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**Association Internationale d'Archives Sonores**

**Internationale Vereinigung der Schallarchive**

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## **PHONOGRAPHIC BULLETIN**

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Organe de l'Association Internationale d'Archives Sonores IASA

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## EDITORIAL

*Grace Koch*

I write this editorial amidst the excitement and frustrations of serving as Chair of the 1992 IASA Conference Organising Committee. This, along with an emergency trip to the USA in April, has caused this issue to reach you a bit later than usual. I am sure that you will find it worth the wait, however, because this issue requires an immediate response from the reader!

I refer especially to the situation of IASA's consideration of broadening its scope. Many of you found me approaching you at Sopron for comments on this issue; however, the only concrete response I received was from Michael Biel, who puts his ideas strongly and colourfully. As soon as you read his letter, write down your reactions and bring them to the conference in Canberra! IASA is your organisation, and it is up to you, as members, to guide it in the direction that reflects your needs and goals as sound archivists.

Also, please read again (because many of you got copies of the paper at Sopron) the statement on philosophy by Ray Edmondson and the responses by Rainer Hubert and Poul von Linstow. The IASA Board needs your ideas and input to formulate the priorities for the organisation.

I also direct your interest to the papers describing the sound archiving situation in Hungary, the report on ONORM 82653, the description of using solar power in field recording, and, in a lighter vein, the account of a "Fulbrighter summer" with visits to various archives in the USA.

One major change in the *Phonographic Bulletin* will occur in the next issue. This will be the last time that Martin Elste will be compiling the Reviews and Recent Publications Section. His outstanding work has elevated this section to be one of the best reasons for subscribing to the *Phonographic Bulletin*. His conscientious work, his punctuality, and the wide-ranging network of discographers and publishers that he has created makes him one of the finest members of the Editorial team and one of the most remarkable members of IASA. It is good to know that we will be continuing to see his work in the Reviews section; at least, I cannot imagine an issue without some input from him!

Pekka Gronow has kindly accepted the job as Reviews and Recent Publications Editor. I look forward to seeing how he will develop the column, and I am glad

that the job is being filled by such a capable, internationally respected person in the field of discography. Please support him with your information, suggestions, and encouragement!

I look forward to seeing you in Canberra where you will find many enthusiastic colleagues who are anxious to meet you and to exchange information! Please be advised that the deadline for the next issue is 30 September, 1992.



## LETTER TO THE EDITOR

### IASA'S FOCUS ON SOUND—AN APPEAL TO RETAIN OUR GOAL

*Michael Biel, Associate Professor of Radio-TV, Morehead State University, Kentucky., U.S.A.*

It is sad and disturbing to note that once again a move is underway by a powerful faction of IASA to change the very heart, thrust, and purpose of the International Association of Sound Archives. This group seeks to amend the constitution, change the name of the association to something like the International Association of Sound and Audio-Visual Archives (IASAVA), and greatly broaden the scope and concerns of IASA. This group is -- or has great influence on -- the IASA Board. But does this represent the wishes of the majority of the total membership of IASA? Does the total membership even realize that this is happening? It has been discussed at a few sessions at the Annual Conferences, mainly in Vienna in 1988 and Sopron in 1991. It apparently has also been discussed at length at the semi-annual Board meetings. But except for a few hints (such as replacing "sound archives" with "AV archives"), it has gone unnoted in the pages of IASA publications.

It is time to discuss it. It is a topic that is so important it should not be left up to only those members able to attend the annual conferences in person. I feel that the entire membership should have the opportunity to participate in the discussion and the decision. The membership should realize that even among those present the opinion was not unanimously in favour of this proposal. It should be noted that the comments I made against this measure in Vienna in 1988 were the only ones which were greeted by applause that entire afternoon. It

should also be noted that many others were not able to voice their opinions in public due to time limitations and politics.

Why am I against this action? It is not because I am anti-video, I can assure you. Quite the contrary. I myself have over 15,000 hours of film and videotape in my personal collection. I have been working with videotape since 1965, and with film for a decade longer. (But I also have over 40,000 records and 3,000 reels of tape, and have been collecting and researching since childhood.) If you need further evidence of my interests in video, check pages 22 and 34 of the *Phonographic Bulletin* No. 52, November 1988 for pictures of me videotaping the 1988 IASA Annual Conference in Vienna. I have videotaped all of the 1988, 1990, and 1991 IASA conferences, and the ARSC conferences since 1985. Indeed, these tapes have helped me recall what was said at the meetings on this topic. So, I am certainly not anti-video!

But if I seemingly have so much to gain if IASA broadens its scope to include film and video, why do I object? It is because it will interfere with the purposes for which IASA was founded and for which there still is a need. Sound. Recorded sound. That is what it is all about. The sound of music, the sound of speech, the sound of nature, the sound of our culture, the sound of our life, the sound of our world, and perhaps, the sound of other worlds. Sure, I like to see what I'm hearing, but all too often the visual gets in the way of the aural. I'm not being philosophic. I'm being practical. I'm looking at the industry, I'm looking at the technology, and, yes, I'm even looking at the archives. When video is added to audio, the audio becomes secondary. The visual part becomes dominant. Of course there are exceptions. Every one of us can cite dozens or perhaps hundreds of examples where equal play is given to each, so I am telling you in advance that I also can match you story for story about audio equalling video. But in the overwhelming scheme of things this is not the case. And so will, I fear, IASA become dominated by the concerns of video and film at the expense of audio.

The argument is made that many member archives have found themselves combined or merged with the film and/or video branches of their institutions. It is also said that they cannot get all the support they need from an organization devoted solely to audio like IASA. They then find that unless they are a major collection devoted mainly to film, or are an archive attached to a major television broadcaster, they cannot gain membership in, respectively, the International Federation of Film Archives (FIAF), or the International Federation of Television Archives (FIAT). So, to solve their problems, instead of trying to influence a change in the exclusionary membership policies of FIAF/FIAT, or spearpointing an increase in the continuing combined collaborations of the three organizations, this faction of IASA proposes to change the direction of IASA, broaden its scope, and lose its focus. This despite the risk that the expense, complexity, and attractive visual appeal of film and video will cause the visual component of A-V media to dominate the audio factor that IASA has been so devoted to.

From the very beginning of the discussion there was an alternate plan which called for closer co-operation among IASA and FIAF and FIAT. After all, these two organizations specialize in, successively, film and television, and they were already in existence when IASA was founded. Rainer Hubert had even suggested the formation of an umbrella organization to help co-ordinate this endeavour. While that might be impractical, co-operation rather than usurpation is far more expedient.

The IASA membership needs to examine how our move might be perceived. Would FIAF and FIAT see it as a power-grab? Prior to his election as IASA President, Gerry Gibson repeatedly cautioned the membership:

I think it is essential that we attempt to work with our colleagues, because if we appear to be taking - rather than working with - we will probably (as we would respond) be turned down flatly, with every effort made throughout any other options available in which to block us. So to immediately assume that we will become the International Association of Sound and Others, I think, would be absurd. We may find that to make that the first choice at the moment, I believe, would block more than it would succeed. ... While it may be what we would like to work towards, if we announce that as our goal we will suddenly have, I believe, if I am reading it correctly, FIAF and FIAT (to name but two) saying, "Tough, kids. We are already organized as film and television, and we represent the major collections of the world. You can do what you want, but the big boys are not going to play with you". In many cases, I think, as the sound portions of some of those larger collections we might even find ourselves being forbidden to participate in future IASA meetings.

The then current president, Helen Harrison has stated: "I've always said, we don't want to take anybody's 'patch' over. That's just cheeky!"

What has happened since then? Is it any less cheeky in 1992 than it would have been in 1988? In between that time, in 1990, we held the 2nd Joint Technological Symposium which seemed to be a very successful combined effort. We learned things from the film and video world that can be meaningful to us, and we made our points towards the audio aspects of the technologies. Isn't that enough? Indeed, if instead of relying on FIAF/FIAT to advance film and video research we move to work on this ourselves, would the results be any better?

Over the years IASA has proven itself to be an organization with a trustworthy knowledge of the needs and problems associated with sound recordings. Similarly, FIAF and FIAT have become known in the respective fields of film and television recordings. We have to ask ourselves, does IASA have the expertise to enter into the world of the technology of film and video? Frankly I believe that right now the answer is no. While there are some of us that have had experience and do have knowledge of film and video, the primary experience of the majority of IASA members and institutional representatives is

audio. Film and video expertise will either have to be learned, or we will have to entrust it to the new members and the addition of the film and video specialists of our member institutions. Of course, the primary interest of these people will be with the visual component.

*I see two outcomes. First of all, we will find that IASAVA will be re-inventing the wheel. We will be replicating the work that has already been done or is underway under the auspices of FIAF and/or FIAT. It is quite probable that we will be forever behind, rather than leading. Even with an instant infusion of experts, some of the tasks of these experts will be in acquainting and training all you "soundies" in the wonderful new world of video. So rather than infusing all our efforts into furthering knowledge in our specialty of sound recording, we will be spreading ourselves thin over the wide areas of sound, plus film, video, and training. If in the meanwhile we could be infusing the new visual members with our knowledge of sound, that would be a plus, but that should already be a goal of closer co-operation with FIAF/FIAT.*

Secondly, we are likely to find that these new visually oriented members are not much interested in our beloved speciality of sound. Don't get me wrong, both they and I know full well that sound is a component of most of their recordings, and that there is not an active disinterest in that aspect of sound recording. (It might well be a secondary interest in many of them, however. Picture quality always comes first in the AV world.) But there just might be an active disinterest in audio-only recordings. If FIAF is not interested in video recordings, and FIAT is not interested in theatrical film, what makes you think that the type of people in either of these orientations would be interested in sound-only recordings? Your collections of radio programs and phonograph records might be dismissed by videophiles with "Too bad there's no picture".

Aad Van der Strotjs gave us just such an example that took place at his organization in Rotterdam in the past.

"My colleagues of the image department got moving pictures. (If they had) them already, or if the quality of the image was that bad that they couldn't put them into their archive, the film just went into the garbage bin. And when I asked them, "How was the sound quality of that film? they said, "Sound??? There was some sound, but what do you want with sound without images?"

Aad used this as "a reason to put our sound archives close to the AV and image" archives, but why does that mean that we have to change the scope of IASA?

Here is an important crux of my argument: if we are to be a strong influence on the film and video producers and archives for the furtherance of the importance of perfect sound quality, and the maintenance, preservation, and replication of high sound quality, then we will be best be able to do this if we remain totally devoted to the efforts of sound. You might not believe what I am about to say,

## **Reproduction and access**

The archives may make one access copy of the material and have the possibility of repeating this process if necessary, so that in addition to the archived copy one access copy of good quality is available at all times.

According to the guidelines, access to the collections of the AV-archives is considered to be both a public right and a need. Consistent with this principle, the archives shall provide access to all who seek it, as freely and equitably as practicable. Access should not, though, prejudice either the legitimate rights or the interests of copyright proprietors, depositors or cooperating institutions.

The use permitted to AV-archives shall be the exhibition and/or projection of sequences for educational and research purposes and other single, non-commercial purposes as specified by the Council, without an entrance fee and only when the sequences have been commercially exploited at least once, or, in the case of television recordings, televised by the organisation which produced them.

For the same purposes the archive may loan lawfully made reproductions of access copies to universities, public and private cultural organisations, public and private educational institutions, and to institutes of culture abroad.

Kofler presupposes that a special decree regulating the application shall specify the nature of the relations between the archives and educational and other institutions of a similar nature and their access to the collections for educational or cultural purposes.

Access to the material shall not be provided where this would compromise preservation requirements; the long-term survival of the collection shall not be put at risk to meet short-term needs.

## **Conclusions**

From my perspective as a national AV-archivist, these guidelines are of great importance for at least three reasons:

1. It states very clearly that the audiovisual materials- records, radio, film, and television- are worth preserving to the same extent as printed publications. Kofler repeats many times that AV-material is an important part of the cultural heritage.
2. It recognises the profession of *AV archiving*. As mentioned earlier, the designated audiovisual archives should be "equal in cultural importance to national libraries, national museums and national archives." They should not be part of any of these institutions. As we all know, there is no internationally approved model for a standard structure of AV-archives. Kofler is of the opinion, and I certainly agree, that discussions on organisation and structure should, as far as possible, include management for film, video and recorded sound collections, which would help to apply uniform principles to preservation, restoration, cataloguing and documentation."
3. The general principle that access to the audiovisual collections should be considered as a public right and need is emphasised. Of course, we should not infringe copyright to the owners of that copyright. But with this principle as a basis we could start a discussion with the copyright organisations in order to get special provisions for a reasonable use for our materials.

I understand these similarities, but this is just plain old common sense. We fought the battle for sound. FIAF/FIAT fought the battles for film and video. Aren't we stronger as three separate forces? If we now take over the fight for "AV media", they're still in it for film and video, too. Who is in it for sound?????

As a very technically minded person, I well know how much cross-fertilization there is among the audio-visual media. I realize that even sound-only collections will need an understanding of the video-based technologies such as rotary heads and laser reading. And I realize that sooner or later just about every audio-only archive will not only have video-based audio recording technologies to worry about, they will probably have some honest-to-Pete video recordings. Video recorded concerts, video recorded "oral" histories, video recorded bird songs. But we already have posters and album covers and wire recorders - and if we have problems preserving them we call in the paper conservators or the electromechanical staff. We haven't included them in the International Association of Sound and Audiovisual and Posters and Album Covers and Wire Recorders Archives (IASAVPACWRA.)

But we still have goals to reach in recorded sound. We will be foolish to scuttle them by dragging in film and video. Take it from me, I've worked with the technologies for well over a quarter of a century, film and video technologies are complicated. For a look at the tip of the iceberg, see page 39 of *Phonographic Bulletin* No. 58, June 1991, part of Ray Edmondson's NFSA film acquisition guidelines. Do you understand every word of that page, especially section 1.1.4 at the top.? Audio-only people, I especially mean you. Every word. And this is easy stuff. Wait till you get to video. I've got at least eleven different video formats sitting here in my office at school, and I'm still looking for machines to play three of them. I could rattle off thirty to forty more video formats without even mentioning the international exchange problems of NTSC, PAL, SECAM, and MESECAM. And here comes HDTV and Pseudo-HDTV and Enhanced-NTSC and don't-ask, you-don't-want-to-know-TV. Pipe down, who can even think of a simple shellac disc at a time like this. (Oh yes, there's those Baird Phonovision TV discs on shellac, aren't there.) Do you really want to get involved in all this? After all, you're working for a radio station!

In spite of all of this -- perhaps because of all of this -- there will still be sound archives, sound portions of A/V archives, and sound archivists. Hans Bosma offhandedly mentioned that sound archivists have a "low profile". When asked to explain, he said:

I think that the profile of the sound archivist is, in relation to others, not very high. They have always been seen as some additional personnel to hire, or to some large organizations (someone) which just has to be there. "Well, we have problems with storing sound and we need someone who arranges this". I think that we have to raise the profile of the profession of the sound archivist or the audio-visual archivist to make it sure that you

get money for the purpose for which you work, namely, collecting and archiving audio-visual or sound material.

In the pecking order, the sound archivist is usually the lowest, under that of the audio-visual archivist, who in turn is far below the traditional paper or print archivist. As in the production of films or television productions, audio ranks below the picture in importance. Look at the closing credits or visit a production set. While high quality sound as well as picture is always the ideal, if there is a compromise to be made, sound will always be the one to suffer.

I think it is so in many archives, even those represented in the discussions on this subject with very strong "sound people" in place. Gerry Gibson related how greatly the audio collection of the Library of Congress benefitted when the department was amalgamated with film and video. But he also cited as a prime force in the change his department's mandate to establish the Television and Radio Archives which now records and preserves the commercial television networks' news programming. But he was unable to answer if LC or any other archive is recording and preserving the news programming of the commercial radio networks. (And I should have asked him if the audio tracks of the television news programs are recorded with Hi-Fi AFM or digital audio tracks, and are they being recorded in stereo?) Does audio and video really have parity?

After all this, what do I propose? I believe that we should examine some of the other ideas mentioned at the discussions. We should continue joint projects with FIAF/FIAT such as the joint technical symposia, and Round Tables. It was mentioned that FIAF and FIAT are both considering broadening their scopes and memberships. Perhaps they will be more open to additional individual contacts among the memberships, joint publications, joint research projects, opening attendances at each others conferences, etc. I think that IASA would be foolish to undertake any change without a full report from the Boards of these two organizations. We should hear straight from them, not through some intermediary, or from guesswork.

Most importantly, if there is to be any move towards a constitutional change, it must come following a full and open debate. Any sessions done at the conferences must be chaired by members who are totally non-committed to either side of this issue. We have had enough of meetings which are sponsored by the strongest advocates of the change and which seem to always run short of time just as the discussion gets lively. No vote should be taken until the entire membership -- not just those who are able to attend the annual conferences -- have a chance to fully participate in the discussion. They should all get to read the transcripts of the meetings and respond for publication or other dissemination to the entire membership. Then, and only then, should it be put up for a postal vote by the entire membership. Some might complain that this is yet another example of the long drawn-out procedure that has slowed down

things in the past. But if it is done in print in a timely fashion, the time span can even be shorter than having to wait for a full year between annual conferences.

I have a recurring nightmare. It is now the annual conference for the IASAVA in the year 2006. I recognize some of the faces, but they're a little greyer and/or balder. One of the faces I don't now recognize stands up and says to the General Assembly, "Sound is audio, right?" "Yes", most of the group replies. "Well, then, isn't the name of our organization redundant? I mean, we're called the International Association of Sound and Audio-Visual Archives. If sound is audio, then it rightly goes that the words should be interchangeable. Thus we're really being called the International Association of Audio and Audio-Visual Archives, or for that matter, the International Association of Sound and Sound-Visual Archives, aren't we? That's redundant! And how about our initials. IASAVA. It sounds like a sneeze. I-AS-A-Va. (Some clown in the back yells "Gesundheit!") After the laugh, he continues, "I move that we change the name to the International Association of Audio-Visual Archives". It takes about a 15 minute discussion, but in the end the group votes for the new name: IAAVA (pronounced -Uh-Va.) I have a firm belief that this scene would take place, and our dream of an organization that will seek to help preserve the world's heritage of sound recordings will be swept away with the glitz and glitter of a wall of moving color pictures.



## AUDIOVISUAL ARCHIVES IN HUNGARY

NOTE: All of these papers were presented in Sopron in the sessions on Audiovisual Archives in Hungary

### AUDIOVISUAL MATERIALS IN HUNGARIAN LIBRARIES

*Judit Skaliczki, National Library of Hungary, Budapest*

"Change is the only thing unchanged" said a kind colleague in Oxford at the IASA/IAML conference in 1989. We cannot define the situation more exactly even today, as regards audiovisual materials. Let me now make this circle a bit wider: it is true for the situation as a whole and for libraries in Hungary. Let this statement be the keynote, or to conjure up the spirit of IAML too, the basso continuo of my lecture. I would like to outline the state of the art, touching upon the following subjects:

1. What kinds of materials are there in the libraries?
2. What kinds of libraries hold audiovisual materials?
3. What are our most important tasks relating to these materials?

In the last point, I will not examine a given library only but will look at the whole library system in Hungary. I will deal with libraries, not archives, because my other colleagues will inform you on audiovisual archives in Hungary, the number of which is, unfortunately, less than we would like it to be.

The openness of libraries and their responsiveness to new developments can be measured by when the new media available in trade appear in libraries. As far as audiovisual materials, I mean only those whose appearance meant qualitatively new information which set new tasks for libraries, for example, filmstrips, sound recordings, films, and video recordings.

Filmstrips started to be produced and published in great quantities in 1954 by the Hungarian Company for Producing Filmstrips. The first to buy them were public libraries in the late 1950's and early 1960's. In the first half of the 1970's, the Company adopted a new, improved manufacturing process and made the subjects of films more versatile. Slide sets of non-fiction and fine arts appeared beside tales, and all of these notable collections were established in museum libraries, art college libraries, and better-equipped school libraries. By the end of

the 1970's, filmstrips had become accepted media in public libraries, and the total collection in them exceeds 250,00 units.

The Hungarian Record Company started manufacturing microgroove records in 1956; however, sound recordings appeared in libraries much earlier than that. The phonographic recording of Hungarian folk music began in 1896 with Béla Vikár, followed by Béla Bartók and Zoltán Kodály in 1905 and László Lajtha in 1910. Their phonograph cylinders later formed the basis of library collections in the Hungarian Museum of Ethnography and the Institute of Musicology of the Hungarian Academy of the Sciences. As far as special national music libraries, the Music Collection of the National Library started collecting records in 1957, thus inspiring public libraries. The record collection of the Békéscaba County Library was opened in 1964. In the 1970's, libraries of both counties and larger towns established music collections, including tapes, cassettes, and records. Today the number of public libraries collecting sound recordings is well above 250 with the size of their collections exceeding one million units. Besides the libraries of teachers' training colleges, sound recordings are kept in school libraries, primarily to illustrate lessons.

Compact discs appeared in Hungarian trade in the mid 1980's, and libraries began collecting them as early as 1986. Today there are compact disc collections in every large public library. Libraries aim at buying all commercially available records on compact disc too because they are easier to lend than long playing records.

The largest collection of non-music tapes and cassettes is held in the Library of the National Federation of the Blind and the Visually Impaired, Its studio began operations in 1961, and the library, at present, includes approximately 2000 titles of books on 33,200 tapes and 34,000 cassettes.

The Centre for Library Science and Methodology organised for the provision of books on tape to public libraries in cooperation with the Federation of the Blind. Today there are collections of books on tape in each country library (19 libraries plus the national capital) and in 100 town libraries, with at least 500 titles. The libraries in question receive every fortnight a journal on tape, which is issued twice a month and offers selected articles of public interest on culture and society related issues.

Libraries began collecting films in the mid 1970's, first of all for educational purposes. Consequently, academic libraries and the National Centre of Educational Technology acquired most of them. Video materials, however, burst into librarianship far more powerfully than did films. Today they are, without doubt, the most popular type of audiovisual material in libraries, particularly in public libraries. Although video cassettes appeared in trade in 1984, libraries started immediately to collect them, in spite of current financial restraints. Today there is no significant public library, among the 280 country and town libraries, where you would not find a collection of videos. The collection size reaches 1000-1200 titles in country libraries.

Library provision of audiovisual materials is of three kinds: for on-site use, for lending, or by copying. An interesting process occurred in libraries as the demand for on-site use was superseded by the preference for borrowing. The reason for this development was that when videos were first available, library users did not have the necessary playback equipment in their homes. Now, however, it is the lack of time that prevents people from spending too much time in libraries "just for fun."

The most common problem experienced with libraries making audiovisual materials available (by lending) is that lacking other financial resources, library directors wish to gain revenue by making charges for borrowing audiovisual materials. We must offer resistance to this trend by all means and in every possible way for two reasons.

First of all, the Hungarian Library Law has not ceased to have effect with the system change, as it formulated up-to-date principles and was based upon IFLA directives as far as possible. The law states that all library materials are to be given out on loan free of charge. It is of utmost importance that audiovisual materials should be treated as being of equal value and rights as books, as traditional materials from the points of their collection, and availability. The difference in treatment of the material has hardly been noticed, but they are not being treated on equal terms with books. At least in the case of public libraries, the first Public Library and Museum Act stated in 1845 that library materials should be made available for all without any limitations.

Secondly, the other issue is that of copyright, which is also a subject of legal regulations in Hungary. In accordance with these regulations, copies can be made of all audiovisual materials unless they are being made for commercial purposes; therefore copies may be made for educational or information purposes. This legal regulation is still in force; in fact, it infringes copyright regulations. It may happen that libraries or their authorities will sooner or later be compelled to pay copyright fees.

So far I have dealt only with the present situation. Before I mention problems to be solved in the future, let me summarise. Audiovisual materials exist in Hungarian libraries, but because of inadequate funding, there are not enough materials to satisfy the needs of users. As the curricula of education for librarianship includes their ISBD-based cataloguing, their collection development and related services, in the libraries where professional librarians are working, all this is known.

The tasks ahead of us are really great. Although legal deposit copies have been provided from audiovisual materials since 1986, only records are covered by bibliographic control; thus other types of documents are not included in the national bibliography. Audiovisual materials are hardly being provided for by interlibrary loan, although there would be a need for such a service. Besides the

supply of books on tape, library services for the deaf and hearing-impaired should be established, namely with special video services.

Finally, and it is most important, the task we must face which is of outstanding importance for our whole country is the long-awaited establishment of a national audiovisual collection. Audiovisual materials are part of the national wealth. Without collecting them and making them available, the cultural life of the whole nation becomes poorer. Hopefully this IASA conference being held in Hungary will point to the importance of this task and will provide proof to the government that such a national collection is important for the entire nation. Without collecting the relics of the past and the present, there is no continuous way to the future.

## **THE ORAL HISTORY ARCHIVE OF THE INSTITUTE FOR CULTURE**

*Ágnes Czakó, Oral History Archive, Budapest*

The Oral History Archive was founded in 1985 within the Institute for Culture. The collected interviews have been recorded with people who, in the "second stream of history", have played some considerable role in the fields of politics, economy, or culture. The historian and sociologist researchers of the Oral History Archive (OHA) employed experienced professionals to conduct the interviews. Since the totalitarian regime still prevailed in Hungary in 1985, conducting or giving interviews did not go without danger for both parties.

What does the phrase, "in the second stream of history" mean? In totalitarian regimes, political power (the Party) dominates the sphere of economy and culture, and it is in a position of exerting influence on any particular stratum of life. The Party gets intricately entangled with the decision making executive bodies of the local areas and certain functional areas through personal, organisational, official, and informal channels. One should not imagine a hierarchy in which official ways are clearly separated. Instead, information on decisions is not normally given in written form. Decisions are made by a small group that informs those concerned in a semi-informal way through the channels mentioned above.

OHA researchers considered this minor elite to be the "first stream of history" while their direct subordinates within that undoubtedly questionable system of hierarchy form the second line.

The range of the collection cannot be defined exactly. This is partly due to the fact that it is quite difficult to sharply define the circle within which the research has been carried out, partly to the state of the political system at the time the project, and finally, to the fact that we respected the intentions of the interviewees.

Thus the collection includes material from political dissenters who suffered harassment as well as from those who took part in the 1956 revolution and from functionaries who belonged to the elite strata of politics, culture, and the economy. A sociological survey in which more than 100 interviews had been taken with the elected representatives of the elite in the economy had been done prior to the founding of the Archive.

The founders of the collections began with the purpose of preserving the witnesses' information in spite of the political pressure of the times. The first interviews were held with quite a number of people who participated in the events of 1956; also, the interviewers tried to reach the already elderly politicians who had some role in Hungary's history after 1945. The purpose of the OHA has not changed since the beginning; it still endeavours to provide data for historical research into the 1956 revolution and also tries to get consent from the leaders of the Kádár regime for interviews that show the factors that contributed to the successful functioning of the system and to reveal its true nature. Collection work is being carried out with the intention of providing relevant historical and sociological data.

The interviews are all life stories, regardless of the particular field that the interviewees represent. We consider it very important to record the whole course of life and to make it available to researchers. The subject of the research is the life history itself because it may give the explanation for actual events. The conversations are of an analytical nature but are not psychoanalytical. The interviewer plays the role of a moderator, thus creating the atmosphere for a special kind of cooperation for the whole of the interview. The interviewer should win the interviewee's cooperation. The questioning style is of a reflective and an interpretative nature. The interviewee reflects upon past events and tells about the way he acted in past circumstances, then analyses the events looking back from the present, altered situation. Of course, sometimes unpleasant confrontations occur. The interviewer should be familiar with the interviewee's position, profession, and situation as well as the role he had in past events. This kind of interviewing takes careful preparation and oftentimes special knowledge. Only in this way can the interviewer be a competent partner in the discussion. This is how the interview becomes --beyond mutual reflections a good analysis.

The interviewer normally does not talk much. His role is to facilitate the creation of an atmosphere in which his partner produces long blocks of narration. Only by this technique can the text produced be analysed in the case of complicated problems, such as how a devoted communist can turn into a militant anti-communist.

The conversations are recorded onto audio tape. Although these are stored, the OHA deals mostly with written texts. The interviewee decides how and in what way the material should be used. At the completion of the interview, he decides the extent of access to scholars and to the public. He is the only one to determine

if the material will be available to anyone who is interested, or only to scholars who must not refer to it as their own source, or to keep the material closed and maintains the right to give permission for use, perhaps after his death.

This kind of caution was required so that interviewees have some security. In the present circumstances, reasons for reservations may be different, probably for personal considerations rather than political ones; therefore the agreement for the use of the texts is to be reviewed in the near future.

OHA researchers provide the texts with an index of names, which greatly facilitates further research for historians and for sociologists. This is a very great task to get the thematic content of the material organised in an up-to-date manner. The directors of the OHA together with archive and library experts have undertaken to start a big project of preparing an expandable thesaurus of an analytical and a hierarchical nature. This will enable the details of about 450 life stories to be made available in thematic order. Such a preparation of a thesaurus raises serious problems in regard to semantics and interpretation. It is quite difficult to define conceptual hierarchies and to give exact and purposeful descriptions to the phenomena that connect well with the events mentioned in the interviews. This project is in the first stage of preparation.

Finally, I must mention that George Soros and the Soros Foundation played a considerable part in establishing the OHA. It provided the major financial support, along with other organisations who made contributions. The present work of data processing is also financed by the Soros Foundation.

## **SOUND AND VIDEO ARCHIVES IN THE NATIONAL SZÉCHÉNYI LIBRARY**

*Orsolya Karsay, National Széchényi Library, Budapest*

As an introduction, I must say that there are no separate archives for sound and video materials in the National Széchényi Library. In spite of this fact, acquiring and using these materials are existing tasks of the Library. Within the organisational structure of the Library, the Manuscript Division deals with oral history and the Contemporary Division deals with videos; both Divisions are part of the Library's Special Divisions. With regards to these facts, we can speak about operating sound and video archives within the Library.

Before separating the two archives and speaking about them in detail, I want to emphasize their common features which result from being part of the National Library. Their common task is to collect national Hungarian materials, or Hungarica, in audio and video form, thus performing the major duty of the Library itself in collecting Hungarica.

The National Library has been performing this duty since its foundation in 1802. The Library collects all Hungarica publications in terms of books and periodicals;

in terms of manuscripts, maps, musical documents and the relatively new media- sound and video materials- the Library tries to collect all Hungarica with some reservations according to the Library's collection interests, which I shall deal with later in this paper.

The importance of gathering, preserving, and serving Hungarica sources was recognized by Count Ferenc Széchenyi at the beginning of the last century. Széchenyi was one of the members of the Hungarian aristocracy who wished to initiate cultural and social reform in Hungary according to the influence of Western European patterns and who made significant financial commitments toward this goal. As the conference is in Sopron, so close to the Széchenyi estates and the family crypt in Nagycenk, it is necessary to say something about Széchenyi and his son. Both Ferenc and his son, István, made great efforts to raise Hungary to the level of other European countries: Ferenc, by founding the National Library and the National Museum, and István, (whose bicentenary of birth is being celebrated this year) by founding the Hungarian Academy of the Sciences, the railway and steamboat systems, horse racing, the Casino, and other institutions.

The funds for the National Library came from the personal collections of Ferenc Széchenyi, and later the Library was named after its founder. The characteristics of his collections determined the collecting policy, namely, the Hungarica concept, which is still effective and which governs all media, including sound and video materials.

Hungarica material is defined as "all written sources of literature, history, and history of civilization which:

- have ever been written in Hungary in Hungarian
- have been written in Hungary in other languages
- have been written in Hungarian outside the country
- have been written outside Hungary in a language other than Hungarian but with some Hungarian content"

Having stated this definition, we can simply adapt it for audiovisual sources. Therefore we can say "all sources of literature, history and history of civilization recorded on tapes and cassettes which:

- have ever been written in Hungary in Hungarian
- have been written in Hungary in other languages
- have been written in Hungarian outside the country

- have been written outside Hungary in a language other than Hungarian but with some Hungarian content"

This definition certainly is valid only in general terms and needs a lot of care in practice; proper decisions must be made in accordance with its meanings and directions. For example, how do we apply the definition of "authorial Hungarica" for audiovisual material? Can a film be considered as Hungarica if directed by a person of Hungarian origin in America, in English with absolutely no Hungarian concerns in its theme? Answering these and other questions is the job of the Library. I simply want to illustrate how difficult it is sometimes to decide whether or not material may be defined as Hungarica.

The aspects of selection and preparation of the material are also determined by the Library's collection policy, which extends beyond Hungarica. According to the policy, the sound and video archives of the National Széchényi Library gather all sound and video material and their typewritten transcripts which can be defined as Hungarica and have source value for literary, historical, and historiocultural research. These may be life story interviews, sociologically intense interviews, eyewitness and participant interviews connected with significant events, self-avowals or memoirs, or events of special scientific or social importance. Categories of material which are not included in the policy are factory-made or reproduced AV material or recordings of television or radio broadcasts.

I must mention that the factory-made Hungarian non-music audio documents are also part of the Library's collection as they are delivered as deposit copies and preserved at the Music Division together with musical documents. There is a recent order concerning the delivery of deposit copies of manufactured video cassettes, but we could not enforce this order in practice until now.

I would like to describe the sound archive. Even though this archive was founded in 1986, it has a history. The beginnings of the oral history collection are connected with János F. Varga, formerly with the Manuscript Division, and now with the Hungarian Film Archive. He began the acquisitions of the oral history collection. Among these first acquisitions were many cassettes containing interviews not broadcast by Hungarian Radio for political reasons, such as a discussion with Otto von Habsburg or with Empress Zita.

When we began collecting oral history material, we followed established methods of collection. This circumstance made the development of our own methods for collecting and processing material easier because we could use already tested methods, only adapting them to our own procedures for manuscripts. We could employ the same methods for the two different media because the difference between the documentary value of manuscripts and audio materials is minor. Their difference can only be seen in the media or, rather, in the peculiarities of the spoken language.

As far as acquisition, oral history material can be acquired by purchase, donation, by exchange of tape copies and transcripts, and by self-made records. A contract with the Oral History Archive (which is supported by the Hungarian Academy of Sciences-Soros Foundation) has allowed our stock to increase steadily by a great amount of remarkable cassettes and transcripts which we receive regularly. According to the contract, we get various series of interviews on 500 blank cassettes which are provided yearly by us. This agreement had value both for us and for the Archive because we can obtain outstanding sources, and the problems of storage, cataloguing, and making the material available for users are taken care of by the Library, as the Archive has no facilities for these functions.

The processing of material begins with registration in the accessions book and the acquisition of the material is shown by the assigned accession book number. The cassettes are then assigned a shelf number, number of pieces, accession book number, and notes for restrictions for use.

The next step is cataloguing. Catalogue cards are made in alphabetical order by names of recordists, names of people giving their memoirs, or names of interviewees. Cards are made of the subjects and of other elements of contents of the cassettes.

Next, the material is registered in the inventory book in which all of the Manuscript Division material including recorded sound is registered.

The cassettes and tapes are stored on the indicated shelf number in separate air-conditioned storage areas where they are kept in special boxes according to size. Inside the boxes the tapes are packed in foil which has been fastened by machine.

Usually we let researchers use transcripts only. The cassettes are used only when we have no written transcripts. The material can be used in the reading room of the Manuscript Division. In case of listening, we provide headphones.

The sound archive has about 5000 items, amongst them, many interesting recordings. We started a series of interviews on the history of the National Széchenyi Library and were anxious to find those colleagues who came to the Library as new graduates at the end of the 1930's. Some of these left the Library and became professors at universities, members of the Hungarian Academy of Sciences, or worked at other institutions, while others remained at the Library to guarantee the spiritual continuity in the great historical gaps such as the Second World War or the revolutionary days of 1956.

We have also gathered rarities from the history of culture. These include interviews with pioneers in Hungarian aviation, views on the history of the Society of Psychiatry, or life stories of Hungarian scientists ignored by our last regime. I must note that all of our material has some political concern. The significance of oral history certainly has not been reduced by now after the changing of the Hungarian political system. The cassettes containing the debate of

historians about the revolution in 1956 or the interview with the widow of Pál Maléter, one of the heroes of 1956, which were recorded before the political changes have got the same importance today as they had before. There are also historical events nowadays that are worth preserving in the oral history collection, such as the V.H.F. material of the so-called "taxi blockade" that took place last autumn in Hungary. Taxi drivers, protesting against the recently announced rise in fuel prices, managed to stop traffic in the entire country in a few hours with the help of their quick connections via CB radio. The texts of these communications were recorded by groups of taxi drivers who later supplied the material to us. Reading the transcripts or listening to the cassettes was as exciting as a great thriller. At the same time, this event aroused a great debate on the limits of civil disobedience as a question of constitutional law. In a case like this, the verification of events, facilitated by material, is very important for the presentation of points of view.

Our sound archive is also developing good relations with other oral history collections, such as the Columbia University collection, where Mrs. Rose Stein regularly supplies us with transcripts of all material with some Hungarian concern from the University's Oral History Research Office. We are only beginning to take the first steps in forming and maintaining such connections, and this is the reason we are taking part in this conference. We have come here to contact ranking professionals and to gain experience for further work.

As far as the video archive, I can speak only briefly. It was established within the National Széchényi Library in 1987 with the considerable financial support of the Soros Foundation. It has been part of the Library's Contemporary Division only since the beginning of this year. The aim of this organisational change was to start the proper management of the material. Processing methods are near to those of the oral history material, and the cassettes can be watched, using headphones, in the reading room of the Contemporary Division. The director of the archive, Mr. Gábor Hanák, a historian and film director, has developed the program and aims of the archive, and he does interviews in a well-equipped studio. His procedures are the same as the oral history archive. Both teams make long (in some cases lasting for 32 hours) interviews with outstanding personalities of the present Hungarian political and cultural life or with eyewitnesses of significant events. Often the same person was interviewed for both archives with only the two reporters being different. However, the aims and the tasks of the two archives are different, both in the media and in the types of interviews.

The Oral History Archives makes two different types of interviews; one dealing with the lives of the interviewees with special emphasis upon the most important events and facts of their life histories, and the other - the "sociologically deep interviews"- which go far beyond the representation of events and facts and search into the causes, the psychological motivations, the inner driving forces, and the consequences of these events.

The Video Archive, as directed by Hanák, is only interested in the first type of interview based upon facts and events. This concept is shown by the name of the collection: Videoarchive of Historical Interviews (Soros Collection).

The final products of each archive are also different; with Oral History, it is a transcript eventually in printed form, while with Video, the recording itself is seen as the final product, with a transcript being seen as a secondary form not to be published.

One final difference is that the Video Archive conducts interviews of Hungarians living outside the country.

Since the establishment of the Video Archive, 236 interviews with 121 people have been recorded. Material of 240 hours was also re-recorded and partly revised, thus preserving the interviews of more than 75 other people. At the beginning of this year, the video collection includes about 900 hours of valuable historical material, with more to be processed and preserved. In the last two years, eight different television programmes were made from the archive's documents of the events of 1956. Financially the Video Archive is not dependent upon the National Széchényi Library, because it is a separate, profit making organisation.

In addition to the Hanák programme, the Contemporary Division collects videos made by other teams as well, such as the famous group led by Zoltán Lovas called "Black Box." It was the team that shot film of the bloody clash between Hungarians and Rumanians in Marosvásárhely, Transylvania, last year and of the negotiations between the last communist government and the so-called "round table of opposition" which preceded the change in government. The importance of this document for research is confirmed by the fact that the text of the negotiations was not published until 1989.

If I stated that changes in the political system in Hungary did not affect the source value of oral history material, we must claim the same for video material- however, a strange development has occurred. Often, previously interviewed people are requesting changes and completions of their original interviews. It is obvious that political changes terminated many of the former fears and manipulations, creating new views for self-censorship. However, neither interviewers nor librarians can judge the truthfulness of the interviewee; it should be done by succeeding generations.

In conclusion, I would like to commemorate one interviewee of the Oral History collection. I shall let him remain anonymous, as I wish to handle his memoirs confidentially, but he was an undoubtedly honourable man. He was born in the countryside at the beginning of the century to a large family. Although he had outstanding talent, he could only finish his secondary school studies due to financial constraints. He became an office clerk in Budapest and was enlisted when World War I broke out. During the war, he was captured and was taken to Siberia where he learned about the new doctrine of Marxism. He served in the

Soviet Red Army and was present at the massacre of the family of the last Tsar. On his return home, he attended university and studied law, after which he obtained high office in the field of law. Later he gradually re-evaluated his previous principles and finally withdrew from public life. Why did I mention that he was an honourable man, and how is this proven? Just after his interview about the memories of his 90-year old life, on the next day, he committed suicide.

## THE PETÓFI LITERARY MUSEUM

*Mária Merva, Petófi Literary Museum, Budapest*

I would like to make you acquainted with the tape library of the Petófi Literary Museum. Its collection totals 1500 tapes and 1000 cassettes, and is the second oldest archive of spoken word in Hungary. The oldest archive is that of Hungarian Radio. Four or five people work in the department, and interviews are conducted by the employees of the tape library. Sometimes external interviewers are employed to obtain interviews or series of interviews, but our limited resources only allow for occasional use of outside contracts.

There are several differences between our archives and those of Hungarian Radio. The Radio is "omnivorous", making political, economic, cultural and so forth programmes. Our archives are quite specialised, for we only collect literary material. We interview writers, poets, literary historians; we arrange programmes in commemoration of deceased contemporaries; and we arrange literary workshops on behalf of journals, literary societies and publishers. Everything that we collect must bear some relation to literature. The reporters of the Radio are journalists, but we are literary historians as well as museologists. Our interviews are not limited according to time, and our questions are not so regulated as those of the Radio commentators; we let our interviewees talk freely, sometimes even disconnectedly. The Radio works for the moment; we work for eternity. It goes without saying that our interviewers must be well prepared, well informed, and must enjoy the interviewee's full confidence. The mission of good museologist-interviewers is slightly similar to that of a publisher's editor; they must keep in continuous touch with writers, living in the literary world so that writers will be more inclined to give interviews in the tape library to Museum employees.

The tape library in the Museum was established in 1965, when the Director of the Museum bought a large-sized Grundig tape recorder weighing about 5 kilograms. It was carried by two men behind the reporter to the Gellért Hotel where the first interview was granted by an authoress who had just returned home from America. Such was the beginning. The aim of the first recordings was to save the valuable in an atmosphere of panic. It was considered that this wonderful technological advance should be embraced. It is only from special literature that we know that one of the greatest Hungarian poets, Endre Ady, had a chanting, hoarse voice; technical advancements would have made it possible for us

actually to listen to his voice on a record. He died in 1919. Documents about the history of literature attest that several writers read out their works on the radio more than once; however, no recordings have been left by them. Did this happen out of neglect or were they destroyed in either the war or the revolution of 1956? Who can tell?

The tape library of the Petőfi Literary Museum first tried to collect all the old literary recordings. The oldest one was recorded in 1911. The voices of two Hungarian poets were recorded on wax in the 1930's, and today they are to be found in the National Library. This was re-recorded onto tape, then transferred to the Radio; recently it has come out on record as well. We have taken the oldest literary recordings over from the Radio in order to ensure their survival. Often the Radio borrows material from us. In addition to the collecting of already existing materials, we have begun the recording of interviews and reminiscences, Endre Ady cannot be made to speak- an irrevocable loss- so we tried to visit his contemporaries who are still alive so that they can tape their memories of this great poet. Recordings were made not only in this country, but also in London and Paris. There elderly people were glad to give interviews, and it was pleasant for them to know that their opinions and memories were considered to be important.

Getting interviews has regularly been accompanied by the acquiring of manuscripts and relics, which is a comprehensive collecting work characteristic of museums. The first research workers at the Museum could make anyone speak without restrictions in the 1960's and 1970's. In 1967 and 1972, two volumes, representing the collection of the history of literature, were published. Apart from that, living literature was also collected in the tape library of the Museum; everyone who had been officially neglected, shelved, persecuted or prohibiting from entering the Radio was taped. It must be remembered that during those years, literature was politically controlled, blue-pencilled and supervised, though not as strictly as it had been in the 1950's. Some of the collaborators of the tape library appeared later in the lines of democratic opposition. For a short time a writer dismissed from prison or a dismissed journalist could find work here. The Museum practically turned into a centre of dissenters. Then both the Director of the Museum and the Leader of Cultural Policy of that time had had enough. In 1971, the Head of the tape library department as well as his colleagues received notice to quit overnight, and the Ministry of the Interior carefully went over the tape collection. All this happened under the pretext of an interview with a politician who had discussed his literary connections. The real reason was a series of interviews with György Lukács, whose tapes were later transferred to the Lukács Archives. Some were afraid of what memories this world famous philosopher, committed follower, and old-time fighter of the Communist Party and witness to historic times should entrust to tape now that he was an old, sick man approaching death. Later, it served as a catalyst to the action of 1973 when his pupils were attacked, and Agnes Heller, Ferenc Fehér and their companions were suddenly dismissed and made to leave

the country. The tape library of the Petőfi Literary Museum survived but lost its liberty and its authority. It took a long time to redeem its good name. So, instead of dealing with living literature, we turned to collecting documents of literary history.

Several types of interviews are made in the tape library of the Museum. I shall give some examples.

First of all, the writer may remember, for example, the end of the war. Our most famous writers and poets have given interviews as to where, how, and under what circumstances they experienced that time and in which works they recorded it. These interviews have comprised a popular volume. Another example is of two writers who recall their common life in prison. If the writers in question have a rich past, they have enough experience to compare prison conditions both before and after 1945. So-called "life work" interviews have been given by several writers. Some of them, out of laziness or for other reasons, do not write biographies, but we manage to persuade them to summarise their lives in a series of interviews lasting for some months. In this way a regular biography takes shape that can be published as a book.

The other type of interview we conduct are the recollections of people of great writers who are now deceased. These form the bulk of our collection. These materials show which writers and times are connected with the most important research in literary history during the last decades of the Museum. Contemporaries, fiends, relatives, and acquaintances remember the great writer. Contemporaries usually put down on paper what they know about the writer, thus connecting this writer with some gossip that would not be exposed ordinarily to the public gaze. The memories of the man on the street are of greater documentary value because they would not be recorded elsewhere. Certainly the subjective genre of recollection should be handled with certain criticism, yet the many-faceted approach can tinge and enrich the portrait of the writer.

Those cultivating literature in several literary circles or who are connected with them also give interviews. For example, a book has been published that contains the ephemeral literary journals published between the two world wars.

Who uses the tape library of the Petőfi Literary Museum? It should be literary historians, yet only now and then does a researcher stray into the Museum. They do not know of our collection nor are they aware of its existence. One of the reasons why is that we have no published catalogue, but one will come out soon. On the other hand, researchers do not like to listen to tapes because they find the process lengthy and boring. They prefer reading the typescript. For security reasons we try to have every interview typed so that if the record should be lost or destroyed, it would survive in a typed version. If it is published, we try to improve the style of the typescript- of course, with the interviewee's consent.

Thus, research into literary history and museological collecting are connected at the Petőfi Literary Museum. Not only the content of their interviews but also their voices have museological value. Today when censorship had ceased and everything may be written, the charm of the recording comes to the forefront, not just the factual data. These recordings are the death masks of the voices, disclosing much of the writers' stylistic peculiarities and speech. By way of conclusion, I would like to illustrate this paper with three examples.

NOTE: Three recordings were played here.

1. The way one of the fathers of the Hungarian avantgarde, Lajos Kassák, recites his poem in prose is practically a variant reading that could be listed in a critical edition of Kassák's works. The difference of the printed text and the recorded poem lies in Kassák's peculiar divisions for verbal communication, making the rendition into an internal dialogue. The rhythm of Kassák's recitation of poetry deserves attention. Between the two World Wars the eneral everyday speech had a much more definite rhythm than in does today.

2. László Németh, who is known to foreigners by his novel entitled *The Horror*, speaks wonderfully, unostentatiously, with the modesty characteristic of very famous men. His voice is a bit pedantic, his pronunciation is plastic, and his tone is warm. Notable are his pauses which are his brilliant means of articulation; they are not the same length because they denote not only sentence endings but also sections, thus making his concise message unreserved and unambiguous.

3. Tibor Déry's speech is just the opposite of László Németh's modesty. He maintains his distance by the quietness in his tone. His speech is characterised by hesitating "ö" sounds, (an English habit), and enervated intonation showing self-satisfaction. He talks of himself most willingly. Rolling his "r's" does not do him credit either.

## INTRODUCTION TO THE HUNGARIAN FILM INSTITUTE

*Ildekó Berkes, Hungarian Film Institute, Budapest*

The need for a national film archive in Hungary was declared right after the Second World War by such prominent personalities as Béla Balázs, the noted film theoretician. The Hungarian Film Institute was not actually founded, through, until 1957. Instead of State subsidy, the new institute was granted the copyright of all Hungarian films made before 1945 and was given the unique rights for art kino distribution. This has proved to be a good bargain for the Institute. The income of the Filmmuzeum, an old cinema with 600 seats which is located in the centre of Budapest, and the additional fees from various services have guaranteed the ever growing film institute a good living and a slow but steady development.

Originally the film collection consisted of a few thousand prints of Hungarian and foreign films that were heaped up in the cellars of a film studio, but now the collection runs to several thousand titles, most of which are not only catalogued but well documented. The institute provides the growing number of film societies with both films and publications on the cinema. Publications include the bi-monthly journal *Filmkultúra*, the Yearbook *Évkönyv* which deals with film production, distribution, and exhibition in Hungary each year, filmographies on Hungarian feature and short films and even newsreels, and a history of Hungarian cinema in several volumes.

One of the greatest achievements of the institute was the construction of a well-equipped new building for the archive in the outskirts of Budapest, built in the 1970's. It has three storage spaces; one for negative and two for positive prints, also two screening rooms of different sizes, several editing tables for viewing and checking, a documentation centre, a video workshop, and a small laboratory used mainly for transferring nitrate prints to safety material. In due course, this building has become the headquarters of the entire film institute.

Although the importance of the archive has never been questioned, it gained special prominence in the late 1980's, which was a period of radical change. The price now had to be paid for ignoring preservation in favour of exhibition. With its heavily-used prints and its monopoly on distribution gone, not to speak of the copyright problems which then arose, the Hungarian Film Institute could not withstand the increasing competition. In 1989, The Film Institute was rented to a big distributor and the Institute took over the two evening performances in a much smaller cinema with 130 seats. The only feasible alternative for the near future seems to be to concentrate on our obligations as an archive, primarily in preservation and restoration, and to rely upon subsidies both from the state and from other institutions for our cultural mission.

As there may be more interest in the present state of affairs rather than the process of development, I shall give some information about our collection and the way it is documented. The Hungarian Film Archive has approximately 1000 Hungarian and more than 5000 foreign feature films. The foreign features collection is very uneven both in quantity and in quality. In both respects, the Soviet cinema, especially in its silent period, is represented best of all. The second largest, but by far not the best part of our collection comes from the American cinema. French and Italian cinema are fairly well represented just as most of the post-war Eastern European ones. Recently, great effort has been made to reveal where we need to fill gaps in the collection and to obtain those classics of film history where we have either no print or a bad quality one.

Our main goal, which is to have a complete collection of Hungarian films with all the necessary supplies, is hard to achieve. We could get only 4% of the 600 films produced in the silent period and we are still looking for some 80 pre-war sound features where we have either an unsatisfactory print or non at all. The

post-war production is almost fully available in our archive. Since 1973, we have a legal right to an archive print plus negative of all Hungarian films made, but it is not always easy to get them. The sometimes catastrophic technical state of the prints, however, calls for urgent action. A foundation established in 1989 with the participation of the Ministry of Culture, producers, and distributors, has been financing the restoration of Hungarian features, shorts, and newsreels made after 1945. This is one of our main projects at present. The pre-war Hungarian shorts of which we have about 1000 titles have been thoroughly investigated while the remaining Hungarian and foreign shorts- more than 8000 titles including animation- have not yet been completely documented. The greatest demand is, however, on Hungarian newsreels of which we have about 5000 titles and which can be used both for study and for production. Consequently, the newsreels, and to some extent all the documentaries, are documented thematically as well according to such subject headings as historical and political events, nature, society, arts, economy, scenes, and persons. Of course, each of these headings is further differentiated, and the result is a comprehensive cat

Otherwise, documentation implies for every film, a precise registration of technical and filmographic data and a description of the content which is more detailed in the case of Hungarian films. The descriptions are kept in paper folders together with printed background materials such as script, dialogue list, newspaper clippings, etc. These folders are for consultation on the spot only, but there is a photocopying service for a reasonable price. The archive has a collection of stills (142,200) and posters (15,400) as well which is documented in a separate catalogue and is used mainly by journals and publishing houses. Our video collection of about 3000 cassettes (mainly VHS) is strictly for research purposes and can be used free of charge. In the long run, all Hungarian films should be available on video in order to spare the original material. Otherwise our video workshop with its semi-professional U-matic low band system works for both public and private clients.

There is a fairly comprehensive library with books, journals and manuscripts on the cinema in the other, old building of the Film Institute which is open to the public three days a week for reading on site.

One of our long term projects which has just been started is computerisation. This would cover all the various catalogues of our materials and give quick access to all aspects of our collections. The main database will be in the film archive.

## THE VIDEO COLLECTION OF THE NATIONAL MUSEUM AND INSTITUTE OF THEATRE HISTORY

*Magdolna Kolta, National Museum and Institute of Theatre History, Budapest*

The National Museum and Institute of Theatre History functions in two ways- as the scientific base for theatre science in Hungary and as an institution that serves the theatre and the artists. In order to fulfil this latter function it makes efforts to create the conditions for the fullest possible reconstruction of theatrical performances. A computerised system helps to facilitate the registration of the recordable details of the creative activity of the theatre. The museum collects the remaining properties, costumes, models of scenery, programmes, bills, photos, and works of art, while reviews of and reports about performances, actors and plays, that is, written press materials, are collected by the documentation section. Specialist literature and the texts of plays can be found in the library. These traditional forms of collection have been supplemented by a collection of video recordings of theatrical performances. This new form has been added to the pre-existing audio collections where career interviews, radio or tape recordings of theatrical performances are found. The systematic collection of video recordings began in 1987 when performances were first video recorded, and that was when we decided to set up a video collection.

Within the last four years we have collected 700 recordings, mainly of theatrical performances, with some important film adaptations, interviews, and documentary films. Because of our limited means we cannot strive for completeness in documentation and cannot record all theatrical performances in Hungary. In order to make selection easier, we set up an advisory council of outstanding representatives of all branches of the profession, that is, directors, actors, designers, and critics. The task of this council is to make optimal use of our restricted resources. The most complete form of documentation for a theatrical performance is to record the whole of it on video; a less complete form is a series of 30 to 40 photos recording the most important elements of a given performance. We try to document all theatrical performances in Hungary by photos, at least.

Naturally our institute cannot take upon itself the task of making the recordings alone, and unfortunately we can finance only the recording of two or three performances per year. That is why we wish to enter into close cooperation with Hungarian Television, whose material and technical resources are much greater than ours and who wish to place their recordings in our collection. Another important source of our collection comes from recordings made by the theatres themselves of their own performances. Today, each Hungarian theatre has at least a non-professional video camera that makes recordings of its productions possible. The theatres are willing to place copies of these recordings in our institute.

The collection is stored on VHS video cassettes, but with the projected increase in the size of our collection, we plan to change over to S-VHS or U-matic systems so that poor technical quality or fragility of recordings do not hinder the long-range use of our collections. Use of our collection is free but restricted; unfortunately the institute is not prepared to make our collection readily accessible because of limited space for playing back and the legal status, which does not allow for wide use of the collection. As far as the legal status, theatrical video is in an even more awkward situation than other Hungarian video collections because of the problem of royalties. Royalty regulations of video recordings are not yet set worldwide, but in Hungary the problem is very great. As a matter of fact, no legal regulation protects or helps the makers of video recordings or the creators of the works recorded. The legal status of theatrical videos is even more complicated as it is not clear who should have the legal rights: should it be the playwright or the director of the performance or, perhaps, each of the actors, or the maker of the recording? Until the legal regulations are set we assume the position - one which is reassuring for the artists as well- that our institute does not allow for any reproduction or duplication; therefore the recordings are held only for documentation. This is especially important in the case of dance productions where a video recording is much more suitable for accurate reproduction or duplication than a choreographic description.

In consequence,, we neither lend nor duplicate cassettes and take good care that no one else can do so. Nevertheless, for professional exchange of experience the use of the collection is open. We make one exception for the public in the case of school groups, who may see the recordings. Each year a catalogue of the collection is issued to serve the profession and to keep the artists well informed. This catalogue contains the important data of the recorded productions and provides an overview of this growing collection.

The experience of artists is broadened by the fact that nearly thirty per cent of our collection consists of recordings of foreign productions, for we often get theatrical recordings from our foreign partners and from foreign cultural institutions. This enables the legendary performances of famous directors and actors to be available for Hungarian artists as well. We also re-record old, damaged films onto video to enable access to performances from several decade ago, thus making our collection a source for theatre history. Apart from Hungarian theatre experts, foreign journalists and artists visit us wishing to gather information about Hungarian theatre life and the careers of certain directors and actors. Each year we have about 400 visitors to the collection.

A theatrical video has indisputable source value as the primary device of reconstructing a theatrical performance, and no other method of documentation comes near to its value. In spite of this fact, many professional or aesthetic questions arise in connection with this device, also questions of theory and philosophy of art. The documentary power is obvious; nevertheless if someone sits in front of a video with the hope that they will have a complete theatrical

experience, they will be deceived. No matter how perfect a recording may be technically, it cannot make a performance as alive as it is in a theatre. The basic characteristics of the theatre as a genre- the physical presence of the actors and the direct influence caused by this presence, the connection of the spectator into the circuit established among the actors and all the additional elements which make the theatrical experience of a spectator: emotional preparation, the rite of going to the theatre, mental attuning from everyday life into the worship of a theatrical feast, all the sensations of colour, scent, and the lights of a performance will be lost on a video recording. A video recording, for instance, can never render to the audience the reactions of the audience nor can it give back to the viewer the feelings experienced in the theatre in the circuit that connects the spectators. The attuning from everyday life to one of theatrical traditions that makes a theatre a theatre does not take place. Watching a video recording is similar to using a library or a collection of data. It remains a practical act and does not contain the still mysterious sacrifice character of the theatre.

Moreover, the recording differs from the theatre experience in that in the theatre, the spectator always sees the whole stage, even if he concentrates his attention on individual actors who are speaking at any one time. The video recording narrows down this field, being forced to concentrate upon one figure; thus all other actions are dropped from this filter, even if the filming is done professionally by several cameras set at various angles with the film being cut later. A film is being made, inevitably, which fits in another genre, while in a slightly schizophrenic way, it tries to behave not as a film but as theatre. The editor and the director of the video recording inevitable become co-directors; their centres of interest and focusses upon the chosen fields of the entire stage interpret the performance, thus providing the spectator with a prearranged interpretation that gets between the theatrical action and the spectator.

Because of the reasons that I have outlined, it is obvious that although video recordings of theatrical performances help us to get a complete view better than an other medium, the genre of the theatrical video establishes theoretically a new quality which carries lessons both for theory of art and for the aesthetics of viewing.



## WITH A SOLAR PANEL IN MADAGASCAR; A TECHNICAL REPORT

*Michael Weber, Phonogrammarchiv, Vienna*

The field trip by ethnomusicologists Michael Weber and August Schmidhofer to Madagascar in the summer of 1991 was the fifth in a series of field trips which commenced in 1986. Its purpose was to expand Schmidhofer's collection of over 1000 recordings from Madagascar (housed at the Phonogrammarchiv of the Oesterreichische Akademie der Wissenschaften) and to try new field recording equipment including the solar panel which was prepared with the help of Helmut Frank from the Phonogrammarchiv. In addition, Michael Weber used this occasion to address general methodological questions on ethnomusicological field work.

Innumerable networks of satellites and computer databases offer a "total buffet" of communications and information for everyone in this modern age; all one needs to do is to arrange it on one's plate. For research into "alien" cultures, however, it is necessary to go directly to the place itself and make recordings for extended periods, as has been done in the past. The researcher perceives himself as being confronted by the "different" and must give up much of his own bias and self-consciousness. Therefore, the researcher in ethnography and anthropology comes to the field with his own cultural manifestations. The aims, however, of ethnomusicological fieldwork are to obtain accurate musical recordings and of understanding the concepts that govern musical activity. This paper will examine the production of "sound documents."

The following observations arose from field research<sup>1</sup> done with August Schmidhofer from 24 June to 16 July, 1991 in Mahajanga province in the northwestern area of Madagascar.

1. For a thorough ethnomusicological study to be carried out, both acoustic and visual documentation need to be made. Thus, an accurate musical transcription may only be possible by the aid of film or video recordings. In Madagascar, many musical events occur with dance and gesture.

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<sup>1</sup> See Schmidhofer/Weber (1991a) and (1991b). The expedition was supported by the Austrian Federal Ministry of Science and Research



2. High quality recordings are essential because detailed acoustical analyses require noiseless and distortion-free output signals. In Vienna, the acoustical analysis is done by means of S\_TOOLS<sup>1</sup> and EMAP<sup>2</sup>. This is especially true if some sound recordings are to be released commercially.

3. The equipment must be highly mobile and meet several conditions: it must be light enough to carry on extended walking tours, sturdy enough to withstand tropical heat, and it must be able to supply its own power.

The following technical equipment met with our requirements in point 3:

1. An AIWA HHB 1 PRO digital audio tape recorder using TDK DA-R120 tapes and two AKG SE5E-10 capacitor microphones were used for recording. Features of the HHB R-DAT are the new one-bit technology with 64x oversampling in A/D double conversion, an alternative playback sampling rate of 48 kHz, 44.1 kHz or 32 kHz and an extremely compact design. In addition, it is equipped with a balanced single 5-pin XLR microphone input, phono analogue line inputs, and digital inputs and outputs (type AES/EBU and SPDIF). These features, however, require high energy consumption compared to analogue tape recorders. The rechargeable battery AIWA PB-20 must be changed after only 40 minutes and the ten alkaline mignon battery cells need to be replaced after only three hours of recording.

2. A SONY CCD-V800 Hi8 video camcorder with SONY P5-60 Hi8 metal-P tapes was used for video recording, and the recording was augmented by photography. The type Hi8 was preferred over S-VHS because of the smaller size and price; also the SONY is equipped with an integrated timecode. This feature was useful for the purpose of analysis.

3. A SIEMENS M24 solar panel with a SONY AC-V35a power adapter or SONY DC-V30 car battery charger was used for a power supply. This fed either into the R-DAT directly or recharged the batteries of the camcorder and the R-DAT. It was long overdue for solar technology to be used in ethnomusicological field recording because solar technology is used in many areas, even in camping. The comparatively intense solar radiation in the bush provided an ideal chance to use solar power.

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<sup>1</sup> Registered trademark for an integrated hardware and software package developed by the Austrian Academy of Science's Department of Sound. See Deutsch (1989) and Deutsch/Noll (1991).

<sup>2</sup> A software package developed by Emil H. Lubej from the Musicological Institute of the University of Vienna. See Lubej (1990).



There were no problems in the use of digital technology under extreme conditions; no malfunctions happened due to humidity or heat. The extraordinary quality and convenience of R-DAT justify the high use of power consumption, which is far higher than for analogue recorders. One problem was dust; a cover should be developed for the cassette insertion point and the operation keys because ethnomusicological recordings are often done in open and sandy areas. Also, there needs to be more attention to wind shielding; there are no practical application of shielding for the field as there are for analogue machines.

There has been much attention to the question of loudspeakers and microphone placement. Musicians and audiences want to hear and check their recordings. This is why it is necessary to have excellent but still compact loudspeakers; a distorted playback may cast doubt upon the seriousness of the fieldworker's endeavours. Why should the performer take the trouble to produce an extraordinary performance if the results of his efforts cannot be perceived properly?

It has been confirmed that headphones are useful only for the fieldworker to monitor his recordings. The localisation of the sound within the headphones makes the musician take them off within the first few minutes. Also, in many cultures, listening to music is mainly a social event with no difference between a live situation or recorded music.

Unfortunately a good deal of time was required to arrange the microphones according to the ORTF technique.<sup>1</sup> This delay was not always appreciated by the musicians; nevertheless this technique was very good for fieldwork because of its acoustical accuracy. All recordings of the expedition were done using the technique. Often a pair of stationary microphones were used to record the general ambience along with supporting microphones for moving musicians. Separation of the microphones was necessary in order to prevent a particular instrument from dominating the recording. This action, of course, was contrary to what the listener "on-the-spot" would hear. For example, the arrangement of microphones must be oriented towards an "analytical" point of view so that the delicately articulated sounds of the valiha (box-type stringed instrument) could be audible against the loud rattles. Just as the human ear is more attentive to certain sounds in a performance, the use of a mixing console may help the fieldworker to obtain a more authentic sound of a performance. This fact must be kept in mind, as many field recordings are now of interest to the commercial market.

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<sup>1</sup>Two cardioid microphones are arranged at a distance of 17 or 17.5 cm with a partition angle of 110 degrees (turned by 55 degrees of the centre to the right and left respectively.) This stereophonic recording technique replicates the way the human ears hear sound. This method was first used by the French Broadcasting Company where the term, ORF-technique, was established. See Dickreiter (1987), vol. 1, p.286, 327 and Boré (1989), p. 54.

Field recordings in archives thus can be more easily available to the general public who finance the work of archives.

Audiences of commercial recordings have been spoiled by the single focus of sound and lack of background noise in those recordings, and they expect studio quality. Because of this, recordings made from a purely documentary purpose are minimally suited to commercial issue.

Use of a lightweight tripod was absolutely necessary for video recording. Also, camcorders allowing for manual adjustment are preferable to an automatic setting, which nearly always showed the subjects too dimly. In fact, exposure times must be brief- about 1/250 to 1/300 of a second- for analytical videos with the aim of music transcription. Also, there is not a suitable solution for reducing wind noise for recordings made outside.

It is worthy of note that performers and spectators pay special attention to video and request to see the recording.<sup>1</sup> The view finder is not really suitable for effective playback due to its size and its black and white playback. Small colour screens with low power consumption are the most desirable.

On the positive side, the solar panel was very useful. When the alternatives for fieldwork are either to carry a full bag of heavy battery cells or to adjust your work to fit in with an unreliable generator, then solar energy proves to be very helpful, and environmentally responsible, as well. In spite of the unexpected power output (voltage 16-18 V, amperage 1.5-1.8A, peaks up to 2.4A), which enabled battery charging and recording until twilight (a minimum of 8-10 V, 1-1.2 A was necessary), I can suggest some improvements for better handling in the field. For instance, it would be ideal if the large sized panel (43 by 51 cm) could fold up. Also, a moulded plastic suitcase would be better than the existing metal frame that is 3.5 cm wide. Such a container could also carry a charge voltage regulator suitable for all power inputs so that additional voltage regulators, current charging limiters and measuring instruments for output control would no longer be necessary. Charging adapters for commonly used storage batteries could also be kept in the case. The aim is a completely integrated panel case equipped with all monitoring instruments: volt- and ammeters, regulators for alternative output voltages (for example, 6.4 V, 7.5 V, 9.6 V and 12 V), charging adapters for commonly used storage and rechargeable batteries, power supply lines, and

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<sup>1</sup>Audio recordings may be made much more discreetly and the performers do not request to hear them as much as to see videos. Also, the performers may be intimidated by the sizeable array of video equipment; it is necessary that they have time to become accustomed to the whole recording process. Also, musicians often want to earn the agreed payment as fast as possible and they may interpret any delay as withdrawal from the business. The fieldworker must be sensitive to these complications.

various plug connections. If space permitted, some extension cords could be included.

My final point is that, realistically, audio and video documentation must be done by a team. This is not only because of the weight of the equipment, but because of the many tasks that need to be done simultaneously. Teamwork allows one person to be responsible for the performers for most of the time. With the preceding points in mind, ease of operation and handling of equipment can only be ideal if it allows for freedom of observation and discussion with the people being documented.

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## FULBRIGHTER SUMMER

*Chris Clark, The British Library National Sound Archive, London*

A discography of jazz interviews in American archives and libraries is to be the main product of my three-month trip to the U.S.A. last summer on a Fulbright Fellowship.

My initial study programme envisaged a much broader appreciation of the work of American counterparts to my own jazz section at the National Sound Archive, ranging from cataloguing to preservation and from oral history to publications and broadcasting. My conclusion was that there were very few grounds for the NSA to feel in any way inferior, except, as one would expect, in the sheer quantity and depth of material accumulated there during the last few decades. Nevertheless, I picked up a few good ideas and hundreds of valuable contacts.

The only archives which currently match the NSA for breadth of activity are the Smithsonian's National Museum of American History and the Institute of Jazz Studies (IJS) at Rutgers University in Newark. For instance, the Smithsonian has proud custody of the Duke Ellington archives and keeps alive the classic jazz repertoire of the thirties through its own Jazz Masterworks Orchestra and published scores (see my article, written in association with John Hasse.(Chris Clark and John Edward Hasse, "Ellington at the Smithsonian and Jazz Masterworks Edition", *Fontes Artis Musicae*, 36.3, 1989, pp. 181-183)) The IJS hosts a weekly 2-hour programme "Jazz from the archives" on the local radio station, WBGO, as well as collecting just about everything connected with jazz history, including the instruments and concert attire of famous performers, paintings by Pee Wee Russell, band parts in manuscript, and the largest collection of jazz recordings (including interviews) anywhere in the world.

Elsewhere there was much to envy: the ragtime collections (including Scott Joplin's house) in St. Louis, reminiscences of old New Orleans at Tulane University, blues interviews in Memphis (shame there were no tape recorders on which to play them back!), a four-hour video on the history of Harlem at the Schomburg Center in New York, Louis Armstrong's scrapbooks at Queen's University and a recording of the premier of Bartok's *Concerto for Orchestra* at the Rodgers & Hammerstein Archives of Recorded Sound.

But one area in which the NSA can claim to have a strong lead is the preservation of sound recordings. Although the major libraries, notably the Library of Congress and New York Public Library have well-equipped and well-managed preservation departments, many libraries stand to lose their unduplicated master tapes through inevitable deterioration, leaving them with just the verbatim transcripts or written summaries unless something is done quite soon. American libraries are facing the same degree of financial constraint as our own; perhaps the solution, in this instance, is cooperation.

As a musical trip, it was unsurpassable, but by no means cheap. An evening in a Manhattan jazz club will quickly deprive you of £50 a head and seats at Carnegie Hall are no bargain. Just as well, then, that less expensive, alternative venues abound where you can hear the latest sounds from jazz, pop and classical in the company of comparatively large and enthusiastic audiences. Especially memorable were the video opera *Van Gogh* by Michael Gordon and Elliott Caplan, Ives' pieces for quarter-tone pianos in the American Festival of Microtonal Music, 3 Mustaphas 3 (on tour from the U.K.) at S.O.B.'s, the David Murray Octet at Condon's and Roscoe Mitchell at The Knitting Factory.

I'd hoped to find some answers to the question "where is jazz going?" One answer is, in as many directions as there are performers leading it. During the JVC New York Jazz Festival, there was a seminar at the Manhattan School of Music led by a panel of jazz "authorities" which addressed this very question. But here are three responses (paraphrased) to a question seeking advice on a shrewd, post-diploma career move: "Take up the cello!"; "Learn to read the *Wall Street Journal*"; "Jazz performers should study classical music". Oh ...?

Meanwhile, back in chilly England, the compilation of the "Discography of jazz interviews" is now under way: publication date, sometime in late 1992.

## VISIT TO THE EDISON NATIONAL HISTORIC SITE, WEST ORANGE 5 JULY 1991

**"There is no expedient to which a man will not resort to avoid the real labor of thinking". Sir Joshua Reynolds**

Plaques bearing this cynical maxim were prominently displayed at various strategic locations in Edison's laboratory complex in West Orange, including the main entrance right next to the clocking-in machine. Bosses did that sort of thing on those days. Today, employees beat their own heads with less-eloquent, stick-on verities, such as "You don't have to be mad to work here... but it helps".

Nostalgia for yesterday's working environment is just a minor reason why hundreds of people visit daily the Edison National Historic Site. For those Americans who still know who he is and what he did, Edison's status is almost as legendary as Lincoln's or Roosevelt's. They come to marvel and to be amused.

As part of my Fulbright Fellowship programme, I spent last summer working at the Institute of Jazz Studies in Newark. Commuting from nearby Maplewood, my train passed through Orange on the way to Newark but it was some time before I realised I was living only three miles from a site of such enormous significance to the sound archivists' profession.

The Friday after a sparkling July 4th was overcast and very humid. The air conditioning soothed as I headed my borrowed Oldsmobile estate car into West Orange to discover more about the life and work of Thomas Alva Edison.

The Edison National Historic Site is run by U.S. National Parks Service. Every effort has been made by them to preserve Edison's most creative installation as it was run in his day, though you have to remember that the original buildings from 1887 were about seventy-five per cent destroyed by a major fire in December 1914. The main legacy of this fire now dominates the site, a gigantic water tower holding fifty million gallons which Edison persuaded the local authorities to install as a fire precaution. As a further precaution, the N.P.S. have replaced the dangerous fluids in the chemistry lab with coloured water after an unfortunate but predictable accident. It is forbidden for anyone, especially children, to touch anything on the site.

Visitors enter the complex by a side entrance and while they wait for a tour group to form (about fifteen minutes) they can view an exhibition of a selection of his most familiar inventions -- the phonograph, motion pictures, the storage battery, fluorescent and incandescent lamps, Portland cement, to name just a handful of his eleven hundred patents. The West Orange factory was essentially an

invention production line, averaging at its peak one major invention every ten days.

I had originally hoped for an individually guided tour by one of the archives staff but they were observing an economy drive and the archives were closed on Fridays throughout the summer. Instead I joined a substantial tour group, all American.

First stop, the staff entrance with its clocking-in machine, Reynold's challenging maxim still in place. Edison never excluded himself from this time-keeping chore, frequently running up one hundred hours per week. A few steps to the right and we entered Edison's library. The library, designed by Henry Hudson Holly, is one hundred feet square with a forty-foot ceiling. A double gallery runs round three sides. The galleries contain shelving for sixty thousand volumes, including every scientific journal published in four major languages since the 1840s. There are no carpets (regarded by Edison as a health hazard), but the whole area is sumptuously panelled and furnished in oak; chairs are monogrammed "TAE". There's a large table for board meetings and two large roll-top desks. Edison slept whenever the need took him, so in one corner there's a small bed, like a camp bed, which his wife had brought in so that at least visitors wouldn't, as had often happened, find Edison asleep on the floor. At the east end of the library an immense wooden-faced clock hangs over the famous portrait of the inventor struggling to stay awake next to his favourite invention, the phonograph. Next to that, a bust of Humbolt whose cosmic deliberations were no doubt an inspiration. Across the room stands "The Genus of Electricity" (or "The New Genius of Light" according to Jones<sup>1</sup>), a statue by A. Bordiga bought by Edison at the Paris Exhibition of 1889. A cheerful cherub holds aloft a 50 candle-power incandescent lamp; I can't remember if they said it was the original lamp so I won't start any new myths.

Its companion piece is a statue of Orpheus holding an Edison Diamond Disc, clearly an indication of just how valuable he came to regard the phonograph as an instrument for music. This object alone changed my whole view of Edison's involvement with sound recording since a number of sources had led me to believe he was not only indifferent to the phonograph's musical applications and but also something of a musical Philistine:

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<sup>1</sup>Francis Arthur Jones, *Thomas Alva Edison: Sixty Years of an Inventor's Life*, London, Hodder & Stoughton, 1907.

"Edison meant [the phonograph] mainly for the business and family voice-recording chores... and when the public demanded music he gave them vaudeville ditties".<sup>1</sup>

and

"The genealogy of the popular producer is not easily untangled. It is hard... to find a single, distinguished founder of the line - unless this would be Edison, who was distinguished for half-deaf but delicate ears and fierce bad taste ('Who told you you're a piano player?' he is supposed to have asked Rachmaninoff)."<sup>2</sup>

I'd like to leave the tour for a moment to consider further Edison's importance to the music industry.

Edison had already invented the cylinder phonograph when he moved to West Orange in 1887 but in the first four years there he took out more than eighty patents on improvements to it and its business counterpart, the dictating machine. But his major involvement in the Edison recording company dates from around 1910/11 (when he was in his sixties), mainly in response, it would seem, to the merchandising coup of the Victor Talking Machine Company with its rival Victrola machines.

The Edison company's own advertising, backed up by the famous tone tests which matched recorded and live performances, stressed fidelity but is ultimately misleading.

"No difference! His Re-Creations are indistinguishable from the actual performances of the living artists".

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<sup>1</sup>Evan Eisenberg, *The Recording Angel*, London, Picador, 1987, p. 13. Music was actually the fifth of Edison's original prophesised uses of the phonograph after letter-writing, dictation, books (recorded by professional readers) and educational purposes (elocution and a primer for children). See: John Harvith & Susan Edwards Harvith (eds), *Edison, Musicians, and the Phonograph: a Century in Retrospect*, New York, Greenwood Press, 1987, p[1].

<sup>2</sup>Evan Eisenberg, *op.cit.*, p. 101. Eisenberg presumably got this remark from an interview with Edison's house pianist from the 1920s, Ernest L. Stevens. In 1919, Rachmaninoff came into Edison's New York studio to play for him. Knowing how delicate Edison's hearing was, Stevens tried to warn Rachmaninoff not to play his famous *C-sharp minor Prelude*. Too late; after the opening notes Edison interrupted "That's enough. Whoever told you you were a piano player? You're a pounder". Rachmaninoff just got up and left but later made some recordings which were issued on Edison Diamond Discs and which, apparently, were the only recordings of his that he stipulated should be kept in the family. See John Harvith & Susan Edwards Harvith, *op.cit.*, p. 24-5 and p. 9.

Few performers would ever endorse this sentiment, no matter how good the sound engineer. Performers generally reject the notion that recordings serve as accurate measurements of their artistic creativity. Recordings bring in extra cash and help boost reputations, but none has ever captured the full perspective and presence of a live performance; technology inevitably intervenes to affect the performer's intentions. Furthermore, Edison's own way of thinking about recordings and of managing his record business prove that he regarded a recorded performance (phonography) as a totally different kind of experience from a live performance. He spent hours auditioning the entire back catalogue of 3600 Edison recordings, as well as the products of his competitors, in order to determine which performers and which kinds of music were best suited to his machine. In all of this he was driven by a desire to develop the "greatest musical instrument in the world":

"I shall yet put before the world a phonograph that will render whole operas better than the singers themselves could sing them in a theater".<sup>1</sup>

I find it impossible to gauge Edison's appreciation of musical values. Certainly he was suspicious of artistic reputation and relied totally on his own taste and technical judgment to select performers for his label:

"I propose to depend upon the quality of the records and not on the reputation of singers".<sup>2</sup>

Somehow he found the time to be involved in every aspect of his record company. Junior colleagues had to wait until he went away on holiday to slip in their own choices and it is arguable that a greater delegation of duties, particularly in the A&R department, might have saved the company from its demise in 1929. The rigid application of Edison's musical taste led to the company's rejection of hosts of deservedly popular performers and new kinds of music.

With regard to his technical judgement, however, he was on much surer ground. Through the mechanics of hearing, everyone listens to music selectively; a kind

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<sup>1</sup>John Harvith & Susan Edwards Harvith, *op.cit*, p. 11, quoted from Allan L. Benson "Edison's Dream of New Music", *Cosmopolitan*, v. 54, no. 5, May 1913.

<sup>2</sup>John Harvith & Susan Edwards Harvith, *op.cit*, p. 4, quoted from a letter from Edison to Thomas Graf, November 20, 1911. A little further down in this same letter he shows his disregard, even disrespect, for the reputation of even his own recording artists with wild mis-spellings of their names: Carmen Melies [Melis], Margurete Sylvia [Marguerite Sylva], Agnostevilli [Adelina Agostinelli] and Dalna [Marie Delna].

of aural filtering takes place. Edison claimed that his own filter, very poor hearing,<sup>1</sup> was instrumental in the success of the company's audio products:

"Deafness, pure and simple, was responsible for the experimentation which perfected the machine. It took me twenty years to make a perfect record of piano music because it is full of overtones. I can now do it - just because I'm deaf".<sup>2</sup>

It seems to me that Edison was using his ears in much the same way that we now use a machine for noise reduction, such as CEDAR, NoNoise or the trusty Packburn. These mechanical ears are very efficient at trapping unwanted defects and noises but not everyone agrees that they let the music through unimpaired. Critics of Edison's methods observe that, likewise, he was not attentive to the musical content on sound recordings, only to the mechanical defects in which he included, confusingly, a whole range of "undesirable" musical traits, such as vibrato. So, many great performers were rejected by Edison on the grounds that his analysis of their tone or voice production proved them at fault.<sup>3</sup> In this respect he has always been out of step with the way the music industry has evolved: musical taste has defied reduction to a set of scientific formulae. But in his attempt to apply purely mechanical criteria (Edison might have preferred "scientific") to the recording of music he was nevertheless on an interesting, even visionary, tack. He dreamed of a beautiful musical instrument for his listeners, but beautiful only insofar as the mechanics of his limited musical appreciation permitted. He hated the pungent harmonies of Debussy and had nothing to do with jazz or other modern developments:

"He wanted the simplest and most consonant harmony possible, asking Ernest Stevens once why a song could not be harmonized with thirds and sixths only".<sup>4</sup>

We can perhaps conclude, therefore, that if the technical realisation of Edison's vision is the computerised noise reduction system (allied to digital playback),

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<sup>1</sup>On Edison's deafness (really impairment to hearing rather than deafness), the guide took the accepted explanation as recalled by Edison himself, that running for a departing train, a "trainman" had hauled him aboard by the ears. This caused injury which later developed into worsening deafness.

<sup>2</sup>Ronald W. Clark, *Edison: the Man Who Made the Future*, London, Macdonald and Jane's, 1977, p. 13.

<sup>3</sup>Economics also played its part. Whereas he lavished \$3 million on developing the Diamond Disc he undoubtedly rejected many star names on the grounds that they expected too big a fee.

<sup>4</sup>John Harvith & Susan Edwards Harvith, *op.cit*, p. 10.

then the music industry products which most closely conform to that same vision are those very categories that performers had music critics deride the most: Muzak and New Age.

Meanwhile, back on the tour, we were about to leave the library. We filed past the legendary stock room, still full of every conceivable material required at the time to enable any experiment at a moment's notice, then into the main machine room with its complicated concatenation of belt drives still in working order and finally across the yard and into the chemistry lab where he was working up to the time of his death in 1931 on the rubber-producing potential of goldenrod. America, he argued, should be self-sufficient in such an essential commodity. Behind the chemistry lab was a multi-lingual law library for following up patents and suits.

Next, we saw an exhibition room for the phonograph where we were given an adequate and convincing demonstration of the superior sound quality of his cylinder and Diamond Disc recordings (dubbed onto tape). And finally, situated apart from the main complex, was the Black Maria, the world's first motion picture studio, with its ingenious rotating base which enabled the film crew to track the maximum intensity of the sun's rays throughout the day's work. Back at the site entrance you're encouraged to watch some of the results produced in this studio. They still impress. The obligatory museum shop sells the usual memorabilia and literature, among which a bargain biography sells at just fifty cents.<sup>1</sup>

The site visit also includes a tour of Edison's house 'Glenmont' nearby in exclusive Llewellyn Park. The house stands in acres of lawn and woodland, a photogenically angular, vast, russet wooden pile which even on a dull day seemed to glow. Inside, the spaces are exquisitely devised for social and private functions. Many of the furnishings and fittings were designed, with considerable good taste, by Edison himself. It was the kind of place to which you long to be invited to spend a long weekend.

Not all of Edison's inventions were hits. Indeed he'd started pretty disastrously with the famous vote counter which was greeted thus by the Washington Congressional Committee:

"... if there is any invention on earth that we don't want down here, it's this. One of the greatest weapons in the hands of a minority to prevent bad

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<sup>1</sup>John D. Venable, *A Brief Biography of Thomas Alva Edison*, [37-page booklet available from Edison National Historic Site].

legislation is filibustering on votes and this instrument would prevent it".<sup>1</sup>

Another flop (but not literally) was his idea for poured concrete houses. Moulds could be filled with concrete in six hours. Six days later the moulds were removed and all essentials fitted; a new house in just over a week. For practical or aesthetic reasons, the idea never caught on but a few examples of Edison concrete housing still stand in the suburbs of Newark.

Edison, the national legend, and Edison, the historical fact, are equally awesome figures. Through this three-hour encounter with his world I gained a much better appreciation of his mind and his impact on our century. But what I most admired was his ability to confound expectations, even after his death. I've not been able to check this story, but the guide told it like this. On the day of Edison's death, his brother locked the lid of the roll-top desk in the library where he did most of his writing, and issued instructions that it was only to be unlocked on the occasion of the 100th anniversary of Edison's birth. On February 11, 1957, a select gathering waited expectantly in the library for some new life-enhancing inventions to be revealed. All they discovered was a bottle of Listerine and a book of jokes.

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<sup>1</sup>Ronald W. Clark, *op.cit*, p. 25.



## TOWARDS A PHILOSOPHY OF AV ARCHIVING

*Ray Edmondson, National Film and Sound Archive, Canberra*

**NOTE: This and the following two papers were presented in the 'Towards the Philosophy of AV Archiving' Open Session at the IASA Conference, Sopron, 1991.**

### INTRODUCTION

Let me begin at the beginning by defining the two terms in my title. "Philosophy" - according to the *Concise Oxford Dictionary* is "the love of wisdom or knowledge, especially that which deals with ultimate reality, or with the most general causes and principles of things. I'll come back to it later.

Ultimate reality, of course, is epitomised by my second term, "AV archiving"! At the risk of immediately getting into a minefield of further definitions, I'll take this to include the collecting, preservation and provision of access to all of the screen and sound media: sound recordings, radio, television, film and video, along with their associated materials and information.

Now I realise that in most countries, unlike Australia, this range of media is not embraced in a single institution. Many of us in IASA may perceive ourselves primarily as sound archivists rather than AV archivists. But I do suggest that the sound and screen fields are converging and that inherently their archiving has the same philosophical basis.

According to my definition, AV archiving -- or, more accurately, specific aspects of it -- began in some countries around the turn of the century. It might be said to have developed self-awareness as a field from the 1930's onward, as bodies like FIAF and IASA emerged. Although it began -- and still continues -- within the setting of libraries, museums and document archives, it has since produced its own institutional forms as well. Its methodologies, too, have gradually emerged from these older professions: indeed, they are still emerging, since methods can vary greatly between institutions.

So I suggest that AV archiving, in the comprehensive sense, is still a young discipline, despite its venerable roots. I perceive it as a journey, a mission: making the strategic choices, pushing out the technical frontiers, moulding

public consciousness, sensitising people to our priorities. We are today, more than ever, explorers and pathfinders.

If I can take the analogy further, explorers need reference points to stop them heading in the wrong direction, or going round in circles. So we need the audio visual equivalents of stars and landmarks. Even highly skilled explorers come to grief if they close their bearings.

So I ask the question: have we audio visual archivists got our bearings, our reference points? Certainly, we have developed some distinctive methods and skills. But I don't think we've yet articulated the assumptions, the values, the principles, the perspectives that characterise us -- both collectively and as individual practitioners in our field.

So I think we're in danger of not knowing who we are, why we do what we do and why it really matters. Nor are we on solid ground in defending our methods and priorities. And we won't gain the professional recognition and political strength that our work needs if it's to be effective and successful in the long term. That means we're in danger of losing our way.

Back in 1919, two intrepid fliers, Ross and Keith Smith, made the first aeroplane flight from England to Australia. They followed the reference points of the transport systems of their day: road maps and railway lines. Unfortunately there was no railway all the way from England to Australia so when they got to the ocean they had to get their bearings in some more original fashion. That's how the principles of air navigation began.

We AV archivists may follow what is useful from sister disciplines. But beyond a certain point, we're out over the ocean and we have to be original. So we need the courage and confidence to work out our own reference points from first principles.

I would like to open up discussion on two issues:

- . Is AV archiving a genuine profession?
- . What are the philosophical distinctives - the "out over the ocean" issues - of AV archiving?

I have two points of departure. First, I have found myself over the last year or so opening up these issues with some colleagues in FIAF, and I'll continue to do so - it's a matter of some interest to me in the context of FIAF as well as in IASA. Second, the experience of setting up and developing the National Film and Sound Archive over the last 7 years has led my colleagues and I to grapple with a series of philosophical issues.

It's to that experience I now want to briefly refer.

## A CASE STUDY: THE JOURNEY OF THE NATIONAL FILM AND SOUND ARCHIVE

The NFSA was created as a separate institution by the Australian Government in May 1984. It took over the collections, staff (about 25) and functions of the film archive and sound recording sections of the National Library of Australia. Indirectly, its antecedents go back to 1937 and the process leading to its creation was long: evolutionary rather than revolutionary.

Today it has a permanent staff of 76 plus a variable number of contract and temporary employees. Its budget this year is \$9 million Australian. It also has its own buildings and premises in three cities, an extensive computer and technical infrastructure, and lots more that will be available to see during the IASA/ASRA conference in Canberra in 1992.

Philosophically and structurally, it has followed an interesting path. It began as two small, unrelated sections of a big organisation and has developed into a maturing, cohesive body with a strong sense of purpose and identity.

The very creation of the NFSA was important on several counts, not the least of them being the timely, practical recognition of the need for AV archiving in Australia to develop within a corporate culture of its own making. The Government's decision also made the crucial link between film and sound archiving: they would henceforth have a shared future. It was a bold and significant move.

At the outset, the Government wisely established an expert committee to prepare the "grand plan" for the development of the new institution. Their report, *Time in our Hands*, was published in November 1985. Its comprehensive vision, and framework of operating principles and policies, continue to be a concise reference point and the foundation of later administrative and policy development. It identified, for instance, the need for a corporate plan, career structure, training, and a code of ethics. It said that the NFSA's organisation structure should have a conscious philosophical basis -- whether medium or function oriented.

When detailed policy development began in earnest in 1987, it took time to apply the concept of a unified selection/acquisition policy to both image and sound materials. But we found that we could identify principles in common, supplemented by guidelines specific to each medium: sound recordings, radio, film, television and so on. It worked, and we've since applied a similar approach to all policy development.

In 1988/89, our first corporate plan included a review of NFSA's structure. The pattern of separate "sound" and "film" departments -- inherited from the National Library -- had by now shown its limitations. There were five main ones.

First, it encouraged people to think sectionally, not corporately, and to reduce complex questions of priorities and resources to the 50/50 formula: avoid argument by giving each department the same!

Second, it encouraged needless duplication: of collections, systems, contacts -- so it was not every efficient. Third, it focussed attention on differences, not similarities, and so discouraged coordination, standardisation and accountability.

Fourth, it was debilitating, sapping energy and morale in internal game-playing. Fifth, it was backward-looking when we needed to be looking decisively forward.

It was clear that we had to change the message -- the philosophy -- which the structure asserted. We realised that the primary purpose of an organisation structure is not to make ideological statements, but to marshall resources towards an objective. We moved to our current structure, which is based on function, not medium, and the unfolding effect of that change has, in my view, been profound.

To pursue the subject fully would exceed the scope of this discussion but, among other things, it has allowed us to focus on some of the theory underlying our work. For instance, we have defined and standardised our terminology (and their underlying concepts), and we are moving towards a single, integrated collection control system by 1992.

If there is a continuing thread from the experience it is this: we have had to constantly go back to first principles and ask fundamental questions. Who are we, what do we do, why do we do it (and therefore) how do we do it? The answers have let us shed a lot of cultural baggage, discard some assumptions and find a number of original approaches that are right for us.

And lurking in the background, for us as a group of people originally trained in the disciplines of librarianship, document archiving, administration and AV technical specialisations, there is that forward-looking question:

### **IS AV ARCHIVING A PROFESSION?**

If the question relates to formal qualifications recognised by institutions, government authorities or tertiary education bodies -- at least in Australia -- the answer is no. Understandably so. But the more important question is: are we a profession in fact, or at least becoming one? I'm assuming, of course, that such recognition is a desirable objective!

What is a profession? I've heard many definitions. For the purposes of discussion let me propose one. I'd suggest it's a field of work distinguished by:

- . its own ethics, principles and value system
- . distinctive concepts and terminology (or jargon!)

- . its own literature and lore
- . its own methodologies, skills and standards
- . a unique world view or perspective
- . a defined, written philosophy which embodies the above
- . recognition of its professional status by others

The last point is evidence that the other characteristics are present, and formal accreditation by some standard-setting body is the usual means of affirming professional status. Accreditation can, in theory, be given to organisations as well as to individuals.

## THE LESSONS OF EXPERIENCE TO DATE

There are five lessons which I draw from our experience to date.

1. We're an original: It is my contention that AV archiving is, or is becoming, a profession in its own right: in my view the characteristics I've listed are present or potentially present. It draws much from other professions - such as museology, librarianship, document archiving - but it is neither a subset of any of them nor merely a selective amalgam of them. It has its own unique dimension.

2. We're without foundation: We have, in our respective institutions, gone some distance in codifying policies, methodology, standards and skills. Some of us are under pressure to do so. But, so far as I know, we've made less progress in codifying the underlying values and assumptions, even though it is the foundation of our work.

This is risky: if we haven't got our foundation right, how do we know if we've got the rest of it right? What's more, it leaves AV archivists vulnerable intellectually, strategically and politically. There aren't all that many of us: we have a huge task and many sceptics to convince. We need to affirm our identity if we're to be an effective force.

3. We're zigzagers: Defining our philosophy will be hard work and it will be step by step -- trial and error, zigging and zagging. This is how we've developed our skills and methods -- and our principles and values. We can only continue to test assumptions.

4. We're handicapped: We are still establishing our place in the world -- asserting the cultural validity, value and standards of our work. The lack of a written philosophy, while understandable, is a strategic handicap -- nationally and internationally I believe it inhibits international coordination, training, career prospects and general recognition because we can't be sure we're all working to the same ground rules.

5. We're (probably) inconsistent: Only if our values and principles are codified can we be kept consistent and accountable.

## AV ARCHIVING: SOME PHILOSOPHICAL DISTINCTIVES

So what are the distinctive assumptions, approaches and values of our field? The defining aspects of our unwritten philosophy? How do they compare to the other 'collecting' professions - such as museology, librarianship, art curatorship?

Here there should be a wide range of opinions. I'll state mine by suggesting six distinctives that arise from the NFSA experience and personal reflection. I've called them the PC's. No, I'm not discussing computers, I'm referring to these six distinctives:

Point of view

Pragmatism

Preservation

Coverage

Context

Culture

1. *Point of view*: Our world view is unique. AV archivists perceive the sound and screen media in their own right, rather than as an aspect of something else; and they perceive all aspects of their nature - not selected aspects. Let me explain that.

A sound recording, a film or television program may be a work of art, an entertainment, an object of technical interest, a commercial commodity, an historical record, a social or political document and so on. It can be all these things simultaneously and by an AV archivist all are perceived: the recording is recognised in its own right and in all its aspects. (I know that individual institutions may have very focussed policies that concentrate on aspects or subjects: but this is still our basic perception). By contrast, for instance, an art curator, a librarian, a historian, or a museologist must focus on that aspect of the recording relevant to their world view or collecting policy.

You can test this by asking how AV archivists perceive paper materials in their collections - magazines, posters, photographs, scripts, etc. I would contend that such material is mostly not perceived in its own right - but in that aspect which serves to support and amplify the value of the recordings to which they relate. Other institutions and disciplines might perceive the same material quite differently.

2. *Pragmatism*: if we're realistic we know that in the first instance our methodologies and standards arise, or need to arise, from the nature of the sound and screen media themselves, not by analogy from other disciplines.

This simply recognises two realities. The first is rather obvious: there is no point in treating a disc or a reel of tape as if it were a book, a painting or a museum object. The appropriate storage environment, handling and collection control methods are dictated by the physical and chemical nature of the material.

The second is perhaps less obvious. It is this: just as the written word is intrinsically different from a painting, so are the creative works, recordings (call them what you will) which comprise sounds and/or images unique in their subjective nature. I guess one could explore that assertion at length (which I won't do now): the point here is that the way we control, catalogue and give access to our collections must, in the first instance, recognise that fact.

Of course we are eclectic -- and pragmatic -- and adopt from other fields that which is useful: but if we are constrained by their orthodoxies we can run into trouble. For instance, AV materials need distinctive methods of collection management.

3. *Preservation - the centrality of*: I would suggest that preservation is so integral to audio and moving image archiving that it is a distinguishing feature of the way we work and think.

Here I need to define the term "preservation" so let me propose this formula: preservation is the totality of things necessary to ensure the indefinite accessibility, with minimum loss of quality, of the visual or sonic content or other essential attributes of the work concerned. This means that the notion of preservation can be wide, embracing such processes as examination, conservation, repair, restoration, copying, surveillance and collection control systems as well as collection storage environments and methods.

With older media -- and let me take the book and fine arts analogy again -- concentration has traditionally been on the disciplines of acquisition, collection organisation and retrieval. The processes of degradation are sufficiently slow, and the very nature of material is such that "preservation" operates as a kind of "add on" when need arises, rather than as an essential part of the processing chain.

For the 20th century media, it's different. They degrade much faster and require a preservation perspective from the moment they are acquired even before they are acquired, because the choice of formats or condition of copies limits preservation options. They require duplication for access purposes. To copy them requires sophisticated technical processes and expertise: indeed, without the availability of the technology, they are inaccessible and meaningless -- squiggly lines on a round black thing.

Yes, that's simplifying a complex comparison -- but I hope it makes the point.

4. *Coverage*: taken to its logical extent, the nature of the AV media leads us to operate across traditional boundaries. We collect sound and moving image carriers, as well as literature and documents and pictures (like libraries, galleries and archives). We also collect objects and technology (like museums). In fact, in the long run we have to be technical factories that are literally operating museums.

5. *Context*: our cultural context is distinctive. We are really part of the screen and sound industries (they are both supplier and client) and we complement them. We form a part of their service infrastructure and, over time, we symbolise their achievement and their identity. We may be one of the few stable points in an industrial culture that is constantly changing, so we are an important reference point.

We have to understand this culture and operate within its thought patterns and conventions. What's more, we have to influence them. Issues of copyright, confidentiality, and the mechanics and speed of access are very important. Individual expertise, 'folk knowledge' and personal contacts are also important -- it's an informal rather than a formal, structured world. That makes personal ethics important too -- there is considerable scope for the abuse of trust, for those who are so minded.

6. *Culture, corporate*: this is the hardest area of all to define, but it's very real and distinctive. It's the internal culture of our own organisations, shaped by the motivations, values and specialisations of those who we work with. It is affected, in turn, by the values and assumptions of society at large about our work -- which we have to influence (we have to do a lot of influencing, don't we?)

We know that much of what we deal with is perceived as popular culture, not high culture (of course, that will change if we wait long enough -- Shakespeare was pop culture in his day). It may be undervalued accordingly. We have to be resilient, flexible and adventurous - we're not yet "establishment".

Do we attract a particular type of person? Are we underdogs trying to improve our place in the world? Is there a zeal, a personal dedication that's unusual? Do we have a characteristic style?

Well, I'll pause there. I hope you get the idea. The question is:

#### **WHERE DO WE GO FROM HERE?**

Clearly, if the issue matters at all, it needs to be pursued: at future conferences, in the *Phonographic Bulletin*, within our institutions. Perhaps there is a task here for the Board or for one of the Committees.

I think the issue is larger than IASA. For instance, it's relevant to FIAF, FIAT, ARSC and to the national AV forums - in France, Austria, Australia and no doubt elsewhere.

How do we encourage discussion and cross fertilisation? It needs to be pursued resolutely, or nothing will happen. Some practical suggestions:

- . A joint symposium on the subject -- with FIAF, FIAT and/or ARSC in tandem with an annual conference.
- . Reciprocal mailing of journals -- for instance, the *Phonographic Bulletin* and the *FIAF Bulletin* going to BOTH IASA and FIAF members. This might lead in time to the notion of a single, international journal more obviously serving the informational needs of the profession.
- . IASA/FIAF/FIAT holding annual conferences sequentially or simultaneously in the same city: it would provide the climate for common interests and issues to emerge. For some of us, it would also save money! The same approach could be tried for the committees and boards of each association.
- . Getting something in writing: a draft document setting out AV archiving philosophy as a focus for discussion and, eventually, agreement. Obviously, as I am currently working on this on my own account and I want to link up with others who are interested. I have a small mailing list and would like to add more names to it.

## CONCLUSION

Appendix A is a 'framework' which represents some distillation of my work so far (a similar document was distributed at the FIAF congress in April) -- it is a way of ordering thoughts and helping discussion.

I hope this has been provocative and I'm looking forward to what follows.

## **APPENDIX A**

### **PHILOSOPHY OF AV ARCHIVING: A FRAMEWORK**

*NOTE: The following is a skeletal outline of general topics. Each topic would lead to appropriate-- and sometimes numerous- subtopics.*

#### **A INTRODUCTORY**

1. Background to this document: need for a philosophy
2. Historical emergence of AV archives
3. Nature of the AV media
4. Nature of the AV industries

#### **B DEFINING THE AV ARCHIVE**

1. What is an AV archive and what isn't
2. Role of the Av archive in society
3. Corporate culture and character of the AV archive
4. Policy base
5. Principles of administration
6. Reference points and key documents

#### **C DEFINING THE PROFESSION**

1. Ethics
2. Standards
3. Motivation and perspective
4. Skills and expertise
5. Training and qualifications

#### **D COLLECTION BUILDING**

1. Principles of selection
2. Principles of acquisition

#### **E PRESERVATION AND TECHNICAL MATTERS**

1. Definition of terms
2. Principles of conservation and restoration
3. Principles of duplication
4. Principles of collection management

#### **F COLLECTION ACCESS AND UTILISATION**

1. Principles of access
2. Cataloguing
3. Reconstruction principles and practice

#### **G MEDIUM SPECIFIC ISSUES**

## H GLOSSARY OF TERMS AND CONCEPTS

### References:

1. Time in our hands (NFSA, 1985)
2. NFSA policies and guidelines, including:
  - . Selection/acquisition
  - . Code of ethics
  - . Glossary of terms
  - . Collection management principles
3. Philosophy framework

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## SOME REFLECTIONS ON RAY EDMONDSON'S 'TOWARDS A PHILOSOPHY OF AV ARCHIVING'

*Rainer Hubert, Oesterreichische Phonothek, Vienna*

In order to provoke a lively discussion, it would be best if I differed with Ray's opinions. Unfortunately I don't and so all I can do is to stress some of his points which seem most important to me and to give some additional reflections.

When speaking about AV archiving as a new profession of its own or as a profession to be, Ray mentioned the relationship with our sister disciplines:

librarianship, museology and paper archivism. This is so important because our own profession is measured by these older professions. When Ray stated a lack of philosophy in our work this was so painful, because these sister disciplines have philosophies. I won't go into the question of how adequate and good they are, but they have them. They have all reached the status of auxiliary sciences and are taught at universities. We cannot earnestly claim to be of the same class. This, however, is one of the reasons why we are still overshadowed by the traditional information media disciplines.

Now, are we on the road towards creating a new auxiliary science ourselves? There is no doubt that our methods have improved in the last decade and that more thought is given to the "why" of our work. Nonetheless I fear we are still very far from a written philosophy. We not only haven't written down the answers to several basic questions about our philosophy, I fear we haven't even presented or discussed them yet.

AV archiving widely follows the common-sense-school of thinking, that is doing a good job by being very experienced and having a special knack for our medium. Thinking about what we are doing and why, however, doesn't occur very frequently. You have just to read the programmes of our conferences.

Therefore the *distinctives* of which Ray spoke are so important as a starting point. I think the most important task for the next time is to identify what is lacking in our philosophy.

The most important of his *distinctives* in relation to the topic of today seems to me to be the differences between AV media and written word. The world of seeing and hearing and of looking and listening, pictures and recorded sounds, is very different from the world of written and printed word. When I start with a remark like this, my colleagues in Austria tend to stop listening. They relax and think about something nice, because they know a long sermon is following. I won't do this now. I only say that these differences are of great importance and consequence and should be studied further.

Let me mention another sore point:

The archivist working in a record office has to learn a lot about a critical approach towards the sources he treasures. He has to learn to interpret his sources in a critical way. The German word for this is "Quellenkritik", of which I don't know the exact English translation. This critical approach towards sources, this "Quellenkritik", is a main point of the historians' and archivists' education at universities and there are libraries full of books written about it. Now think of us: here we are with entirely new media, media with a completely different context of presentation: have we learned to interpret them correctly? Are we able to help our users to understand, to analyse, to use them critically?

This leads to the question of the psychology of perception. Do we know enough about the differences of hearing and seeing something in its natural surroundings compared with the perception of the same event played back from a tape or a film?

Then there is another *distinctive* of our work in comparison with the other information media professions:

We can produce our collections or parts of them by ourselves. - Are we doing it on a large enough scale and what methods do we use? For instance, oral history incorporates several special approaches of different scientific disciplines:

Oral history is an interview technique which makes good use of AV media. The different scientific approaches comprise research work with AV media in the fields of ethnology, folklore studies, natural sciences and so on. These are all very special aspects. What about the more general outlook into our every-day-life in our cities, towns and villages, that is, - do we sufficiently document life itself, including the opto-acoustical mega-process we are living in? What do we know about the method of documenting this mega-process? We have sometimes discussed problems of selection, but of selection of already existing recordings. When trying to document typical opto-acoustical events and processes, for example every-day-life in a big railway station, we need new methods of selection, new methods of recording, new concepts of what the sources are.

Let me mention a last field where future reflection seems necessary to me. Ray has already hinted at it when he spoke about our specific point of view and also when he said that we are operating across traditional boundaries.

We have a very generalistic outlook because we handle a medium containing a very comprehensive reality; writing for instance is more or less human thought in the form of words. Words can contain a lot, it is true, but AV media are all-embracing: they can store and communicate words just as well as writing or printing can. In addition, AV media also embrace a gigantic field of non-verbal information. which has consequences: handling but also using a more comprehensive medium and a more comprehensive channel of information may change the whole outlook on life, the entire life-style and the habits of thinking. Ray spoke about the cultural context we are working in as being different from that of other professions. That's true, but I think that the cultural context of mankind as such is also changing rapidly. The ruling paradigm of our world, devised by men like Descartes and Newton, is very much based on the printed word. It is significant to me that this paradigm seems to change now, to change from a more mechanistic to a more holistic way of thinking. This among other factors, may have something to do with the impact of the AV media.

Let me close by saying that I strongly agree with Ray when he demands that we begin working for a written document about the fundamentals of our profession.

I think the vital point is that this session today should be followed up. The work in this field must go on continually.

## **A SHORT RESPONSE TO RAY EDMONDSON'S 'TOWARDS A PHILOSOPHY OF AV ARCHIVING.'**

*Poul von Linstow, Radio Denmark, Copenhagen*

Ray Edmondson wants a philosophy for audiovisual archiving, and I am sure that he will get it! But, you may ask: What does Ray mean by philosophy - what kind of philosophising is it that he wants?

And you can see from his "Framework" that he has a very openminded conception of philosophy. The framework simply consists of many, many topics relating to problems in a large AV archive, ranging from cataloguing and administration to ethics and motivation. And that is of course all right: philosophy in Ray's sense is *thinking systematically about larger problems in AV work*. And part of the *purpose* of this thinking is to make AV archivists less vulnerable, intellectually, strategically and politically. According to Ray we will not get sufficient professional recognition and political strength to solve our problems, if we do not have this philosophy. So at least part of the formulation of our coming AV philosophy is intended to solve our "image problem", which is quite important, I am sure. In *Phonographic Bulletin* No. 57, November 90 Rainer Hubert strongly agrees with Ray that there is a philosophical vacuum, and that we should be able to explain "to others" that AV media are sources of their own, and that they differ deeply from other kinds of information.<sup>1</sup> Ray ends up by forwarding the idea of a kind of AV philosophical "Charter" or at least some *written* document that can attract widespread agreement.

Time does not permit me to go into details about the strength and the weaknesses of Ray's very broad conception of philosophy. If we are lucky, we will end up with a lot of fine papers commenting on the problems in Ray's framework, but probably without any kind of synthesis. If we are not lucky, we will end up with some trivial and pompous phrases about how important it is to preserve what we consider to be "culture" nowadays.

To make this comment short, I would like to emphasize the importance of clarifying what is meant by philosophy. Should it be defined as so all-embracing that it becomes an AV ideology (instead of philosophy), and should the purpose be to find some *raison d'être* for AV archives? Or should it be defined very

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<sup>1</sup>Rainer Hubert, 'An Orange is More than Orange Juice', *Phonographic Bulletin*, no. 57, Nov. 1990, pp. 10-12.

narrowly in the sense of only analyzing what Ray calls the "distinctives" of AV material - would this narrow conception by itself earn the name "philosophy"? And should the purpose of this be to remove some intellectual vulnerability from the trembling shoulders of AV archivists and make them feel a clearer identity in relation to other kinds of archivists?

It would become a very long comment, if I should try to argue for a specific conception of philosophy. Moreover it is a lucky state of affairs that reality goes on and on, whether we philosophize or not, and we often have a tendency to believe that if we do not *do* something, it will all go wrong! In *practice*, I guess that AV archives will be very successful and Ray himself predicts that the world's AV collections will double during the next decade and that there will be an exponential growth in the use of AV material!

I think that Ray is right on this point. This enormous growth will earn us, if not intellectual respect from colleagues in more traditional archives, then at least their envy, while our fund-raising problems will - I guess - be easier solved by this practical success than by some philosophy!

Whatever conception of philosophy you may have, I think it is necessary that we start convincing *ourselves* and not others of the importance of our work. You have to solve the philosophical problems for yourself before you can in any authentic way solve our *public* "image problem" or explain to others the kind of work you do.

I do not know many AV archivists who are full of unshakeable *self*-confidence about their work, and this personal uneasiness is perhaps projected on society with the result that you feel a need for some fine philosophy to protect you from skeptical smiles. This is "philosophy" as a protecting wall around you and it will surely not set you free from whatever personal doubts you may have about your work. So, to make this brief, I think that all genuine philosophy starts with a "look-within-yourself". You must simply clarify to *yourself* what your work is and what you would like it to be.

Do you have an image of yourself as a *storeman* piling up the stock goods of modern electronic products? Or do you have an image of yourself as a real *archivist*, a person who, if you will allow me, chases the good, the true and the beautiful, and cares for it with great love?

Actually, there is a third type, namely the "collector". At his strongest position he is a connoisseur, a "Feinschmecker". He is in a special way very selective, but his collections are not what I understand by archivist-collections. They are not *rational and systematic*, there is simply too much love put into them. At his weakest position, the collector's collections are symbolic of a strange psychological universe, perhaps (and only perhaps) created by obscure, neurotic fixations, the nature of which I will not comment on here. The collector-type *is* around, but rather seldom, so I will forget him in the following.

Both images are quite OK, but not at the same time! You will get into trouble if you understand yourself as an archivist, but in reality do the job of the storeman and vice versa. Do the public obligations which your archive must fulfil force you into the role of the storeman or is there room for the distinguished art of selection and Indiana-Jones-like searches for the Holy Grail?

Do you feel uneasy about being only a water-bearer to the real stars, the producers and the authors (the archivist-type never feels uneasy about that-- it is exclusively an illness of the storemen)? Do you have the ability to work for very long-term goals? Do you at all *love* your tape collections? Are you proud to know the high quality of your collections, simmering with potentialities for human wisdom and insight? Or do you feel self-contempt by knowing that most of your collection is just third rate commercial dross? And so on and so forth. I really think it is necessary to reach an authentic self-understanding through questions like these, before you go out into the open and declare some official AV philosophy.

All this, of course, depends in large measure on the kind of material in the archive. Helen Harrison has commented on this problem in *Phonographic Bulletin* No. 57, Nov. 90, where she says that "there is produced more and more dross, less and less gold, and the number of repeats of the dross is staggering". Helen is worried that this proliferation problem will affect the quality of the archive-collections,<sup>1</sup> and I think that this worry is shared by most of us here.

I do not intend to call on some lofty debate about which kind of material we should put into our archives. My personal views have been published in Helen Harrison's book on selection<sup>2</sup> and in *Phonographic Bulletin* No. 52, Nov. 88,<sup>3</sup> and it is clear that I am absolutely unprofessionally prejudiced against working as a stores-clerk for the commercial entertainment-industry. But it is more important than ever, that archives *clarify what kind of material* they will collect and preserve. Not a clarification with the purpose of finding some practical guidelines for selection-work as such, but to use this *very meaningful* problem as a fruitful starting point for philosophical reflection on what the purpose of AV archivism -- or perhaps AV storing-- is.

So, I will not *define* philosophy as such, but I would like to stress that at least the *development* of some philosophy *starts* with a personal clarification. If you

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<sup>1</sup>Helen P. Harrison, 'Towards 2000 - Viewpoint 1990', *Phonographic Bulletin*, no. 57, Nov. 1990, pp. 12-15.

<sup>2</sup>Helen P. Harrison (ed), *Selection in sound archives*, IASA, 1984.

<sup>3</sup>Paul von Linstow, 'What is research?' *Phonographic Bulletin*, no. 52, Nov. 1988, pp. 22-29.

consider yourself a *storeman*, then make your EDP-system your main contribution to your organisation and every tenth year ask for millions of dollars to copy and maintain your stock of hundreds and hundreds of thousands tapes, *all of equal value to you*, and at least doubling during the next decade, I'm sure. And if you consider yourself an *archivist*, you strive hard to understand profoundly what is *quality, art and insight* in relation to electronic media? And your main contribution to your organisation will be a rather small, but extremely useful collection, the validity of which *everybody* will be able to see!

You simply must have clarified this fundamental perspective as a condition of possibility for philosophising, and philosophising is becoming more and more necessary. We can *not* just sit and watch our collections doubling every ten years if we want the name "ARCHIVISTS"! I think that only *after* the choice between the storeman and the archivist, can we go on with discussion of Ray's impressive and large philosophical framework.

I have been happy to read Ray's interesting paper, and I wish Ray good luck with his very energetic pursuit of contributions to AV philosophy - and hope that some of the contributions will be published in book form some day!



## FORMALE ERFASSUNG AUDIO-VISUELLER MEDIEN: ÖNORM A2653

*Brigitte Schaffer, Studienbibliothek der Pädagogischen Akademie des Bundes, Graz, Austria*

**Presented in the Cataloguing and Documentation Committee Working Session at the IASA Conference, Sopron, 1991**

*Formale Erfassung audio-visueller Medien: ÖNORM A2653 is a new cataloguing specification. The old standard, RAK, was for books only, while other rules were previously developed exclusively for other media, e.g. RAK-Music and RAK-AV.*

There have been problems with the old (*RAK*) rules. For instance one rule states that audio materials are 'Author' works while visual media are 'Title' works. So, a disc of Mozart's *Zauberflöte* is found in the catalogue under Mozart, while a video of Mozart's *Zauberflöte* is found under Zauberflöte. Another rule says that functions of the persons should be abbreviated e.g. 'Komponist' is 'Komp.' while

another rule says that all persons who are not authors, should appear in a footnote.

The *Formale Erfassung audio-visueller Medien: ÖNORM A2653* (Katalogisierung von AV-Medien) has been developed to locate all media under the title. The specific format follows the title (e.g. video, VHS or film, 8mm). This allows for integration of all titles in one automated catalogue, regardless of medium and assists users of OPACS (on-line-public-access systems) to see quickly whether the title is for a book or a film.

In addition the specification is geared for special institutions, and addresses the need to be able to enter *all* important names in the catalogue (not just the names of two persons only, as is the case with the *RAK* standards). All persons with functions are not retained in the footnotes; instead, they are with the author, while the functions are no longer abbreviated. Further, the technical descriptions are much more specific than in *RAK*.

The national EDU system in Austria is *BIBOS (Bibliotheks Informations und Organisations System)*. It is used by libraries and cataloguers and is a real-time, on-line system. The categories are in *MAB (Maschinelles Austausch-Format für Bibliotheken)*.

There are two groups of libraries working with the *BIBOS* network at present:

*BIBOS 1* (in use since 1980) is used by 21 libraries (of different types). It is an integrated system, which deals with accessioning, cataloguing, OPAC, organisation (collection management) and loans. *BIBOS 2* is used only by six university libraries at present. The loan system for *BIBOS 2* is in test. It supports the use of *RAK-Music*.

Both *BIBOS* systems support the use of *Formale Erfassung audio-visueller Medien: ÖNORM A2653*.



## REVIEWS AND RECENT PUBLICATIONS

### REVIEWS

**Badrock, Arthur & Frank Andrews:** *The complete Regal catalogue.* Malvern: The City of London Phonograph and Gramophone Society, 1991. XII, 358 pp., illus., 30 x 21 cm, ISBN 0-900-88356-1: £12.00 (pbk.).

Regal was the popular budget-price label by the English branch of the American Columbia Phonograph Company. The first Regal records came onto the market in 1914, the last issues were brought out in 1932, though some Regal records remained in the catalogue just after World War II. The compilers of this useful catalogue have listed all Regal shellacs in numerical order with brief but generally sufficient pieces of information about artists, titles, and composers. There is an index of artists as well as a concordance of Regal and Columbia-Rena issues. The listing of Columbia U.K. electric recording dates, arranged by matrix numbers, is a very useful addition which concludes the catalogue.

My copy of the publication was rather fragile with regards to the "perfect binding". After browsing through the pages, several of them became loose.

Martin Elste

**Hefele, Bernhard:** *Jazz - Rock - Pop. Eine Bibliographie der deutschsprachigen Literatur von 1988 bis 1989.* München, London, New York, Paris: K.G. Saur 1991. xii, 457 S., 30 x 22 cm, ISBN 3-598-10914-8: DM 198.00 (geb.).

Dies ist ein großformatiges Buch -- es ist auch ein großartiges Buch; denn auf 460 Seiten wird, in drei Spalten, eine Bibliographie der deutschsprachigen Literatur des Jazz-Rock-Pop von 1988 bis 1989 vorgelegt. Eine schier unglaubliche Fülle von Daten, hervorragend recherchiert von einem Autor, der sich bereits 1981 mit einer Jazz-Bibliographie einen Namen gemacht hat.

Die Aufbereitung der Daten entspricht dem Stand von Wissenschaft und Technik, sowohl im Hinblick auf die bibliographischen Detailangaben als auch im Hinblick auf die Text- und Datenverarbeitung (dBASE IV). Das Buch ist, wie es sich für ein Nachschlagewerk gehört, als Hardcover gebunden. Es ist übersichtlich angeordnet und für das Auge angenehm zu lesen.

Die Bibliographie erfaßt Bücher, Sammelwerke, Aufsätze aus Sammelwerken, Zeitungs- und Zeitschriftenartikel aus der Bundesrepublik Deutschland, der DDR, der Schweiz und Österreich. Bewußt nicht erfaßt wurden Schallplattenbesprechungen, Noten, Textausgaben, Spielanleitungen und Kalender. Leider wurden jedoch einige sehr wichtige Publikationsarten nicht berücksichtigt, die für Journalisten und Forscher unverzichtbar sind:

- Dissertationen;
- Begleittexte für Langspielplatten und Compact Discs die -- bisweilen sogar in Form von mehrseitigen Abhandlungen -- oft hervorragend recherchierte Biographien und Musikanalysen bieten, die anderweitig nicht publiziert wurden (dies gilt insbesondere für Jazz-Editionen);
- Programmzeitschriften, Radio- und Fernsehmagazine die -- zumeist ergänzt durch aufwendige Fotoreportagen -- eine bisher nicht erschlossene Fundgrube für die Trivial-Musik darstellen (dies gilt auch, und insbesondere, für Pop und Rock).

Demgegenüber hat sich der Autor dankenswerterweise bemüht, Tageszeitungen sowie sogenannte Stadtmagazine auszuwerten. Dies konnte ihm leider nur ansatzweise gelingen, da offenbar über das Deutsche Musikarchiv, Berlin, nur die größeren überregionalen Tageszeitungen und nur wenige der großstädtischen Veranstaltungskalender und Szenemagazine zur Verfügung standen -- und diese zusätzlich mit einer relativ einseitigen Ausrichtung auf westdeutsche Quellen.

Freilich, die Einbeziehung und Auswertung dieser Publikationen hätte einen enormen zusätzlichen Aufwand vorausgesetzt: denn meines Wissens existieren keine Vorarbeiten, so daß die Bearbeitung nur durch persönliche Augenscheinnahme der Pflichtexemplare in den zentralen Sammelstellen der vier Länder möglich gewesen wäre.

Aber auch mit diesen Einschränkungen ist das von Hefeke vorgelegte Werk beeindruckend in seinem Umfang und nicht zuletzt auch amüsant in seinen unerwarteten, oft kuriosen Hinweisen. So ist die Eintragung Nr. 3395 der *Deutschen Apotheker-Zeitung* entnommen (die übrigens im Verzeichnis der ausgewählten Zeitschriften und deren Postadressen fehlt): 'Apotheker jazzten publikumsnah. Die "Deutsche Apotheker-Jazzband" machte kürzlich wieder von sich reden'.

Da die Bibliographie in ihrem Hauptteil alphabetisch nach Schlagwörtern aufgebaut ist, erscheint dieser Artikel unter **Deutsche Apotheker-Jazzband**. Die Schlagwörter reichen im übrigen von "A" wie **A Man Called Adam** bis "Z" wie **ZZ Top**. Das Computerprogramm erleichtert multiple Eintragungen; von dieser Möglichkeit hat Hefeke guten Gebrauch gemacht.

Etwas schwer hat es sich der Autor bei der Auswertung von solchen "Musik"-Zeitschriften getan, die sich auch mit benachbarten Gebieten beschäftigen. *Jazzthetics* bringt beispielsweise Aufsätze und Rezensionen aus den Gebieten der Literatur, der Soziologie, der Ethnologie, etc., die nicht in diese Bibliographie gehören -- etwa Eintrag Nr. 12213 mit einer Rezension von Julio Cortazars *Der Verfolgte*.

Oder: Die Zeitschrift *Fox auf 78* bietet eine regelmäßige Kolumne über Grammophon-Nadeln und Grammophonadel-Dosen. Abgesehen davon, daß auch diese Aufsätze nicht in die Musik-Bibliographie gehören, zeigt das Beispiel, wie vertrackt das Geschäft der Verschlüsselung und Querverweise sein kann. Wir finden die Artikel nicht unter den Schlagwörtern **Nadel** oder **Dose** oder **Grammophon**, sondern unter den Namen der jeweiligen Herstellerfirmen, also z.B. **Friedrich Christophery** (Nr. 2480) oder **Don José Guzman** (Nr. 5609); hingegen finden wir die Firma Hertie nicht unter **Gebrüder Tietz** sondern unter **Warenhausgeschichte** (Nr. 16170), wobei zudem noch der falsche Autor angegeben ist) - alle Artikel zusammen sind aber auch unter dem Schlagwort **Schallplatten** aufgeführt.

Die Systematik der Schlagwörter gewährt auch interessante statistische Einblicke in die publizistische Beschäftigung mit einzelnen Interpreten. Für die hier behandelten Jahre 1988/89 ergibt sich folgendes Schlaglicht: **Zarah Leander** = keine Eintragung; **Lester Young** = 1; **Louis Armstrong** = 6; **Die Beatles** = 29; **Sting** = 43; **Elvis Presley** = 164.

Unter **Rechtsberatung** gibt es nur eine Eintragung: 'Welche Rechte haben Fans, wenn ein Pop-Konzert ausfällt? Der Stern befragte den Hamburger Rechtsanwalt Jörg Nabert, was sich Konzertgänger vom Veranstalter gefallen lassen müssen' (Nr. 12000). Hinter **Münchener Schickeria** verbirgt sich: ' "Wer vorsingt, hat besseren Sex". Münchens Schickis sind wild auf falsche Töne. Bei der "Karaoke" - Party drängen sie auf die Bühne, um sich öffentlich am Liedgut von Abba bis Streisand zu vergreifen' (Nr. 9986). Dieser Artikel wird übrigens auch unter **Karaoke** aufgeführt, aber nicht unter **Abba** oder **Streisand**.

Sehr nützlich ist die Spalte **Rezension** (von Büchern), die 454 Eintragungen umfaßt. Allerdings ist z.B. Rösners Besprechung meines eigenen Buches, *German Ragtime & Prehistory Of Jazz*, dort nicht eingetragen, auch nicht unter **Diskographie** (wo die Besprechungen aller einschlägigen Bücher ebenfalls auftauchen), sondern seltsamerweise unter **Schallplatten** (Nr. 13499) -- dort sind nun wieder die anderen Diskographien nicht aufgelistet. Eine alternative Verschlüsselung erfolgte unter **Ragtime** (Nr. 11841).

Lobenswert ist, daß sich Hefele bemüht hat, auch graue Literatur und Selbstverlegtes zu erfassen. Unter den Stichworten **Jazzliteratur** und **Jazzvideo** -- aber nicht unter **Video** -- sind die Lagerlisten und Verkaufskataloge der Versandbuchhandlung Norbert Ruecker eingetragen (Nr. 7299-7302, bzw 7157-7160). Unter der Rubrik **Tonfilm** sucht man leider vergebens die Bücher von

Karlheinz Wendtland, *Geliebter Kintopp*, wohl, weil es Wendtland versäumt hat, die Erscheinungsdaten in seine Titelei aufzunehmen; hingegen finden wir die Besprechungen einiger dieser Bücher unter **Rezension**.

Doch genug der Beckmesserei. Hefele hat mit bewundernswürdigem Fleiß, mit enormer Akribie und großer Akkuratess im bibliographischen Detail ein unbestreitbar wertvolles, einzigartiges, brauchbares, notwendiges, unentbehrliches Hilfsmittel für alle diejenigen bereitgestellt, die sich in Beruf und Hobby mit der Unterhaltungsmusik der 80er Jahre beschäftigen. Ihm und dem Verlag gebührt unser Dank und unsere Anerkennung. Hoffen wir, daß Vergleichbares für die Folgejahre vorgelegt werden kann.

Rainer E. Lotz

**Lovallo, Lee T.:** *Anton Bruckner. A discography*. Berkeley, CA: Fallen Leaf Press, (c) 1991. xviii, 200 pp., 21 x 26 cm, (= Fallen Leaf reference books in music, ISSB 8755-268X, No. 6.), ISBN 0-914913-05-0: \$33.00 (cloth).

Lee T. Lovallo's book is a model for an excellent approach to composer discography. The compiler was, admittedly, in the fortunate position to have in J.W. Weber's pioneering Bruckner discography of 1971 (2/1974) a basis for his work. Yet he goes beyond Weber's in reporting timings of all movements, the authors of the sleeve notes, other pieces on the disc, and other issues of the same recording in addition to the ordinary discographical data such as title (here with correct work identification according to the Grasberger catalogue, and version), performers, date and place of recording, record label and order number, mode and format.

The arrangement of the data follows the Grasberger catalogue, starting with WABI (Afferentur regi) and concluding with WAB 143 (which are the sketches for the Finale of the Ninth Symphony). For each work, the recordings have been listed in alphabetical order by the name of the main performer, and a witty alphanumerical code has been attributed to each item. It consists of one digit indicating genre, three digits indicating work number, two initials for the artist, and one digit in order to identify the recording which is useful in the case that the artist has recorded the same piece more than once. Thus, Herbert von Karajan's two recordings of the Seventh Symphony with the Berliner Philharmoniker carry the numbers 4107.KH0 and 4107.KH1 respectively. By this method, additions can easily be incorporated at their proper place without the need to change the numbers of the existing entries.

The main body of the discography covers 120 pages. Then there are a brief bibliography as well as indices by conductors, orchestras, and annotators. A chronological index (by year of recording) concludes the book.

There are a couple of mistakes such as wrong timings, and strangely, the dates of birth and death are given only in the case of the most famous conductors though

it should have been not a great effort to have added them also for several artists not quite as well known. But this is just a minor point of criticism. The layout, typesetting, printing, and binding are perfect. The reader recognizes and appreciates the eye and hand of a librarian as head of the small publishing company which has produced this excellent reference work which is a valuable addition to every music library.

Martin Elste

**Schuller, Gunther:** *The swing era, the development of jazz. 1930-1945.* New York: Oxford: Oxford University Press, 1989. xviii, 919 p., 24 x 16 cm., (The history of jazz, v. II), ISBN 0-19-504312-X: \$30.00

This second volume in Schuller's projected three-volume history of jazz focusses on the developments in jazz during the years 1930-1945, when jazz became synonymous with America's popular music. What this comprehensive overview of the swing era brings to jazz literature is a wonderful sense of continuity and a scholarly appraisal of both the music and the musicians who contributed to its development. Schuller frequently refers both to volume one of this history, *Early Jazz*, which covered jazz from its beginnings to the 1930s, and to the projected volume three, which will focus on the bop era, postwar modern jazz and recent developments.

In this musicological text Schuller, a renowned musician himself with a background in jazz and classical music, includes more than 500 musical examples, primarily transcriptions of recorded performances. These musical examples augment and clarify the analyses and illustrate the rhythmic, harmonic, and melodic elements in jazz as well as the technical competence and creativity of the musicians. Schuller states that his musical analyses are based primarily on listening chronologically to the recorded output of every artist, orchestra, or group discussed in the book. He places jazz on a broad musical spectrum, describing "classic" jazz performances as "gemstones of jazz that should be heard by every appreciator of good music."

Just what is swing? America's popular music during the years 1930-1945? Schuller states that the essence of swing is a regular, steady rhythm which inadvertently produces a human response, such as snapping the fingers, in the listener. In technical terms, he defines swing as music in which the horizontal rendition of a theme or melody or riff is in perfect equilibrium with the vertical aspects of the music, the rhythmic beat or pulse which generates a "feeling" and, in most cases, also the harmonic elements. In addition, the way in which each note is linked to each succeeding note in terms of attack and release contributes to the swing. Using computerized microacoustics, the sound differentiation between recorded performances of musical excerpts by Louis Armstrong and Ray Brown and the same excerpts played in a non-swinging, but technically correct

manner, identical in respect to tempo and dynamic levels, is graphically illustrated in the appendix.

Stating that the significance of the swing era can be measured in the achievements of four major jazz figures, Schuller devotes the first four chapters to an examination of the contributions of Benny Goodman, Duke Ellington, Louis Armstrong, and Count Basie, adding a discussion of Jimmie Lunceford's music in the chapter on Basie, aptly titled, "The Quintessence of Swing." However, Schuller's musical analyses are not limited to the jazz greats. The contributions of the sidemen, as members of the ensemble and as soloists are often described in detail both in the text and in the extensive musical analyses of the recorded works. Moreover, in all his evaluations of the bands, black and white, Schuller gives special emphasis to the crucial role of the arranger, citing the importance of Fletcher Henderson and Eddie Sauter arrangements to the Goodman band and describing Lunceford's band as an "arranger's orchestra." This contrasts with Schuller's description of the Ellington band as a "composer's orchestra."

Noting that the great black bands often received minimal popular recognition until swing and "hot music" became popular in the late 1935 and early 1936, Schuller gives special attention to these bands: Earl Hines, Chick Webb, McKinney's Cotton Pickers, Claude Hopkins; Fletcher Henderson, Cab Calloway, Andy Kirk; Don Redman, Benny Carter, Mills Blue Rhythm Band; Lionel Hampton, Cootie Williams, Erskine Hawkins, Horace Henderson, Edgar Hayes, Harlem Bands (Teddy Hill's and Al Cooper's Savoy Sultans), Tiny Bradshaw.

Schuller notes that talent rarely issues forth full blown, unaffected by its predecessors or without technical training, and explores both the influences, musical, commercial and social, that affected the development of jazz musicians and the ways in which later musicians were influenced by their predecessors. Nowhere is this more apparent than in his examination of the great soloists of the era: Coleman Hawkins, Roy Eldridge, Bunny Berrigan; Art Tatum, Teddy Wilson, Red Norvo; Billie Holiday, Lester Young, Charlie Christian, Ben Webster; Jack Teagarden, Pee Wee Russell, Henry "Red" Allen.

During the big band era it was the white bands that attracted the greatest public attention and sold the most records. In a departure from traditional jazz histories, Schuller devotes an entire chapter to an examination of the white bands with special attention both to the role of vocalists and to the inclusion of strings in a jazz orchestra, the Casa Loma Orchestra, Dorsey Brothers Orchestra, Jimmy Dorsey, Bob Crosby, Paul Whiteman; Glenn Miller, Tommy Dorsey, Artie Shaw, Charlie Barnet, Gene Krupa; Woody Herman, Harry James, Larry Clinton, Bob Chester, Claude Thornhill, Les Brown, Hal McIntyre, and to a lesser degree Will Bradley and Ray McKinley, Jan Savitt, Jan Garber, Shep Fields, Alvino Rey, Charlie Spivak.

Schuller discusses the mostly black "territory bands", with particular attention to the bands that ranged through the southwest, from Texas to Kansas City and developed an original orchestral concept, which had its foundation in the blues, the New Orleans tradition, and elements indigenous to the region. In many places he refers to these territory bands as a training ground for young musicians, citing, for example, Count Basie, Lester Young, Charlie Parker and numerous others.

Schuller notes that consideration of numerous obscure musicians, some territory bands, even the Casa Loma Orchestra, generally cited as the band that set the stage for the swing era, have frequently been ignored or disparaged by jazz historians. The inclusion of these little-known jazz musicians and ensembles (for example, Hal McIntyre's Orchestra, for whom the only other reference is the *Roger Kinkle Encyclopedia*) increases the comprehensive nature of this history. The roster of musicians mentioned seems like a *Who's Who* of jazz. In a compilation of this size, however, some omissions are probably inevitable. In discussing small groups Schuller includes a section on the Red Nichols groups, noting that he had neglected these groups in the first volume. Perhaps the next volume will include more attention to Fats Waller, Hot "Lips" Page and Johnny Hodges.

Unfortunately, although there is a useful discography in volume 1, Schuller has not included a discography in this book. There are numerous references to specific recordings (for example the Time/Life "Giants of Jazz" series, other LP reissues, and some 78s) and references to other biographical, discographical and historical references, the reader wishing to hear the music on which the analyses are based will have to spend considerable time identifying and locating these recordings. There are a few editing errors; these are probably unavoidable in a text of this magnitude.

The index, however, is excellent, including in one alphabet the individuals cited in the text, many with dates or identification, and song titles, some of which, particularly classical works, include the composer. Another very useful feature is a glossary of musical terms.

This scholarly and comprehensive history of the swing era is, like the first volume, a seminal work on American music. Every music library and archive of music should have this definitive reference book in their collection.

In his examination of the black bands, the white bands, the vocalists, the territory bands and the small groups that flourished for varying periods during the swing era, Schuller notes the stirrings of the bop revolution and the emergence of new, young musicians including Dizzy Gillespie and Charlie Parker. His last chapter, entitled "Things to Come," anticipates the continuation of this historical overview of jazz. Let us hope that Schuller will be able to complete volume three in less than the two decades that elapsed between the publications of volumes one and two.

Marie P. Griffin

**Thomas Guy:** *The symphonies of Jean Sibelius. A discography and discussion.* Bloomington, Indiana: Department of Audio, Indiana University School of Music, (c) 1990. 68 leaves, 28 x 22 cm, no. ISBN: \$7.00 (pbk.).

Available from Dr. David A. Pickett, School of Music, Indiana University, Bloomington, IN 47405, USA.

Since Harold E. Johnson's discography of the works by Jean Sibelius (Helsinki 1957), the recordings of works by the Finnish composer have increased by more than 200 per cent. Guy Thomas had compiled a discography of the commercial recordings issued in the United Kingdom and elsewhere as part of his Tonmeister degree of the University of Surrey some years ago and amended his listing for this publication, which lists the recorded performances of Sibelius symphonies made between 1931 and 1989. To this discography proper, a comparative essay has been added, which compares the different interpretations. In method and style this essay follows closely the criticism which we know from magazines such as *Gramophone*. This piece could well fit into a companion volume of Alan Blyth's Opera/Song/Choral music on record series, yet this time devoted to symphonies. Thomas abstains from general conclusions from sixty years of Sibelius symphonies on record, but presents a "selected list" of recordings which represent his personal choice for each symphony.

Martin Elste

**Weihermüller, Manfred:** *Discographie der deutschen Kleinkunst. Bd. 1,* Bonn: Birgit Lotz Verlag, (c) 1991. 287 S., 23 x 16 cm, ISBN 3-9802656-0-9: DM 80.00 (brosch.), ISBN 3-9802656-1-7: DM 100.00 (geb.).

Erhältlich vom Birgit Lotz Verlag, Jean Paul Strasse 6, W-5300 Bonn 2, BRD.

Ever since the invention of recorded sound more than one hundred years ago there was virtually no literature available about German language 78 rpm shellac discs covering the areas of literary cabaret, movies, chansons and related genres known in Germany as 'Kleinkunst' (a term which is roughly equivalent to "personality"). This circumstance was not only awkward for collectors or archivists -- it was an enormous handicap of serious research in cultural history.

Within a period of only twelve months there suddenly appeared two independent publications to remedy the situation. The book authored by Berthold Leimbach, *Tondokumente der deutschen Kleinkunst* (Göttingen, 1991) is particularly strong in capsule illustrated biographies, but the discographical sections are unfortunately rather haphazard, difficult to read and, worst of all,

often incorrect. On the other hand, Manfred Weihermüller's *Discographie der deutschen Kleinkunst*, while disregarding biographies, represents the state of the arts in discography. On account of its precise information this book will prove to be indispensable for collectors, academicians, librarians, or radio and TV programmers.

Volume 1 was published in early 1991 and further volumes are planned on a yearly basis. By the time this review appears in print, Volume 2 should have hit the market. Each volume is to deal with some 50 artists whose recorded output is listed in chronological order. The presentation of minute details includes not only the date and place of recording but also the names of accompanying artists, authors of the lyrics, composers, and even the musicals, movies, stage presentations or other original sources. As a rule, the first commercial issue is identified by label, order number and date of release. All unissued takes are listed as well, and the existence of test pressings is noted when known.

The discography covers the infancy of disc recording. In the first volume this is particularly true for artists such as Fritzi Massary, Otto Reutter, or Claire Waldoff whose impressive oeuvre covers a period of several decades.

The typeset is clear. The presentation is easy to understand and pleasant to the eye. The book is practical to handle and well designed.

Some potential buyers might be put off by what could be considered a stiff price. However, the book is certainly good value for money when taking into account that years of painstaking research must have been invested, and that the demand for specialist literature of this type is limited (the total press run is a mere 150 copies hard back and 150 copies soft cover!). All considered the publishers may well find it difficult to recover the cost ...

A further shortcoming is the lack of an index. However, each volume will contain a cumulative artist index and we are promised an index of titles for the final volume. Let us all hope that author and publisher maintain the stamina to keep the announced annual publication schedule!

Klaus Krüger

## RECENT PUBLICATIONS

**Copeland, Peter:** *Sound recordings*. London: The British Library, 1991. 80 pp., illus., 24 x 17 cm, ISBN 0-7123-0225-5: \$6.95 (pbk.).

**De, Santosh Kumar:** *Gramophone in India. A brief history*. Calcutta: Alpana Sengupta 1990. < viii, > 96 pp., 22 x 15 cm, no ISBN given: Rs 50.00 (pbk.).

Available from Dr. S. Sircar, 30 Barnwell Lane, Stony Brook, New York, NY 11790, USA.

A brief historical sketch of the activities by The Gramophone Company Ltd (His Master's Voice) in India.

**Gargano, Pietro und Gianni Cesarini:** *Caruso. Eine Biographie. Mit einem Beitrag von Michael Aspinall*. Zürich: Schweizer Verlagshaus, 1991. 350 S., Abb., 25 x 17 cm, ISBN 0-7263-6648-2: sFr. 44.00 (geb.).

Deutsche Übersetzung der 1990 in Mailand erschienenen Originalausgabe. Mit einer ausführlichen, von Michael Aspinall und Gianni Cesarini zusammengestellte Diskographie (S. 279-341).

**Hulme, Derek C.:** *Dmitri Shostakovich. A catalogue, bibliography, and discography*. Oxford: Clarendon Press, 2/1991. xiv, 479 pp., 24 x 16 cm, ISBN 0-19-816204-9: £45.00 (cloth).

**Jefferson, Alan:** *Lotte Lehmann. Eine Biographie*. Zürich: Schweizer Verlagshaus, 1991. 386 S., Abb., 25 x 17 cm, ISBN 3-7263-6632-6: sFr. 54.00 (geb.).

Deutsche Übersetzung der 1988 in England zuerst erschienenen Biographie. Mit einer sehr ausführlichen Diskographie von Floris Juynboll (S. 287-375).

**Kelly, Alan:** *His Master's Voice / La Voix de Son Maître. The French catalogue. A complete numerical catalogue of French gramophone recordings made from 1898 to 1929 in France and elsewhere by The Gramophone Company Ltd. Compiled < ... > with the cooperation of the EMI Music Archive, London*. New York; Westport, CT; London: Greenwood Press, 1990. xxxix, 679 pp., illus., 24 x 16 cm, (= Discographies. No. 37. ISBN 0192-334X), ISBN 0-313-27333-2: £86.50 (cloth).

**Leimbach, Berthold:** *Tondokumente der Kleinkunst und ihre Interpreten. 1898-1945 hrsg. v. Berthold Leimbach.* Göttingen: Selbstverlag, (c) 1991. o.S.-Z. < ca. 1400 S. >, Sbb., 25 x 20 cm, ohne ISBN: DM 260.00 (geb.).

Erhältlich von Berthold Leimbach, Nikolausberger Weg 84, W-3400 Göttingen, BRD.

**Lovallo, Lee T.:** *Anton Bruckner. A discography.* Berkeley, CA: Fallen Leaf Press, (c) 1991. xviii, 200 pp., 21 x 26 cm, (= Fallen Leaf reference books in music, ISSN 8755-268X, No. 6), ISBN 0-914913-05-0: \$33.00 (cloth).

**Meza, Fernando A.:** *Percussion discography. An international compilation of solo and chamber percussion music.* New York; Westport, CT; London: Greenwood Press, 1990. ix, 108 pp., 24 x 16 cm, (= Discography series. No. 36. ISSN 0192-334X), ISBN 0-313-26867-3: \$32.50 (cloth).

**Morris, Manuel:** *The recorded performances of Gérard Souzay. A discography.* New York; Westport, CT, London: Greenwood Press, 1991. xix, 238 pp., illus., 24 x 16 cm, (= Discography series. No. 41. ISSN 0192-334X), ISBN 0-313-27392-8: \$ (cloth).

**Niles, Don:** *Commercial recordings of Papua New Guinea music. 1988 supplement.* Boroko: Cultural Studies Division, The National Research Institute, 1991. v, 128 pp., 29 x 21 cm, ISBN 9980-68-016-4: no price given (stapled).

Available from Music Department, Cultural Studies Division, Institute of Papua New Guinea Studies, P.O. Box 1432, Boroko, Papua New Guinea.

**Opera e televisione 2.** < Seminario internazionale, presidente Hansjörg Pauli. Roma, 30 Ottobre - 1 Novembre 1989.> Roma: Istituto di Ricerca per il Teatro Musicale (I.R.T.E.M.), 1990. 138 pp., 24 x 17 cm. (= Quaderni dell' I.R.T.E.M. 10. Serie 3: Atti. N.4.), no ISBN given: free of charge (pbk.)

Available from I.R.T.E.M., Via Francesco Tamagno 65, I-00168 Roma, Italia.

**Der Opernführer. Libretto, Analyse, Kommentare, Dokumentation.** Taufkirchen, jetzt München: PremOp Verlag, < 1989 ? > -

In unregelmäßiger Folge erscheinende reich bebilderte Broschüren, die eine deutsche Bearbeitung der Ausgaben der französischen Serie *L'Avant-Scène Opéra* sind. Jedes Heft enthält eine ausführlich kommentierte Diskographie. Bisher

sind die Bände über Don Carlos, Hänsel und Gretel, Carmen, Der Freischütz und Parsifal erschienen.

**Popular music**, vol. 10, no. 2 (May 1991). Cambridge et al.:Cambridge University Press, (c) 1991, pp. 111-257, illus., 25 x 17 cm, ISBN 0-521-40659-5: \$15.00 (pbk.).

This issue released in January 1992, contains, among others, the following articles:

Peter Manuel: The cassette industry and popular music in North India (pp. 189-204);

Martin Parker: Reading the charts - making sense with the hit parade (pp. 205-217).

**Was tun mit dem "Altbestand"? Bewertung, Pflege und Restaurierung von Wort-Archivbeständen. Referate und Diskussionsberichte einer Arbeitstagung der Wortdokumentare am 13.11.1991 in Berlin. Redaktion: Edgar Lersch, Ulf Scharlau.** < Stuttgart: > Süddeutscher Rundfunk, Historische Kommission der ARD, < 1992 >. 109 Blatt, 29 x 21 cm, ohne ISBN: kein Preis angegeben (brosch.).

Erhältlich von der Geschäftsführung der Historischen Kommission der ARD, c/o Süddeutscher Rundfunk, Archivwesen und Dokumentation, Postfach 10 60 40. W-7000 Stuttgart 10, BRD.

## HISTORICAL RECORDINGS OF PARTICULAR INTEREST

**Cimarosa, Domenico:** *La Baronessa Stramba. Farsa in un atto.* Soloists, Orchestra da camera "Alessandro Scarlatti" di Napoli della RAI, Franco Caracciolo. Melodram: I.R.T.E.M. 990-2 (1 CD, mono).

Live recording of a performance in Napoli, 30 September 1958. Available from I.R.T.E.M., Via Francesco Tamagno 65, I-00168 Roma.

Biddulph Recordings of 35 St George Street, Hanover Square, London W1R 9FA, have issued an "Archive Performances" series of historical recordings featuring famous violinists in particular.

Among the latest releases are as follows:

**Nathan Milstein.** *The early Columbia recordings (1935-8). Baroque masterpieces.* Biddulph Recordings: LAB 055 (1 CD, mono), (P) 1992.

**Arnold Rosé and the Rosé String Quartet.** Works by Bach and Beethoven. Biddulph Recordings: LAB 056/57 (2 CDs, mono), (P) 1992.

Among the label's new recordings is a performance of Brahms' violin concerto with 16 different cadenzas (by Joachim, Singer, Heermann, Auer, Ysaÿe, Kneisel, Busoni, Marteau, Kreisler, Tovey, Kubelik, Busch, Heifetz, Milstein, and Ricci) with Ruggiero Ricci (Violin), accompanied by the Sinfonia of London, Norman del Mar. Biddulph Recordings: LAW 002 (1 CD, stereo), (P) 1991.

Der Hermann-Scherchen-Verein, CH-4143 Dornach 2, Schweiz, hat folgende CD veröffentlicht:

**Hermann Scherchen in der Schweiz. Stationen eines Dirigenten.** Werke von Fritz, C.Ph.E. Bach, Purcell, Haydn und Offenbach. Stadtorchester Winterthur, Hermann Scherchen. Gravesano: 1891-2 (1 CD, mono), 1991.

Dieser CD-Veröffentlichung ist eine informativ gestaltete Begleitbroschüre beigelegt. Leider sind die historischen Tondokumente mit Stereo-Abtastsystem zweikanalig überspielt worden. Um die dadurch hinzugekommenen Störgeräusche und das verstärkte Rumpeln zu unterdrücken, sollte der Wiedergabeverstärker auf Mono geschaltet werden.

The following three discs have been produced and issued by Verein für musikalische Archiv-Forschung e.V., Großherzog-Friedrich-Straße 62, W-7640 Kehl/Rhein, BRD:

**Carl Schuricht.** Vol. 3. Schumann, Robert/Lord Byron: Manfred. Rundfunkbearbeitung: Werner Illing. Sprecher, Solisten, Südfunk-Chor, Radio-Sinfonie-Orchester Stuttgart, Carl Schuricht (recorded in 1952). Archiphon: ARCH-2.3 CD (1 CD, mono), (P) 1991.

**Enrico Caruso.** "Vieni sul mar..." *Canzoni popolari.* Archiphon: SONARC 1002-2 (1 CD, mono), 1991).

**Enrico Caruso.** *Electric re-creations (1932-1939).* Archiphon: SONARC 1001-2 (1 CD, mono), 1991.

**The Caruso edition.** Technical preparation by Ward Marston. Text bei John Steane.

Vol. I: 1902-1908. Pearl: EVC 1 (3 CDs, mono), (P) 1990

Vol. II: 1908-1912. Pearl: EVC II (3 CDs, mono), (P) 1990;

Vol. III: 1912-1916. Pearl: EVC III (3 CDs, mono), (P) 1991;

Vol. IV: 1916-1919. Pearl: EVC IV (3 CDs, mono), (P) 1991.

Fred Gaisberg, the world's first record producer, once wrote about Enrico Caruso, "he made the gramophone". No doubt, Caruso's discs rightly deserve their complete re-issue on the CD format. Among the various CD transfers of Caruso's recordings, the Pearl sets deserve the highest praise. They offer the most carefully prepared transfers. Reviews by competent writers in *Gramophone*, *FonoForum*, and the *ARSC-Journal* have more or less shared the same view. Pearl's transfers are "straight", they add nothing and they take nothing away from the original sound, and in this they are as objective as the playback of a recording can be.

There have been various attempts to "improve" the sound quality of the acoustic Caruso discs, and the Caruso CDs recently brought out by RCA and Bayer Records do this in different, and in the case of Bayer, disastrous fashion. These attempts are, in fact, nothing new. As far back as in the 30's, The Gramophone Company and RCA Victor produced so-called Electric Re-Creations of the most popular of Caruso's recordings. This was the first time that technicians tried to "improve" historic recordings. They re-recorded via back-tracking a new orchestral accompaniment, and tried to reduce the sound of the original band through electrical filtering. These Re-Creations have in their own way become historical and are, by and large, not much more obtrusive than modern techniques such as mock stereo. The Verein für musikalische Archiv-Forschung has re-issued these Re-Creations, as far as I know, for the first time on a modern format and thus made available to modern listeners a techno-aesthetic step within the history of sound recording and sound appreciation.

Martin Elste

## TO THE READERS

This is my last column of Reviews and Recent Publications. I want to take this opportunity to give my thanks to the reviewers who have made this section a competent source of evaluation and to all who have otherwise contributed towards making this section of the *Phonographic Bulletin* informative. In the course of the years I enjoyed working together with Ann Briegleb-Schuursma, Dietrich Schüller, and Grace Koch as editors. To all three I want to extend my thanks. Having done the job as Review Editor for nine years, I believe it is time for me to hand it over to someone else, and I am happy that Pekka Gronow has agreed to take over the post. I am sure, Pekka will be more than a good successor who will bring in his expertise. But he has to rely on the contributions by reviewers, and I want to urge the readership of *Phonographic Bulletin* to support our journal as actively as every one is able to.

Martin Elste

IASA PUBLICATIONS

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

Prices quoted are in Norwegian Kronor and include postage by surface mail. Orders together with payment shall be sent to the Treasurer, Marit Grimstad, Programarkivet NRK, N- 0340, Oslo, Norway. Checks shall be made payable in Norwegian Kronor to the International Association of Sound Archives.

**PLEASE REMEMBER**

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SEPTEMBER 23 - 29, 1992

CANBERRA, AUSTRALIA



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