyright law insulates certain innocent infringers from paying statutory damages. If a librarian, archivist or teacher infringes a work in the well-founded belief that his or her activities were fair use, the court remits statutory damages entirely.

#### NEGOTIATION ENCOURAGED

The preferable approach is to encourage negotiation between the parties, exclusive of the government if necessary. Some success in this has recently been realized in the development of guidelines for off-air taping for educational use. Also encouraged and applauded are the efforts of independent collectives in new areas. Collectives have long licensed and distributed royalties to copyright owners for music performances that are not exempted under the law, but recently a Copyright Clearance Center was established to license certain uses of literary works.

Clearly, copyright owners are worried. They speak of a crisis in copyright, and assaults on it, they say, from within and without. They believe that automatic compulsory licenses and collectives which take away the copyright owner's right to say "no" are dangerous and may lead us very soon to only a very vague memory of something that once upon a time was called Copyright.

This uneasiness among copyright owners is created not just by the age-old intramural tensions between such groups as the authors and publishers, artists and record producers, and producers and broadcasters. It is due to the fear among authors that the technological displacement that once caused performing artists to compete unsuccessfully with their own recorded performance may be coming to pass for them in a slightly altered way. Where it is technologically possible to capture a performance via satellite transmission something that is being performed on the other side of the globe, those images can be seen everywhere at the same time, and perhaps copied too. When it is technologically possible to capture thousands of books on a single optical disc and relay them around the world, everyone at a relay station can read the books from one stored image, and perhaps copy them too. How then does the author receive rewards in the new system? Will copyright survive the new technologies? Should it be replaced by something that is less burdensome, which places fewer strains on noncommercial users, something that doesn't complicate their work? We think not.

A steady resolve to extend and expand incentives for authorship has characterized U.S. copyright for much of this country. Our aim continues to be high: to reward achievement in the arts as we reward achievement in business or statesmanship, thereby steadily to increase our gross national product of intellectual output. We hope by this example to engender international commitments to authors rights as good examples have been set for us. In such a climate, we can increase by factors our gross international product of works of authorship worth disseminating. And so, our system adheres to the constitutional theory of the copyright clause, that the primary purpose of copyright, promoting progress for the public good is achieved by granting economic incentives to the author in the form of exclusive rights. A fair balance, we believe, even in the context of the challenge presented by this information age, must do justice to the author. By doing so, we also contribute to the quality of our culture and the preservation of our civilization.

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PUBLIC MUSIC ARCHIVES: COPYING SERVICE OR SECRET TREASURE STORE?  
(ACCESS OF PRIVATE MUSIC COLLECTORS TO RADIO ARCHIVES)

*This contribution reached the editor through the combined efforts of Ulf Scharlau, who knows Dr. Unger as a specialist in copyright law in West Germany, and Helen Harrison, who arranged for a translation from German to English. Dr. Unger is an individual member of IASA and is chairman of a small group of private collectors of historical recordings of serious music. The article is presented here in an effort to stimulate discussion about some of the issues raised.*

The technical and economic development in the hi-fi sector has led to a downright information flood even in the area of so-called classical music, which likes to think of itself as "serious" and peaceful. From the beginning of the stereo era, about twenty years ago, the number of new recordings has greatly increased. Following the law of the marketplace, older records have come increasingly under pressure and have had to make way for the new ones. For what counts are technical top-quality, the musical super-star, the artistic discovery of the century, in a word: sensation and perfection.

In the meantime, however, the music market too has acquired its "drop-outs". More and more music-lovers are turning their backs on the current hubbub (especially now in view of the threatening digital wave) and turning to records of the past. They are discovering that amongst these older records are interpretations which from a musical point of view are often to be preferred to the new ones; and that above all, live recordings, in their directness and vivacity, show just how cold and sterile is so much technically perfect studio production. So listeners to music are becoming collectors of music, who, aside from commercial considerations, are building their own music archives. For them the radio archives are most especially interesting as sources of information and supply, as these have at their disposal an immense stock of live recordings of great artists from festival or radio concerts. Thus it is only too understandable that the private collector seeks access to such documents to complete his own collection. Often he already owns a respectable archive, perhaps with unknown records of historical worth--obviously a reason why radio stations should show an interest in such private archives.

Unfortunately they do not. Even in international organizations, open to all collectors and archives, as for example the International Association of Sound Archives (IASA), the private collector is seen only as peripheral, more on the "passive" side as customer or listener. And if he (even as a member of IASA) makes an approach to a radio archive (also an IASA member) it is only after persistent requests and full explanations that he's even given information. Any request for copies of deleted or up to now unpublished historical recordings is uncompromisingly quashed on copyright or organizational grounds: radio archives do not exist to improve private collections; or there is a modern recording of the same selection with the same performer. Apart from the fact that this credits the listener with no musical understanding, the collector must have the impression of himself as an unwanted busybody. He gets the feeling, at any rate, that he's butting in and apparently wanting something illegal.

It is not easy to understand why this must be so. The radio stations would not be the least to profit from improved communication between private and public archives, even if it is only that they would no longer have to decide what to do with persistent "cadging" letters. If both

sides know precisely where they stand, this misunderstanding will not occur. It is up to radio stations, through clearly stated procedures, taking into account all interests, to let private collectors and listeners know how far their rights go and what are the boundaries of the permissible and possible. The following contribution is intended to stimulate thought and action in this direction.

What the private collector wants from the radio archives is, in essence, threefold:

- (1) Detailed information about individual records;
- (2) Provision of copies, with certain qualifications;
- (3) Transmission and private cutting of the records sought.

#### 1. Information about archive stock

Joachim von Hecker, the director of the sound archives at the Bayerischer Rundfunk, writes in an article on access to radio archives that anyone is free to find information about what sound material the archive possesses by consulting the available catalog and card indexes.<sup>1</sup> This shows a praiseworthy user-friendly approach, a view which does not regard the radio archive only as an internal service to its own organization.

Unfortunately, things are often different in practice. In many places, staff either just do not respond to private enquiries or, they reply only after a long delay. Here the radio archives should behave from the start in a much more open-handed manner and, in the spirit of Hecker's ideas, give detailed and prompt information. The music collector already has, as a radio listener, a claim (even if this could not be legally sustained) at least to be informed about the archive stock. This claim is based on his right to information as part of his basic rights. Only so, for example, can he as a listener make pertinent and informed requests, which in the final analysis can only improve the program quality.

From an organizational point of view, if the request involved extensive research, this could be dealt with by copying the index cards for the collector. Costs could be covered by a processing fee. With this financial "brake", staff would be free of the notorious busybodies (if these really exist).

#### 2. Provision of copies: the \$64,000 question for music archives

The response of all (German) radio archives in puncto copies is a unanimous refusal, at least as far as copies for private archives and collectors are concerned. This refusal is supported by reference on the one side to copyright restrictions and on the other to organizational reasons, which, it is maintained, forbid the provision of copies.

##### 2.1 Copyright restrictions

The first thing to do when investigating the copyright situation (under German law) is to find out how far music works are in fact protected. With unprotected works there can be no copyright considerations against issuing copies from radio archives. With protected works we must further ask how far even here there are legal possibilities for the provision of copies.

2.1.1. To answer the question of how far a piece of music is protected by copyright, we must distinguish between compositions and interpretations.

2.1.1.1. Compositions as "works of music" (§2 Sec.1 no.2 cpyrtA) are given the full protection of the copyright law. The composer's rights continue until 70 years after his death (§64 CpyrtA).<sup>2</sup>

2.1.1.2 Interpretations are not indeed "works" in the meaning of the copyright law, but do remain an individual creative (reproductive) performance of the performing artist. For this the law has provided a special performing right (§§ 73 ff CpyrtA) which allows the artist above all to ~~retain the right to a live transmission, but also make the recording and reproduction of~~ the "means of conservation" (film, video, tape, cassette) conditional on his agreement, for which there will be appropriate remuneration (§§ 76 Sec.2, 77CpyrtA).

Regarding the time span of these performing rights, there are considerable differences between the individual national laws, which have led to uncertainty and differences of opinion even amongst experts.

The international standard gives a minimum protection period of twenty years from the date of presentation, recording or transmission, as set forth in article 14 of the so-called Rome Accord of 26.10.1961. Following this, the German Copyright Act in § 82 gives a 25-year period reckoned from the presentation (i.e., appearance of a record) of the performance. The meaning of this ruling is clear: an artist may withhold his performance from publication for at most 25 years. Should he himself decide to publish his presentation, he is likewise entitled to the proceeds for a full 25 years.

According to this ruling, long deleted records from pre-1958 should be available to everyone, absolutely free of charge. However, the legal position, at least in Germany, is rather more complicated:

The Federal Constitutional Court (FCC/BVerfG:Bundesverfassungsgericht) has declared the limit of 25 years from presentation on the copyright period as unconstitutional insofar as it included records which had appeared before the Copyright Act came into force, that is records which appeared before 1966, as had been intended in § 135 of the Copyright Act.<sup>3</sup> The Karlsruhe judgment has led to a new § 135a being introduced, which has had the legal consequence that the protection period for old records begins only from when the act came into force. In plain language: all interpretations are still protected by copyright in the Federal Republic until at least 1991.

With this extreme protection period for historical recordings, the Federal Republic stands in lonely eminence. The Rome Accord was intended to bring all national rulings into line so as to facilitate an international drive against pirate recordings. The FCC/BVerfG judgment has brought this into jeopardy, even undermined it. It is more than ever unclear just what is to be understood by the term "pirate recordings" - differences in rights in the individual nations are too great.

An example: The recording published under the Italian "Cetra" label of the 1st Chopin concerto with Claudio Arrau as soloist and Otto Klemperer as conductor of a WDR performance at Cologne in 1954 is still protected under German law to 1991.<sup>4</sup> But, if this recording appeared without the agreement of WDR, there is no certainty that this could be designated as pirate recording. If an amateur from Luxembourg, for example, had cut a record of the concerto from the WDR, his disc could be used absolutely legally; for in Luxembourg there is only a twenty year copyright period, and thus the reproduction and use of this record would have been freely permitted since 1975. The same goes for Italy. Thus such a disc, cut in Luxembourg and produced in Italy, is legal and cannot be called a pirate recording. Neither can its distribution be forbidden in the Federal Republic; for German copyright protects interpretations only from unauthorized reproduc-



tion (§ 75 CpyrhtA), not however from the distribution(!) of legally produced copies. Such a disc would therefore only be a pirate recording if it had been cut in the FRG. Throughout Europe historical live recordings are being brought out with increasing success. Only in Germany does ~~the law permit the legal reproduction of such recordings~~ artistic horizon. Of course real pirate recordings must be punished as breaches of the law. But precisely because they must, we should not allow ourselves to be carried away with this idea, as unfortunately happens even in the legal press.<sup>5</sup> There is a world of difference between a backstreet studio putting 32,000 secretly copied cassettes of the current Smash-Hits ("Udo 40") onto the market and a firm like Melodram or Cetra publishing the historic Bayreuth "Parsifal" interpretations by Hans Knappertsbusch for the first time on disc. Where is the "intentional sponging on foreign performances" here, where the "spiritual theft"?<sup>6</sup> If the big firms out to make a quick profit think themselves a cut above such musical archaeology and the conductor's beneficiaries, probably even without receiving any payment, are only too pleased about the reawakened interest of a circle of connoisseurs and music lovers?

But this is by the way. We must abide strictly by the letter of the law and here the refusal of the radio archives to grant copies by reference to the copyright law is in point of fact correct, since historical interpretations are also protected until 1991.

2.1.2. The fact, however, that records (be they compositions or interpretations) are protected by copyright does not mean that the making of a copy is always forbidden.

2.1.2.1. The law does accommodate private interests, by declaring permissible, in § 53 of the Copyright Act, the making of single copies for personal use. This can be done, indeed, without the consent of the author or performer (whose rights and those of the radio station are also covered by this ruling, c/f §§ 84, 87 Sec.3 CpyrhtA). A radio archive is legally permitted by copyright to make a copy for a private collector, whether or not the record as such is still protected.

2.1.2.2. The same applies according to § 54 sec.1 no.1 CpyrhtA, to academic purposes. Here a copy can be made for institutions as well, e.g., for an educational institute, or a private, non-profit association.

2.1.2.3 For deleted works there is a special ruling (§ 54 Sec.1 no.4b CpyrhtA). Here there is the principle of a claim on the agreement by the copyright holder to reproduce, if the work has been unobtainable for more than three years. Transferring this to music records (c/f §§ 84, 87 Sec.3 CpyrhtA) it means: a record which has been published once (disc, tape, cassette or broadcast) shall be accessible again after three years. If there is no question of a new edition, that is a retransmission, the interested party can claim from the artist the free gift of one copy. In this situation a radio archive could no longer in principle have recourse to copyright considerations. The demand for a free copy could however be countered by including the record in a broadcast program: the work could then no longer be considered "deleted".

2.1.2.4. Just as the GEMA (Society for Musical Performing Rights) has looked after the rights of the originators (composers, librettists, music publishers) of works fully protected by copyright, the GVL (Society for the Management of Performing Rights) has taken upon itself the job of safeguarding the rights of performing artists. In pursuance of this task, it accepts, like any performing rights society, a legal duty to clear copyright under suitable conditions, for

anyone (§ 11 WahrnG).<sup>7</sup> The intention of the law gives to make a work equally accessible to anyone, once that work has been presented to the public by the copyright holder, is seen again here. The interest of the copyright holder is recognized by appropriate remuneration.

This idea behind commercial involvement is especially valuable for its view of the performing right as the weaker right; for the personal right of the performer is not so strong as the primary, full copyright on the work. Even for the FCC/BVerfG, in its basic judgment on the copyright period for the performer, the sole objection was that in shortening the protection period with the new law the possibility of commercial exploitation would be lessened for the performing artist. These economic losses were the basis of the infringement of the property guarantee of Article 14 of the Constitution. In no way did the Court sanction withholding historic interpretations from the public. On the contrary, it is always maintained that the performing right of the artist, in contradistinction to the copyright of the creator of the work, offers no full right of prohibition, but in the main limits the artist to a claim for reimbursement.<sup>8</sup> The performing right fulfills its purpose, therefore, not by forbidding and hindering access to the work, but by requiring payment for the possibility of access. Going by this idea, therefore, a radio archive should not "block" the dissemination of its historical records by reference to the copyright law, but on the contrary should be concerned (as much in the interests of the performing artist!) to make its stocks available to those who are seriously interested.

To sum up our answer on the copyright position:

All performances in the Federal Republic are indeed protected until at least 1991, but copies may be made, in the following cases amongst others:

- for the personal use of private individuals (§ 53 CpyrhtA)
- for use in the studies of private individuals or legal personnel (§ 54. sec. 1 no. 1 CpyrhtA).
- for other personal uses in the case of deleted performances (§ 54 Sec. 1 no. 4b CpyrhtA), which when transferred to radio transmissions (c/f § 87 Sec. 3 CpyrhtA) means transmissions which have not been broadcast for three years. Here there is a claim on the agreement of the performing artist.

In other cases too there is a copyright claim on agreement, that is when the performer's rights have been taken in hand by the GVL (§ 11 CPA). Also it would in general contradict the spirit of the law on performing rights, if the artist were, at some future date, to make unavailable a performance once introduced to the public; for in essence the performing right is only meant to secure for him financial remuneration.

Thus, in a normal situation, there is nothing in the law of copyright which forbids the distribution of copies from radio archives to private archives. Only if the copy is not for the exclusive personal use of the collector or for study purposes, must the consent of the copyright holder (soloist, conductor, orchestra, choir) be obtained for the radio archive.

## 2.2. Organizational barriers

Alongside copyright objections radio archives usually claim that the making of copies for private archives runs counter to the broadcasting task of the radio station, and would be too much for the organizational framework and the capacity of the station.

2.2.1. The argument which is occasionally adduced, that the stocks of the radio archives are only there for broadcasting purposes seems plausible, but does not lead irresistably to the conclusion that copying for outsiders is forbidden. The items which the private collector wants copied are usually records which have once been broadcast, but which are no longer likely to be incorporated into a program. So, in consequence, the radio archive should be asking itself whether these records should still be in the archives or whether they should be scrapped or, better, passed on to another archive. The remarks of Ulf Scharlau, the director of the sound archive at the Süddeutscher Rundfunk, in the "Forum Musikbibliothek" show that indeed very serious thought is being given to the idea of giving records of specialized, mostly historical interest, to other archives on a deposit arrangement.<sup>9</sup> Here it must be recognized that radio archives, beyond what might be called their merely storage function, have the task of maintaining the steadily growing mass of music material in a clearly arranged and usable fashion. In this sense, the care of music is to be perceived as a task of cultural information.

2.2.2. There are real problems in the refusal of copies on the grounds of the limited capacity of radio archives, to which the private collector must pay heed. A radio archive would indeed be overwhelmed and incapable of operating if, following the law on equality, it agreed to make copies available to all private interested parties and the many different user groups put in many requests.<sup>10</sup> Here it must be accepted that copy requests from the private sector would hinder the archive in its work of broadcasting. Thus it is a perfectly legitimate discretionary decision, if the provision of copies to private individuals is, as a general principle, refused. If, however, a work is cut from a broadcast because of its length (a historical operatic production), or because of its incompleteness (the historical record of Schubert's "Unfinished" is itself unfinished), or because of poor technical quality, it should be possible for the broadcaster to make copies available. Organizationally this could be done by commissioning an outside copying service and charging the costs to the interested party.

The Südwestfunk for instance has such copies done by its advertising department, although at horrificly high prices, a circumstance which seems to make sense, but which for copies for personal use is legally debatable, since § 53 Sec.2 Sentence 2 CpyrgtA states that such copies must not be provided on a profit-making basis. A contribution to cover costs would however be perfectly defensible.

### 3. Broadcasting and private cutting

If copies are in general rightly refused on organisational grounds, the music lover should still be offered the opportunity, if possible, to hear the record he wants on the radio and to record it for his private archive. It has now been established in the public consciousness that the private recording of radio broadcasts is permissible under § 53 Sec. 5 CpyrhtA, even of protected works.

Simply giving the music-lover verbal information on archive stocks is of little use to him. What he wants is the musical information, this is what engages his personal and artistic interest. Radio stations should therefore treat the listener's wish to be able to hear a particular record on the radio--even if it's after midnight on Monday in the ARD night concert--as literally his basic information right and accommodate him as far as possible. As an ideal model we should mention here the France Musique program, which not only broadcasts historical live concerts in their entire length, ("Concerts d'Archives") but also presents their own phone-in program ("Club

des Archives") for music lovers and collectors, in which mostly long unpublished historical records are introduced, in direct (telephone) contact with the listener and with the participation of collectors and experts. In Germany any such model would be wishful thinking, but better heed could be paid to the wishes of private music collectors by planning a simple information scheme within the day-to-day organization: a radio archive asked for information passes on or refers the request to the appropriate musical editor, who then tries to find a spot for the record in the current program and then informs the listener by postcard (pre-printed as for example with SWF). A positive side effect: with a couple of pre-printed cards the cumbersome and time-consuming "deciding what to do with" requests for private copies is obviated.

All this presupposes trust and good will on both sides. Private archives and collectors and radio archives should abandon their mutual mistrust and prejudices. The private music lover must realize that radio archives have other things to do besides meeting the highly personal requirements of his hobby with specially prepared albums. And those in positions of responsibility at the radio archives should give up their restrictive handling of copyright and thus their defensive legal attitude as well as their suspicions about "pirate recordings".<sup>11</sup> Experience shows that this type of publication will not be stopped by restrictive practices. For forbidden fruit is sweet. And here opportunity makes the thief. Only an open, liberal archive and program policy on the part of the radio stations can throw light on this half-legal grey zone. Finally, those in positions of responsibility in the public archives, as music connoisseurs, should welcome the rediscovery of the worth of "their" records and press as hard as they can for their legal distribution. But perhaps they too in their heart of hearts are secret collectors? The archive director of a radio station or a recording company guarding his hoard like Fafner so that no one makes off with a still undiscovered Furtwangler "Ring"--no, the picture is too absurd. Or is it?

#### NOTES

<sup>1</sup> PHONOGRAPHIC BULLETIN No. 28 (November 1980).

<sup>2</sup> Gesetz über Urheberrecht und verwandte Schutzrechte (Copyright Act) of 9.9.1965 (BGB1. I p. 1273) altered on 2.3.1974 (BGB1. I p. 469).

<sup>3</sup> Federal Constitutional Court (BVerfG) in: NJW 1972, 145.

<sup>4</sup> Cetra LO 507.

<sup>5</sup> Flechsig ZRP 1980, 313, 314.

<sup>6</sup> Flechsig op.cit. 317.

<sup>7</sup> Law on the Care of copyright and related rights (Wahrnehmungsgesetz) of 9.9.1965 (BGB1. I p. 1294) last altered 2.3.1974 (BGB1. I p. 469).

<sup>8</sup> NJW 1972, 145, 147, 148.

<sup>9</sup> No. 4 - 1981, 251, 256ff.

<sup>10</sup> cf. von Hecker, PHONOGRAPHIC BULLETIN no. 28 (Nov. 1980).

<sup>11</sup> Jörg Polzin of Ariola Eurodisc pleads in the manuscript of a speech to the IASA "that the need and necessity of two-way information exchange and dissemination may not go hand in hand with anxiety about any kind of misuse". He himself considers it his task not only to preserve documents, but also to make them accessible.

# Computer Cataloging

HELMUT SCHAFFRATH, Essen University

## A DATABASE SYSTEM FOR ETHNIC MUSIC AT ESSEN UNIVERSITY, WEST GERMANY

The database system described in this article will be of use to any person who has spent time attempting to locate a specific recorded musical selection. This person may wish to know about all "aksaks" that are stored on record, tape, video, or any other medium. Further, a more complicated search may be desired. For example, one may wish to locate an example of South Indian art music from Tamil Nadu, played on the vina, accompanied by the mridangam, in raga Kapi and Adi tala. Moreover, one may stipulate that the example not exceed four minutes in duration, that a transcription be available, and that the example be of good stereo quality.

Locating an example fulfilling all the foregoing stipulations would be very difficult by means of a conventional card catalog. However, with the aid of an online database system, appropriately programmed, with sufficient data, such a search would be simple.

The benefits of computer-assisted data retrieval are, by now, well known. Since we began, like the ARCE project, ". . . with a completely blank slate", we were able to create a system tailored especially to our needs.<sup>1</sup>

### CATEGORIES

Several specialists were consulted to develop a list of criteria that would identify the salient features of a musical style.<sup>2</sup> The list, excluding technical details mentioned in note 3, is presented below:

|                        |  |
|------------------------|--|
| REGION:                | origin of performer  |
| ETHNIC GROUP:          | name of ethnic group, language, religion   |
| MUSICIAN:              | personal name, social status, etc.   |
| TRADITION:             | selection based on oral or written tradition   |
| HISTORY:               | of particular selection  |
| ENSEMBLE:              | names of particular vocal or instrumental combinations   |
| INSTRUMENTS:           | indigenous terms as well as Hornbostel/Sachs classification  |
| VOICE:                 | singer or speaker (choral/solo; male/female), number   |
| RHYTHM:                | rhythmic/metric form   |
| MANNER OF PERFORMANCE: | e.g., falsetto, heterophonic, stomping, musician who also dances   |
| FUNCTION:              | occasion, genre (e.g., ritual, work, initiation, social; dance, theater)   |
| COMMENT:               | description of information on record jacket (amount and quality of information, illustrations, musical examples, photos, transcriptions) |

The conventions regarding these and other criteria require 31 pages in the reference manual.<sup>3</sup> However, the use of ordinary language rather than alpha-numerical codes facilitates the use of this rubric.

The problem of term definition would be encountered later on. If the user calls up the word "Harps", he will find all instances of "jew's harps" included as well. At the same time, synonyms or alternate spellings and usages can be stored so that a term such as Bamun is cross-referenced to Bamun, Bamoun, and Shupaman. Terms with large fields of reference ("magic", for example) are stored with a number of subsidiary fields and the user is reminded of these sub-fields by using a prompt command described in the illustration below.

#### DEPICTING A SESSION

It is not fruitful to describe the specific program used since computer software differs from time to time and from place to place.<sup>4</sup> It may be helpful, however, to offer a theoretical session at the computer. Our database is, of course in the German language and we have chosen an example that is not too difficult to translate idiomatically.

The hypothetical user may be interested in music related to literary forms but may be unsure how precisely to frame the search. If he suspects that a synonym has been defined on this subject, he begins the question with an asterisk:

#### \*LITERATURE

The system answers this 'question' immediately by listing the following occurrences:

|             |                |                           |
|-------------|----------------|---------------------------|
| LITERATURE  | 13 OCCURRENCES | 13 DOCUMENTS <sup>5</sup> |
| LITERARY    | 0              |                           |
| LITERATI    | 1 OCCURRENCES  | 1 DOCUMENTS               |
| POETRY      | 2 OCCURRENCES  | 1 DOCUMENTS               |
| POETIC      | 1 OCCURRENCES  | 1 DOCUMENTS               |
| POETICAL    | 0              |                           |
| BALLAD      | 0              |                           |
| BALLADRY    | 0              |                           |
| EPOS        | 4 OCCURRENCES  | 4 DOCUMENTS               |
| EPIC        | 3 OCCURRENCES  | 3 DOCUMENTS               |
| EPIQUE      | 1 OCCURRENCES  | 1 DOCUMENTS               |
| EPICAL      | 3 OCCURRENCES  | 3 DOCUMENTS               |
| STORY       | 36 OCCURRENCES | 32 DOCUMENTS              |
| LEGEND      | 16 OCCURRENCES | 16 DOCUMENTS              |
| FABLE       | 3 OCCURRENCES  | 3 DOCUMENTS               |
| ANECDOTE    | 0              |                           |
| ANECDOTAL   | 0              |                           |
| ANECDOTICAL | 0              |                           |
| TALE        | 1 OCCURRENCES  | 1 DOCUMENTS               |
| FAIRY-TALE  | 1 OCCURRENCES  | 1 DOCUMENTS               |
| RESULT:     | 84 OCCURRENCES | 79 DOCUMENTS              |

Some of these results had to be manipulated since German contains a different number of synonyms, but all answers are basically realistic and have been tested.

The user decides that the EPOS category is likely to meet his needs and consequently begins query number two:

EPOS                    or                    EPI\$

The response to this command indicates that eight documents are available. Since this number is too high for our user, he refines his search by further stipulating that the example should not exceed six minutes in duration, that it should be a solo piece, and that it should be performed by a professional musician. The content and syntax of this command is as follows:

2 MLENGTH LT 6 AND SOLO AND PRO

This command yields one document which can be viewed by entering BROWSE. The system asks him which parts of the document should be displayed and he decides to see ALL. Accordingly, all information on the piece is displayed with the keywords highlighted. Unfortunately, the highlighting does not transfer to the printout.

All the words and facts the user requested appear in the following list, although it has not been translated into English.<sup>6</sup> The text no longer contains the word INSTRUMENT since the piece is an unaccompanied song.

DOKUMENT: AFGHAN1  
ANSJAHR : 1983 (year of purchase)  
SIGNATUR: 00013  
PBLJAHR : 0000 (year of publication)  
AENDMON : 11 (month of update)  
AENDJAHR: 83 (year of update)  
STANDORT: ES (location)  
TTRAEGER: PL (sound carrier)  
REGION1 : 16  
INSTR1 : 00<sup>7</sup>  
INSTR2 : 00  
INSTR3 : 00  
INSTR4 : 00  
JHDT. : 00 (century)  
BC : 00  
MLAENGE : 05 (length in minutes)  
SLAENGE : 39 (plus seconds)  
TRANSKR : 1 (Transcription incomplete)  
QUALIT : 3 (good MONO quality)  
AUFNJAHR: 0000 (year of recording)

TITEL            A musical Anthology of the Orient; edited for the International Music Council by  
                  the International Music Council by the International Institute for Comparative  
                  Music Studies and Documentation/Unesco Collection  
TITEL            Afghanistan - Die Musik in Afghanistan  
FIRMA            Baerenreiter Musicaphon BM 30 L 2003  
CUTNR            05, Sprechgesang (Epos) aus Azarejot (Zentral-Afghanistan)  
REGION           Asien, Vorderasien, Afghanistan, Zentralafghanistan  
ETHNIE           Afghane  
MUSIKER          Profis; Anuar Shah Azaregi, Abdul Udud  
TRADFORM        NN<sup>8</sup>  
GESCH           Rezitationstechnik geht auf eine alte Regel von fahrenden Poeten zurueck  
GESANT           nn solo  
RH-ME            NN  
MELOD            fuenftoenig, einfache, wenig ornamentierte Melodik (aehnlich dem alten europaeischen  
                  Epenvortrag)

AUFF rezitativischer Vokalstil  
FUNKT Liebe  
KOMMENT kurz; Darstellung der zugrundeliegenden Leiter und Transkription des Themas vorhanden  
BEMERKG NN

This document would also have been called up if the user had entered any of the following queries:

Afghan\$  
Recitati\$ OR Sprechgesant  
Azarejot  
Professional (=Profi)  
(Name of Musicians)  
Poet\$  
\*Pentatonic scales (since "fuenftoenig" has been defined as a synonym)  
Love (=Liebe)  
Transcription

The user could also have asked for pieces that are only on record (PL), belong to the Essen Library (ES), and that are transcribed. In addition, he could have selected all documents belonging to the region coded 16 (=Anterior Asia).

#### PROBLEMS AND PROSPECTS

Rather than attempt to describe a multitude of other commands (such as SEARCH, SELECT, SORT, DISPLAY and MAIL) that are not included in this example, we shall focus on a few specific problems.

As is evident in the example provided, language provides barriers to international compatibility of this system and words pose difficulties if employed uncritically. Information on record jackets is of uneven quality and suffers often from a lack of precision in describing musical traits. Users of this system are invited to suggest corrections and additions, however, to supplement the documents for the benefit of others. Why, for instance, should the location of a transcription or an article concerning a particular piece be kept a secret?

We have preferred to maintain a language-based format rather than numerical coding methods for the storage of information. Employing this medium allows the ethnomusicological expert, once he has become acquainted with the conventions of the system, to broaden the scope and complexity of research questions. We are constantly analyzing our own descriptive vocabulary, especially in the fields of "method of performance" and "function" to accommodate such research questions. In the future, it may be possible to develop a database based on music rather than on words.<sup>9</sup>

The economic benefits of computer-stored information are numerous. Naturally, the word processing aspect reduces filing and editing tasks. But further, systems developed elsewhere, such as the ARCE project already mentioned, could form a part of the Essen database with some modification.

Finally we would like to invite the IASA membership to participate by acquainting themselves further with our project and by offering suggestions and expertise.

#### NOTES

<sup>1</sup> Jairazbhoy, N.A. and Amy Catlin, "Micro-computer cataloging", in PHONOGRAPHIC BULLETIN, 36 (July 1983), 49-58.

<sup>2</sup> We greatly thank professors and students who critically support this project, namely: Christian Ahrens, Max P. Baumann, Rainer M. Brandl, Wolf Dietrich, Gerd Grupe, Ursula Michel, Joseph Kuckertz and Ruediger Schumacher.



- 3 Title, subtitle and record company, editor and editing institution; years of purchase, publication, recording, updating the document; classification number; location; kind of sound-medium (record, tape, etc.); regional code; instrumental code (up to four instruments); century of piece; duration; availability of a transcription; quality; and remarks.
- 4 on with STAIRS MIKE on BTX.
- 5 The word document stands for all information collected about a single piece.
- 6 One reason for this is to demonstrate that compatibility (as one criterion that allows us to invest manpower only once for a multitude of institutions) is restricted by the medium of "language". We shall, however, comment on some of the document's contents.
- 7 00 is coded for "missing data".
- 8 NN = nomen nominandum stands for missing data that is likely to be added at a later date.
- 9 The latest study on this subject in this country should be quoted: Steinbeck, Wolfram. Struktur und Aehnlichkeit: Methoden automatisierter Melodienanalyse. Kassel, Basel, London: 1982.

# Reviews and Recent Publications

Opern auf Schallplatten. Ein Katalog der Gesamtaufnahmen. Ausgewählt und kritisch kommentiert von Karl Löbl und Robert Werba. Düsseldorf: ECON Taschenbuch Verlag, 1983. 2 vols. (287, 255 pp.), illus., 19 x 13 cm., (Hermes Handlexikon, ETB 10021 & 10035), ISBN 3-612-10021-1 & 3-612-10035-1: DM 49.60 (pbk.).

Kein Genre ist häufiger diskographisch bearbeitet worden als die Oper. Nach dem weitgehend misglückten UE-Katalog Opern auf Schallplatten (Wien 1974), Rodolfo Cellettis kritischer Gesamtdiskographie aller auf LP veröffentlichten Operngesamtaufnahmen (einschließlich der LP-Weiderveröffentlichungen von Schellackproduktionen) Il teatro d'opera in disco (Milano: Rizzoli 1976, 2/1978) und den beiden auswählenden, aber nichtsdestoweniger voluminösen Sammelbänden von Carlo Marinelli Opere in disco (Firenze: Discanto edizioni 1982) und Opera on record eines englischen Kritikerteams unter Alan Blyth (London: Hutchinson 1979) liegt nun eine weitere deutschsprachige Operndiskographie vor. (Vol.2. von Opera on record ist unlängst erschienen, doch noch nicht zur Rezension eingetroffen.)

Die ansprechend gestalteten, allerdings nicht sehr haltbar hergestellten Taschenbücher aus der Reihe Hermes Handlexikon wenden sich zunächst an den Opersammler, der sich kurz und bündig informieren will. Für ihn sind die prägnanten Kurzkommentare Karl Löbls eine zwar sehr subjektive, doch kompetent urteilende Kaufhilfe. Die Auswahl aus dem Fundus einer fast achtzigjährigen Aufnahmegeschichte ist liberal und repräsentativ getroffen, so weit, daß man bei flüchtiger Durchsicht meinen könnte, alle bisher erschienenen Gesamtaufnahmen angeführt zu finden.

Mehr als 500 Opern sind mit ca. 2000 Gesamtaufnahmen dokumentiert - ein enormer Reichtum an Musik! Angegeben sind die Protagonisten mit ihren Partien, Label und Aufnahmejahr. Die Entscheidung, nur die in den neuesten Ausgaben der wichtigsten drei Schallplattenkataloge (Schwann, Gramophone und Bielefelder Katalog) erwähnten Bestellnummern zu zitieren, kommt zwar der Funktion des Buchs als einem Verkaufskatalog entgegen. Doch wird von den Autoren übersehen, daß gerade nicht mehr gültige Bestellnummern wichtig bei der diskographischen Recherche sein können.

Farbige Szenefotos und Schallplattencover sorgen für eine dem Auge schmeichelnde Gestaltung. Ein Verzeichnis der Opern und ein Personenregister runden die beiden Bände, die zusammen mit ihren angegebenen Vorläufern essentieller Handapparat für die Operndiskographie sind, ab.

Martin Elste

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Filtgen, Gerd & Michael Außerbauer: John Coltrane. Sein Leben. Seine Musik. Seine Schallplatten. Gauting: Oreos, n.d. [1983]. 220 pp., illus., 24 x 17 cm., ISBN 3-923657-02-1, DM 26.80 (pbk.).

Ruland, Hans: Duke Ellington. Sein Leben. Seine Musik. Seine Schallplatten. Gauting: Oreos, n.d. [1983]. 190 pp., illus., 24 x 17 cm., ISBN 3-923657-03-X, DM 26.80 (pbk.). Available from Oreos Verlag GmbH, Pater-Köster-Weg 1, D-8035 Gauting-Buchendorf, West Germany.

Mit zwei Bänden über John Coltrane und Duke Ellington beginnt der OREOS Verlag eine Reihe unter

dem Titel "Collection Jazz", die sich in den nächsten Jahren in Einzelabhandlungen zahlreichen Jazz Musikern widmen wird. Geplant sind 2 Bände im Jahr. 1984 wird je ein Band über Miles Davis und Charles Mingus erscheinen.

Die Serie stellt sich die Aufgabe "das künstlerische Schaffen bedeutender Musiker anhand ihrer Schallplatten chronologisch und so vollständig wie möglich darzustellen".

Die beiden bisher vorliegenden Bände sind entsprechend aufgebaut. Sie enthalten zu einem Drittel biographische Daten und Artikel, zu zwei Drittel Plattenbesprechungen.

Beide Bände geben einen kurz gefaßten biographischen Überblick. Der Coltrane-Band enthält dazu ein Kapitel über die für ihn wichtigen Musiker von Miles Davis bis Archie Shepp. In zwei Abschnitten wird eine Einführung in die stilistische Entwicklung seines Saxophonspiels und des speziellen Coltrane-Sound gegeben. In dem zweiten Band schreibt Hans Ruland über "Duke Ellington als Mensch und Musiker". Die Artikel sind kurz und prägnant. Sie geben nützliche Hintergrundinformationen für den Hauptteil.

Beide Bände enthalten in der Hauptsache chronologisch nach Aufnahmedaten geordnete Plattenbesprechungen. Die wichtigsten Daten wie Bestellnummer(n), die einzelnen Titel, Mitwirkende, Aufnahmedaten und -orte werden angegeben. Einzelne Stücke werden ausführlich beschrieben, ihre Bedeutung für das Gesamtwerk der Künstler deutlich gemacht. Die Aufnahmen werden in das Umfeld eingeordnet, in dem sie entstanden sind.

Die Autoren des Coltrane-Bandes waren um eine möglichst vollständige Aufstellung aller veröffentlichter Industrieaufnahmen bemüht (ca. 100 Platten). So sind auch alle Platten besprochen, die nicht unter seinem eigenen Namen erschienen sind wie z.B. Aufnahmen der Miles Davis Gruppen.

Im Unterschied zu den Autoren des Coltrane-Bandes begnügt sich Hans Ruland mit einer Auswahl des Schallplattenwerks von Duke Ellington. Zum einen wegen der Menge der Veröffentlichungen, zum andern auch wegen der schwankenden Qualität. Von den Ellington-Erfolgen, die in zahllosen Aufnahmen vorliegen, werden hier zum Beispiel nur die Ersteinspielungen besprochen. Dazu gibt der Autor Hinweise, wie der weniger kundige Schallplattensammler die wichtigeren von den weniger wichtigen Ellington-Aufnahmen unterscheiden kann.

Die Besprechungen werden dem von den Herausgebern gesetzten Anspruch völlig gerecht. Anhand von greifbarem Material entsteht eine ausführliche Beschreibung des musikalischen Werdegangs der Musiker, die jeder Jazz-Fan nachvollziehen kann. Da auch weniger bekannte Aufnahmen ausführlich vorgestellt werden, sind Neuentdeckungen möglich.

Ganz besonders hervorzuheben ist die vorzügliche Aufmachung der beiden Bände. Dazu gehört, daß sie viele Photos enthalten und fast alle Cover der besprochenen Platten abgebildet sind.

Am Schluß beider Bände finden sich dann noch auf zwei Seiten zusammengefaßte "Tips für Schallplattensammler", die Hinweise geben, wie einzelne Platten beschafft werden können.

Trotz des im Ellington-Band fehlenden Plattenregisters sind beide Bände für den Jazzinteressierten wie für Archive eine wertvolle Hilfe für die Dokumentation und die Bestandspflege. Sie sind gleichzeitig Biographie und Nachschlagewerk.

Diese Serie wird ein Muß für jede Jazz-Bibliothek sein, wenn das Niveau der ersten Bände gehalten wird. Auf die nächsten Bände kann man gespannt sein. In Vorbereitung sind: Keith Jarrett, Count Basie, Louis Armstrong, Charlie Parker, Django Reinhard, Ella Fitzgerald, Sonny Rollins, Dizzy Gillespie, Coleman Hawkins, Art Blakey u.a.. Es wäre schön wenn in dieser Serie auch heimische Jazz-Musiker Eingang finden könnten.

Wolfgang Krust

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Musique Corse de tradition orale. Enregistrements effectués par Felix Quilici. Bibliothèque Nationale, Archives sonores de la Phonothèque Nationale. Coffret avec trois disques et une brochure. Numéro de commande APN 82. c1982.

Felix Quilici, qui a effectué en 1961 à 1963 les enregistrements de cette publication, n'avait pas la musicologie comme profession principale. Jusqu'en 1974 il était altiste soliste de l'orchestre national à Paris. Pourtant ses enregistrements ainsi que ses commentaires montrent l'approche moderne de l'ethnomusicologie; Quilici ne se contente pas des phénomènes acoustiques mais place la musique dans la vie de la Corse qui est son pays natal.

Le cahier qui fait partie du coffret a 27 pages. Il contient des notes sur Quilici, sur sa méthode et sa connaissance profonde de la nature de la tradition orale, puis des photos, une carte et surtout un essai "La musique, le chant, la langue". Les auteurs de l'essai sont Quilici et l'éminent compositeur et musicologue Jacques Chailley, qui a accompagné Quilici dans une partie des campagnes d'enregistrement en 1962. L'essai comprend les chapitres "Généralités sur la musique corse", "Les genres et les formes", "Analyse des pièces", "La langue et les modes d'exécution". L'analyse contient quelques transcriptions qui ne veulent pas être exactes dans un sens physique mais qui tiennent compte du caractère improvisatoire de la musique corse.

Le coffret publié surtout de la musique vocale, des paghjelle à trois voix, lamenti, chants religieux, berceuses, plaintes et autres genres. Ces disques qui sont aussi d'une haute qualité sonore représentent seulement une petite partie du fond corse de la Phonothèque nationale. En tout cas nous sommes heureux de les avoir.

La brochure ne parle guère du développement de la musique corse, et le directeur de la Phonothèque regrette de ne pas disposer des enregistrements réalisés dans les camps de prisonniers corses en Allemagne en 1917. Mais je suis sûr qu'une lettre à Berlin suffirait pour avoir des duplications.

Dieter Krickeberg

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Ethnic recordings in America: a neglected heritage. Washington, D.C.: Folklife Center, 1982. (Studies in American Folklife, no. 1). index, xiii + 269 pp., cloth.

The work under review makes public for the interested reader nine essays which have been written about various aspects of ethnic sound recordings in the United States. The first three essays (Gronow - "Ethnic recordings: an introduction"; Spottswood - "Commercial ethnic recordings in the U.S."; and Hickerson - "Early field recordings of ethnic music") deal with the development of the ethnic sound recording, first as a product of the recording industry and second as an

archive resource. Another four essays deal with one particular ethnic group--Irish, Polish and Mexican-American (Moloney - "Irish ethnic recordings and the Irish-American imagination"; Griffith - "Lydia Mendoza: an enduring Mexican-American singer"; Mendoza - "La Alondra de la Fuente / The Soul of the Handbell, and Crutcheard - "The Czardelus etamu' dinnu uoane of Polish music in Chicago").

For this reviewer, however, the meat of the book is contained in the last essay, "Recorded ethnic music: a guide to resources" by Norm Cohen and Paul Wells. The article gives basic information about the resources available to any researcher pursuing the topic of ethnic music in America. The discussion is divided into broad ethnic groupings (Native American, European and Eurasian, Asian and Jewish) and lists recording companies and archives which specialize in a particular ethnic group. The directory information is, unfortunately, not up-to-date and the reader is advised to consult other sources for this kind of information.

This work points to the fact that the discographer's role in research has become increasingly important. For many years individuals such as Mr. Gronow have been quietly compiling detailed and valuable information about early disc recordings, thereby enhancing the public's awareness. The possibility of the formation of a discography committee within the organizational structure of IASA will bring individuals together who are involved in discographic projects. We can also look forward to the special session which will take place at the Como conference and which will be devoted to this subject.

The American Folklife Center at the Library of Congress is to be commended for sponsoring the original meeting in 1977 with the title "Ethnic recordings in America: a neglected heritage". It was from this conference that the inspiration came for this publication.

Ann Schuursma

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Audio and video rental. Hearing before the subcommittee on patents, copyrights and trademarks of the Committee on the Judiciary, United States Senate, Ninety-eighth Congress, first session on S.32 [...] and S.33. Serial no. J-98-32. Washington, D.C.: U.S. Government Printing Office, 1983. v, 338 pp., 23 x 15 cm. (stapled).

Regarding a bill to amend title 17 of the United States code with respect to rental, lease, or lending of sound recordings, motion pictures and other audiovisual works. A valuable source for statements and documents.

Martin Elste

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Boudewijns, Leo: Muziek uit was. De jongensjaren van de fonograaf. Amstelveen: Vereniging Buma/Stichting Stemra, 1983. 32 pp., illus., 19 x 14 cm., (pbk.). Available from Buma/Stemra, Prof. E.M. Meijerslaan 3, NL-1183 AV Amstelveen, The Netherlands.

An attractively produced brochure about the childhood of the phonograph. With it comes an eight-page translation into English.

Martin Elste

Catalog of the reproducing piano roll collection, International Piano Archives at Maryland.  
Prepared by the International Piano Archives at Maryland. College Park, Maryland: Uni-  
versity of Maryland, 1983. xii, 281 pp., 27 x 18 cm., ISBN 0-918512-04-2, (pbk.). Pub-  
lications of the Music Library of the University of Maryland at College Park. No. 2.)  
*Available from IPAM Records, Music Library, Hornbake 3210, University of Maryland, Col-*  
*lege Park. MD 20742. USA*

The International Piano Archives own a large collection of piano rolls. In this catalog all those rolls have been entered that are documents of a particular artist's performance (so-called reproducing piano rolls). They amount to 2304, over 500 of which are master rolls. These master rolls are of special interest for they show how piano rolls had been edited (amended, corrected, altered) after the "recording" in form of punching had taken place.

The catalog is arranged alphabetically by artists. A rather plain computer program did the indexing by composers, company numbers, and added in the case of master rolls a separate index by artists.

The main entries give the performer, company, roll number, composer, arranger (where applicable), title, shelf-mark, and a special rubric "note" which in the case of masters occasionally includes the date of recording. No attempt has been made to standardize the titles of compositions. The issue of standardization has been avoided in the composer index by omitting any mention of the compositions.

To sum up: This is a useful catalog that gives access to an important part of IPAM's holdings, but it is not a scholarly catalog raisonné.

Martin Elste

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Copyright infringements (audio and video recorders). Hearings before the Committee on the  
Judiciary, United States Senate, Ninety-seventh Congress, first and second sessions on  
S. 1758. Serial no. J-97-84. Washington, D.C.: U.S. Government Printing Office, 1982.  
vi, 1384 pp., 23 x 15 cm. (pbk.)

These hearings concern a bill to amend title 17 of the United States code to exempt the private noncommercial recording of copyrighted works on video recorders from copyright infringement. This bulky volume is a highly informative collection of statements, documents, and studies about the issue of private music taping.

Martin Elste

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Kemps international music & recording industry year book 1984. 16th edition. London: The Kemps  
Group (Printers & Publishers) Ltd., c1983. 428 pp., 21 x 15 cm., ISBN 0-86259-046-9,  
\$35.00 (pbk.). Available from Bowker Publishing Company, Erasmus House, Epping, Essex  
CM16 4BU, Great Britain.

A classified directory of the popular music and record industry primarily covering the British scene. The international section (hundred out of four-hundred pages) is very erratically compiled and in some cases extremely out-dated.

Martin Elste

MM-Branchen-Handbuch. 1984. Starnberg: Josef Keller GmbH & Co. Verlags-KG, [1984], 192 pp., illus., 30 x 22 cm., ISSN 0722-9119, (pbk.). *Erhältlich von Josef Keller GmbH & Co. Verlags-KG, Postfach 1440, D-8130 Starnberg 1 (DM 23.91 + Versandkosten & MwSt.).*

und listet Tonträger-Firmen, Labels, Interpreten (mit Verweisen auf die Firmen), Großhändler, Musikverlage, Konzertagenturen, Verbände, Tonstudios und Preßwerke in der BRD, Berlin (West), Österreich und der Schweiz auf. Die Angaben beruhen auf Firmeninformationen und entsprechen aktuellem Stand. Ein unentbehrliches Nachschlagewerk für und über den deutschsprachigen Tonträgermarkt.

Martin Elste

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Music from Scandinavia. 2000 recordings from Denmark, Finland, Iceland, Norway, Sweden. Copenhagen: Nordic Council of Ministers, c1982. 179 pp., illus., 22 x 15 cm., ISBN 87-7303-003-1 (pbk.). *Available from any one of the Scandinavia Music Information Centres.*

A selective catalog of records currently available by Scandinavian composers and pop-artists. Useful is the directory of labels and distributors within and outside the Scandinavian countries.

Martin Elste

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Recordings by the Chicago Symphony Orchestra 1916-1983. [Chicago, Il.: Chicago Symphony Orchestra Radio Club, 1983.] 22 pp., 22 x 15 cm., no cover. *Available to "Radio Members" of the Chicago Symphony Orchestra only. Write to: Chicago Symphony Orchestra Radio Club, 220 S. Michigan Avenue, Chicago, Il. 60604, USA.*

This little booklet is more a checklist than a discography proper. It lists all commercial phonograph recordings arranged by composers. Given are American record numbers only of the original issue and, where applicable, of the current release. There is no indication whether the dates listed refer to the year of recording or of release.

Martin Elste

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Petts, Leonard: The story of 'Nipper' and the 'His Master's Voice' picture painted by Francis Barraud. Second revised edition. Bournemouth: Talking Machine Review, 1983. [68 pp.], illus., 25 x 19 cm., ISBN 0-902338-16-1 (stapled, with cardboard covers). *Available from either The Secretary, CLPGS, 80 Boltons Lane, Pyrford, Woking, Surrey GU22 8TN, or Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA, Great Britain.*

Every record man knows Nipper, the dog who listens to 'His Master's Voice'. This here is a profusely illustrated historiographic sketch on the origin of the trademark and centered around the life of the actual dog. Quite apart from its rather curious subject, this little booklet gives insight into the first years of The Gramophone Co. Ltd. and might help discographers to establish the chronology of certain label designs for HMV records.

Martin Elste

Soderbergh, Peter A.: Dr. Records' original 78 rpm price guide. Des Moines, Iowa: Wallace-Homestead Book Co., c1983. 256 pp., illus., 22 x 14 cm., ISBN 0-87069-417-0, \$9.95 (pbk.).

Originally written for the collector of recordings by American popular artists. As the author suggests himself: not to be taken too seriously.

Martin Elste

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#### BRIEFLY MENTIONED

The Archives of Traditional Music, Indiana University, Maxwell Hall 057, Bloomington, IN 47405, USA, have started a newsletter titled Resound. A quarterly of the Archives of Traditional Music in 1982.

The Winter 1983 issue (vol. xix, no. 1) of the Drexel Library quarterly (ISSN 0012-6160) has been edited around the general subject of "Collecting popular music" and contains, among others, three articles of particular interest to the record librarian: "Rock music's place in the library" by John Politis, "The folk music revival on record" by Christopher C. Swisher, and "The reviewers reviewed" by Tim LaBorie and Michael Halperin. The article last mentioned deals with various American record magazines specializing in reviews of popular music. The journal is available from Drexel Library Quarterly, Centrum Philadelphia, University City Science Center, 3624 Market Street, Philadelphia, PA 19104 (single issue: \$8.00 (inside U.S.), \$9.00 (abroad)).

"Stimmen, die um die Welt gingen.." heißt Ein Magazin für Liebhaber historischer Schallaufzeichnungen, das von dem Sammler Günter Walter, Sertürnerstraße 8c, D-4400 Münster, BRD, herausgegeben wird. Diese Zeitschrift, von der 1983 zwei Ausgaben erschienen und für 1984 vier Hefte angesetzt sind (Abonnement: DM 20.00) ist für Schallplattensammler gestaltet. Neben kleinen Beiträgen zur Geschichte der Tonträger enthalten die Hefte Diskographien in der Art, wie sie in der englischen Zeitschrift The record collector erscheinen.

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#### NEWSLETTERS RECENTLY RECEIVED

Australian Branch Newsletter, number 15 (January, 1984). Editor: Dr. Alice Moyle, P.O. Box 1787, Canberra City, A.C.T. 2601

Contents include the Minutes of the Hobart meeting of the Branch Committee, 3-4 November, 1983; notices and brief contributions about Australia's oldest cylinders, and the 1984 conference in Sydney (24-26 August), the Australian Archive Act, 1983, Sweden's National Archive of Recorded Sound and Moving Images, the Radio New Zealand Archives, and the review section "Through the Journals" by Ian Gilmour.

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Sonorités; bulletin de l'Association française d'archives sonores; numéro 9 (février 1984). Publisher: Siège de l'Association, 2 rue de Louvois, 75002 Paris.



Contents include: Conferences & Colloques with articles about regional archives in France "Réunion de Toulouse" by J.-C. Bouvier, and "Archivage des bandes magnétiques" by Neal Bertram of AMPEX Corp.; Documents anciens with articles about "Les disques 'Apga' et leurs avatars Pathé", "Grégor et les grégorians" and "Adrian Schubert et la Plaza Music Company"; Reproduction des Documents Anciens with "Comment les écoutez-vous" by Nerve L. Rust; and a review section including rééditions and "Courrier des Discographies" by Gerard Roig.

# News and Notes

## IJS AWARDED GRANT FOR PRESERVATION

The Institute of Jazz Studies (IJS) at Rutgers State University in New Jersey has been awarded a \$133,807 grant from the National Endowment for the Humanities. The grant will extend over a two year period and include the preservation and cataloging/indexing of the institute's rare sound recording collection as well as the physical protection of its extensive clipping files. The preservation aspect of the recordings involves the tape transfer of some 800 items. The cataloging/indexing aspect involves putting the information online in accordance with national and international standards. This information will then be available through the IJS Register and Indexes (see Marie Griffin's article in the March 1984 issue of the PHONOGRAPHIC BULLETIN). The clipping files were originally part of the Marshall Stearns collection and have been subsequently enhanced by substantial donations from jazz scholars as well as by additions from the journalistic medium. The material will be sorted and arranged before undergoing a preservation/microfilming plan which will ensure its continued use.

Marie Griffin, librarian at the institute, is the project director; Edward Berger, IJS curator, will be technical director; and Dan Morgenstern, director of the institute and noted jazz historian, will be responsible for the analysis of the sound content of the recordings.

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Redgrave-Lewis Marketing, 6641 Hillside Blvd., Sacramento, CA 95842, U.S.A., have written to advise that they love sound recordings.

The company shows its love by manufacturing a wide range of Phonograph Record Care products designed for use by Institutional, Professional and Audophile record users.

Some of the goodies they produce include Last record preservative, Stylast stylus preservative, VPI record cleaning machine, and Hunt brushes and sweep arms.

The Redgrave-Lewis organization would enjoy sending you a free catalog listing their line of audio care products. Write to them at the above address.

\* \* \* \* \*

## LENER STRING QUARTET

One of the most famous string quartets of all time was that led by Jenő Lener, famed Hungarian violinist, who died in 1948 at the age of 54.

The Lener String Quartet (formed in 1920) was a prolific recording group for Columbia records, who introduced a huge audience to chamber music through their discs, concerts, and broadcasts.

The story of the four Hungarian musicians is being written by Mrs. Elizabeth Lener-Szekely, 4/88 Clowes Street, South Yarra, Victoria, Australia 3141, widow of Jenő Lener.

Mrs. Lener-Szekely would welcome hearing from persons with information on the activities of the quartet. The biography is due to be published next year.

\* \* \* \* \*

#### ACCESS THROUGH THE COMPUTER

The Ethnomusicology Archive at UCLA has been awarded a three-year grant by the National Endowment for the Humanities. The grant is titled "Computer-aided access to an Ethnomusicology Archive" and will serve as a pilot study for the cataloging of ethnomusicological sound recordings. The award of \$127,867 will be used to establish a system for cataloging onto ORION, the UCLA Library's online information database. Other objectives of the project include developing a subject thesaurus, including a musical instrument classification, to serve as a standard for cataloging ethnomusicological sound recordings, and providing discographical access to the Archive collection to patrons who have access to the ORION local database and to the OCLC national database. Project director is Ann Briegleb Schuurmsma; Nora Yeh is assistant project director. The grant began April 1, 1984 and runs through March 31, 1987.

\* \* \* \* \*

#### EXCITING AUSTRALIAN ARCHIVAL DEVELOPMENT

The Australian Minister for Home Affairs and Environment has announced in April of this year the establishment of a National Film and Sound Archive. The Archive will preserve moving images and recorded sound as part of Australia's twentieth century cultural heritage. The Archive, based on the existing film and sound archives presently located in the National Library of Australia, will develop presentational materials such as literature and artifacts relating to the history of Australian film and recorded sound. It will contain facilities to encourage public and industry access to the collections, and for screening old films for public viewing.

The NFSA will be administratively independent of the National Library and part of the Department of Home Affairs and Environment reporting to the Minister. A NFSA Advisory Committee of twelve persons will be appointed to develop planning for the future development of the Archive. The government decision has been enthusiastically received by the film, broadcasting, and sound recording industries, as well as many individuals concerned with the welfare of audio-visual documents.

\* \* \* \* \*

#### FISCHER DISCOGRAPHY

The discography of pianist Edwin Fischer, compiled by Roger Smithson, is ready for publication.

To obtain a copy write to Mr. Smithson, 11 Grasmere Court, Westwood Hill, London SE 26 6NW, England. Cost is two British pounds. Payment in currencies other than the pound should add the equivalent of \$1.50 to cover the cost of conversion.

\* \* \* \* \*

PERCY GRAINGER SOUND ARCHIVE

This project under the auspices of the newly formed Australian National Film and Sound Archive, is dedicated to establishing a definitive collection of every sound recording by and about Australian pianist, Percy Grainger (1882-1961).

The project is being conducted by Dr. Jane O'Brien, Unit 1, 454 Barker's Road, East Hawthorn, Melbourne, Australia 3123, a noted authority on Grainger's life and music.

Dr. O'Brien (who will be visiting the Americas and Europe later this year) would welcome hearing from persons who wish to contribute biographical/discographical information.

\* \* \* \* \*

JOAN HAMMOND RESEARCH

Leading English discographer, Malcolm Walker, 22 Elmsleigh Avenue, Kenton, Harrow, Middlesex HA3 8HZ, is producing a discography of Dame Joan Hammond, distinguished Australian soprano. Michael would appreciate any information readers may be able to supply.

Dame Joan's own collection of personal papers were tragically destroyed last year when her home was burnt to the ground by bush fires which ravaged much of the east coast of the Australian continent.

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AUDIO PLEA FROM FRANCE

The department "Discotheque De La Bibliotheque Publique Du Information-Centre Georges Pompidou" would like to contact any institution with the following characteristics:

- \* that is open without restriction to the public;
- \* that is in possession of an important collection of audio documents - records and cassettes (more than 10,000 items);
- \* that is available for use only on the premises.

The request has been made in order to establish communication, particularly for the study of feasible technical and practical solutions to common problems. Interested institutions should contact Anne Volkoff at the Discotheque.

\* \* \* \* \*

NEW PREMISES FOR IFPI

The Secretariat of the International Federation of Phonogram and Videogram Producers (IFPI) has moved to 54 Regent Street, London W1R 5PJ (Telephone: 01-434-3521).

\* \* \* \* \*

COALITION TO SAVE EUROPE'S MUSIC

Speaking at a seminar on "Music and the EEC" staged by the National Music Council of Great Britain in London on March 12, Gillian Davies (Associate Director General of IFPI) called for

the setting up of an international "Coalition to Save Europe's Music" from the dangers facing all those involved in the music business owing to the failure of copyright law to keep up with technical developments.

It is called on authors, composers, publishers and performers, sound and video producers to work together to seek the help of the Commission of the European Communities in the formulation of modern copyright legislation.

The Commission of the European Communities is due to publish a green paper on copyright and related rights legislation later this year.

The object of the Coalition would be to secure EEC support for an extension of copyright law so that the principles of copyright apply to the new ways in which the general public receives music. In particular, those involved in the creation of music should receive a royalty on the sale of blank tape and on the hardware used by consumers to make private copies of recordings, stated Ms. Davies.

\* \* \* \* \*

#### CHEAPER CASSETTES IN INDIA

In an effort to allow the Indian record industry to compete with cassette pirates the Indian government has abolished excise duty on pre-recorded cassettes.

Last year the excise stood at 26%. This action is considered a major achievement for the Indian Phonographic Industry's anti-piracy campaign.

\* \* \* \* \*

#### STRIKE UP THE BAND (DISCOGRAPHY)

A Brass Band Discography is in the pipeline of English researcher Frank Andrews, 46 Aboyne Road, Neasden NW10, England OHA.

Brass band recordings have played an enormously important role in record catalogs both on disc and cylinder. This work will fill another important gap in our discographical reference library.

Mr. Andrews would appreciate information from brass band discographers who can contribute to his documentation.

\* \* \* \* \*

#### THERE'S NO BUSINESS LIKE . . .

Ethel Merman stated very loudly that "There's No Business Like Show Business". If you agree with Irving Berlin's sentiments you will thoroughly enjoy a subscription to "Show Music", which claims to be 'The only publication devoted to the world of show music on record'.

This magazine, which is informative and authoritative is available from Show Music, 5800 Pebble Beach Blvd., Las Vegas, Nevada 89108, U.S.A. An excellent gamble at \$8.00 (U.S. and Canada) and \$10.00 (overseas - air mail) for four issues. Recommended.

\* \* \* \* \*

#### MECHANICAL MUSIC BONANZA

The Vestal Press Ltd., Box 97, 320 N. Jensen Rd., Vestal, New York 13850, U.S.A. has produced a mammoth catalog of entertainment publications, which is available for \$2.00.

Listed are books and manuals on pianos, player pianos, music boxes, gambling machines, bicycles, old cars, carousels, juke boxes, phonographs, antique radios, LP discs and tapes, railroads, theatre organs, and reed organs.

Sixty-four pages of enthralling reading which will introduce you to a huge array of specialist books on mechanically reproduced sounds and allied fields. Well worth the nominal cost.

\* \* \* \* \*

#### DISCOGRAPHERS ARISE!

A Discography Committee is to be formed at the Como Conference. Two discographical sessions are listed on the agenda.

Persons wishing to involve themselves with the Discography Committee are requested to indicate their interest by writing to Peter Burgis, National Library of Australia, Canberra, Australia 2600, or by speaking with him at the Como conference in September.

\* \* \* \* \*

#### ARCHIVES INTERNATIONALES DE MUSIQUE POPULAIRE

Laurent Aubert has written that he is working on a new edition of the "Collection universelle de musique populaire enregistree", a 78 rpm record set organized by the late Constantin Brăiloiu. The records, which appeared between 1951 and 1958, were issued as part of the Archives Internationales de Musique Populaire of the Ethnographic Museum in Geneva, Switzerland. Interested individuals can write to M. Aubert at the Archives Internationales de Musique Populaire, Musee d'ethnographie de la ville de Geneve, 63-67 Bd. Carl-Vogt., 1205 Geneve, Switzerland.

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#### NATIONAL DIRECTORY OF COLLECTIBLE RECORD DEALERS

The Record Finder, a monthly periodical of interest to the record collector, is in the process of preparing its National Directory of Collectible Record Dealers. Interested individuals, particularly dealers, should contact Record Finder, P.O. Box 1047, Glen Allen, VA 23060.

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#### TIPPETT BIO-BIBLIOGRAPHY

Gordon Theil, Assistant Music Librarian at UCLA, is preparing a bio-bibliography of the composer Sir Michael Tippett. He plans to include a comprehensive discography and would appreciate any information concerning commercial and non-commercial recordings of any format (78s, LPs, tapes, etc.) which may otherwise be overlooked by the customary discographic literature. Gordon's address is: Music Library, Schoenberg Hall, UCLA, Los Angeles, CA 90024.

\* \* \* \* \*

RICHARD TAUBER COLLECTION

Danny Sharples in Saudi Arabia has written asking for assistance in contacting other Tauber collectors. He is particularly interested in recordings and memorabilia. Please contact him at Altawil Food Services, P.O. Box 8961, Jeddah 21492, Saudia Arabia.

\* \* \* \* \*

NEWS ITEMS FROM 18TH ANNUAL CONFERENCE OF ARSC

Several items of interest to record collectors and librarians were announced at the national conference of the Association for Recorded Sound Collections, held in early April in Bowling Green, Ohio. Michael Gray, Music Librarian for the Voice of America, became the eighth President and will serve a two-year term. Also, the first result of ARSC's ten-year million dollar-plus project was unveiled to members. The Project makes available to the public a single, comprehensive catalog of all records found in the world's principal collections. The first portion of the project, which covers only 78 rpm recordings in five U.S. archives, runs to 329,000 pages plus 946 reels of microfilm containing photographs of the actual recordings. Approximately 615,000 of the early discs are listed and indexed six ways. The listing, known as the Rigler and Deutsch Record Index, is available at participating libraries and will soon be accessible via a national computer network.

The next conference of ARSC will take place on June 20-23, 1985 at San Francisco State University.

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