

## **Recordings at Risk Sample Proposal (Second Call)**

**Applicant: Boston College**

**Project: Sounds of mid-20thc Irish-America: preserving historic music field recordings for research access**

Portions of this successful proposal have been provided for the benefit of future Recordings at Risk applicants. Members of CLIR's independent review panel were particularly impressed by these aspects of the proposal:

- The Scholarly Value and Significance response clearly explains what sets these materials apart from complementary collections and how they will enrich scholars' understanding of the subject matter. Furthermore, the applicant identifies several disciplines that can clearly make use of the digitized recordings.
- The Rights, Ethics & Re-Use statement is well constructed, considers the potential for personally identifiable information, and cites ARL best practices.

Note: Sections of sample proposals have been redacted if sensitive information has been identified (e.g., staff salaries).

Please direct any questions to program staff at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

User: [REDACTED]**Section 1. Project Summary**

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Institution/Organization	Boston College
Project Title	Sounds of mid-20thc Irish-America: preserving historic music field recordings for research access
Project summary	Boston College hosts internationally-known archival collections supporting the study of Irish traditional music; two of these, the James W. Smith Irish Music Collection and Joe Lamont Irish Music Collection, include open-reel tapes of unpublished music representing a classic case of high-value research content inaccessible without digitization and preservation. The 1950s/60s music performances feature some of New York and Boston's most prominent Irish musicians at the time, and the informal nature and setting of the recordings - noncommercial "jam sessions" in public and private spaces - capture uniquely the time and spirit of this evolving musical genre. The recordings are presently inaccessible and at risk of loss, requiring professional attention. This project will treat and transfer 150 tapes; release descriptive metadata online; and publicize the importance of preservation and its value to musicologists, performers of Irish and folk music, and scholars of Irish-American history, cultural anthropology, and folkways of immigrant communities.

**What is the size of the request?** Applicants may request as little as \$10,000, or as much as \$50,000, per project.

Amount requested	\$30,775
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**Provide the proposed project length in whole months.**

- Projects must be between 3-12 months in length.
- All project work must take place between November 1, 2017, and October 31, 2018.

Project length (months)	9
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**Letter of institutional support** (*max. 10MB, .pdf format only*)

Provide a letter from a head administrator affirming the institution's support for the project, its readiness to undertake all outreach and preservation activities described in the proposal, and its recognition of the project's fulfillment of the institution's mission and current strategic goals. The letter must reaffirm the specific conditions under which the digital content created through the project will be preserved for the long term and made available for study and re-use, including the institution's commitment to assert no new rights or introduce no restrictions except those already required by law, ethical considerations, and/or existing agreements pertaining to the source materials.

Letter of inst. support

RaR02 - Boston College - Letter of institutional support.pdf

**Section 2. Description of Content****Description of materials**

Provide a description of the source materials to be reformatted, including all available information about their provenance; their current arrangement; any descriptions of them in catalogs, databases or finding aids; and their current accessibility for public use (if any). If applicable, provide URLs for any collection descriptions currently available online.

Description

The original recordings of 1950s-60s Irish traditional performances total 150 reel-to-reel tapes, and are housed in the John J. Burns Library at Boston College. The two collections have been inaccessible due to concerns for their stability raised by the obsolete format and their fragile physical state, which puts the tapes at a high risk of loss. If reformatted, the audio content and metadata will be available to the public for the first time.

The Smith Collection includes 90 tapes of Irish music house sessions created by James Smith in his home in Boston and donated to the Libraries by his sister Mary Smith Duffy in 1992. Descriptions of tape contents – performer names; song/tune types; titles of tunes; and numeric shelfmarks - were prepared by Mr. Smith. This was updated and annotated in 1994/5 by Séamus Connolly, master traditional Irish musician and NEA National Heritage Fellow, and again in 2002. [REDACTED]

[REDACTED] The existing inventory will be updated with enhanced metadata generated by the project and a finding aid will be published online that is compliant with the Encoded Archival Description (EAD) standard for archival finding aids.

The 60 tapes in the Lamont Collection were donated by Joe Lamont's nephew Jim Lowney in 2005. Based on the track listing sheet and notes provided with the gift, the collection is primarily live recordings of traditional instrumental music performed at one or more of the clubs dedicated to Irish music in New York City in the 1950s. Items have been housed, arranged and assigned accession numbers. Once the content can be accessed via digitization, it will be more fully described and a finding aid will be created and made available publicly online.

**Condition**

Describe the current condition and housing of the materials, including the means through which this condition has been assessed. Identify the individual(s) responsible for this assessment and approximately when the assessment took place. Explain any environmental provisions made for the long-term management of the source materials.

If information relevant to condition and housing of materials is discussed elsewhere in the application, such as in a service provider's proposal, using the field below to refer to other sections and/or attachments is acceptable (provided that all the required information is covered).

Condition

In February 2017, the Boston College Libraries' Digital Archives Specialist reviewed the Smith Collection reels. Among the tape stock brands represented are some known to have a base material of polyester, but also some that are cellulose acetate, and therefore considered unstable and higher risk. No odors of mold or vinegar syndrome were detected. The condition of the reels was reported as "good to fair" by professionals at NEDCC, the audio preservation service that reviewed the tapes in March 2017. Tapes are unevenly or loosely wound, but with no extreme stepped packs or popped strands, and are housed in their original cardboard containers bearing manufacturer information.

The Lamont Collection was reviewed in part by Soundmirror, a Boston-based audio services company, in May 2016 when three tapes were sent for review; Mark Donahue, Sound Engineer, judged the two acetate and one mylar (polyester) tape to be "exceedingly fragile." The BCL Digital Archives Specialist visually inspected the reels in June 2017. No unusual odors were detected, with no evidence of mold, fungus, or chemical deterioration from vinegar syndrome. Tape packs were fairly evenly wound, with occasional instances of slightly popped strands or partially stepped packs. All 60 reel-to-reel audio tapes - 51 of which have a base material of cellulose acetate - are in their original (likely acidic) paper boxes. Acetate tapes "can be considered to be inherently unstable and should, therefore, be copied" according to IASA-TC 03.

Both collections have been stored in climate-controlled conditions at the John J. Burns Library, which operates 24/7 with an HVAC system that controls temperature and relative humidity in all work and storage areas. Once digital access files of recordings are created, those recordings will be available via the Burns Library Reading Room.

See inventories in "Additional Information" for data about individual tapes.

**Material quantity and type**

Enter quantities and types of recordings to be digitized in the proposed project. You may add as many different measurement/material types as you like by clicking the green *add* button found below this section, but each individual item should be accounted for in only one category.

## Material Quantity and Type

Material Type	Open-reel audio tape
Amount of Materials	150
Unit of Measurement	items
Additional Information	Open-reel 1/4 in. audio tape

### Section 3. Scholarly Impact

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#### Describe the impact of the proposed project upon scholarship and the public.

Address the importance of the collection to teaching, research, and the creation of new knowledge, art, or experience.

#### Scholarly Value and Significance

Irish music and dance have been integral to the social fabric of the U.S. Irish diaspora since the late 19th century. Scholars such as Susan Gedutis Lindsay and National Heritage Fellow Mick Moloney have shown how Irish dance halls in Boston and New York were nerve centers for cultural and social expression among Irish immigrants from the 1930s to the late 1950s. However, our surveys of archival holdings and musicologists have located few source recordings of Irish music from the late 1950s to early 1960s, when urban demographics and social trends pushed Irish traditional music out of the commercial arena.

The noncommercial field recordings contained in the Smith and Lamont collections present a who's-who of Irish musicians during this transitional period. The Smith collection bears witness to how urban renewal in Boston affected music making and social gatherings. The Lamont collection provides primary evidence of an attempt to establish common musical values among traditional musicians in cities across the United States. The collection was formed by the founding president of Manhattan's Paddy Killoran Club, an affiliate of the short-lived but influential Irish Musicians Association of America. A handful of commercial dubs, along with tapes from Ireland, illuminate a network of sharing.

Offering a sustained look at the same time period, these complementary collections are distinct from earlier and later recordings of traditional music held elsewhere (e.g., at NYU and LC). If digitized, they will provide unprecedented opportunity to compare music communities in transition in two major urban hubs. Researchers in ethnomusicology, folklore, anthropology, and Irish studies will be able to study both musical and social topics. With

access to hitherto unknown recordings, contemporary musicians will be able to draw on this material to inform their repertoires, style, and teaching, and to create new music for public enjoyment.

### Letter(s) of support

Provide at least one, and up to three, letters from experts familiar with the materials' content in support of the project, attesting to the potential impact of the proposed project. (*Max. 10MB ea., .pdf format only*)

Letter #1 (required)	RaR02 - Boston College - Letter of support - Neely.pdf
Letter #2 (optional)	RaR02 - Boston College - Letter of support - Spinney.pdf
Letter #3 (optional)	RaR02 - Boston College - Letter of support - NUIGalway.pdf

## Section 4. Risk Assessment

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**Explain the urgency of the proposed project** in terms of the risk of loss of recorded information on the audio or audiovisual carrier.

Risk statement	<p>The Irish Music Archives at the John J. Burns Library seek to preserve and provide access to a wide variety of research materials documenting Irish music in America. Among these formats, collections of privately-made home recordings can be vital to researchers' engagement with Irish and Irish-American history and culture.</p> <p>Accepting a collection of open reel tapes represents the acquisition of unique archival content. Such a collection brings with it a significant responsibility in terms of housing, preservation, description, and access. While all open reel tapes are inherently fragile, portions of the collections were made on acetate tape, which is both obsolete and unstable. Unless reformatting is done soon, future access is in jeopardy. Outsourcing to a vendor is required for this digitization, to ensure proper handling of the materials; professional expertise in the recording format; and required specialized playback equipment needed. These materials are central to the Library's collecting, preservation and access goals for the Irish Music Archives. While the Library does not have reel-to-reel machines or expertise, it does have staff with the expertise to process and describe collections, provide access to researchers, and manage and preserve digital audio files. Digitization and digital preservation are among the Library's key tools for managing these collections in the long term.</p>
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## Section 5. Rights, Ethics, and Re-Use

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### Rights, Ethics, and Re-Use

Summarize all known rights, embargoes, and ethical or legal considerations relevant to the nominated collection and describe how this information will be communicated to future users. Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold ethical and moral claims and the rights of interested individuals or communities.

#### Rights, Ethics, and Re-Use

Boston College acquired the Smith Collection in 1992 and the Lamont Collection in 2005. The two collections present similar rights considerations: the Smith tapes were gifted by Mary Smith Duffy on behalf of her late brother, James W. Smith, and the Lamont tapes were donated by Jim Lowney on behalf of his uncle Joe Lamont. The Library assumes that the performers, most of whom are likely now deceased, gave their consent for recording at the time of creation. No embargoes are indicated. Privacy concerns are likely to be minimal, as evidence suggests that the tape operator(s) decided to focus on recording music and not the attendant conversations. It is unlikely that making accessible these unpublished, pre-1972 recordings of musical performances presents significant risk in terms of rights or ethics.

Rights information will be communicated by 1) Finding aids, which include fields "Restrictions on Access" and "Restrictions on Use", the latter of which states "These materials are made available for use in research, teaching and private study, pursuant to U.S. Copyright Law. The user must assume full responsibility for any use of the materials, including but not limited to, infringement of copyright and publication rights of reproduced materials. Any materials used for academic research or otherwise should be fully credited with the source. The original authors may retain copyright to the materials." 2) Access on the premises will require staff mediation, at which time relevant restrictions will be communicated to users, 3) Requests for copies will be handled case-by-case, depending on rights that are likely involved. The Library's copy request form indicates the following: The researcher assumes ALL RESPONSIBILITY for questions of copyright and invasion of privacy that may arise in copying materials and in the use of copies.

All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, all **metadata** created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons license](#). Exceptions to this requirement will be made for culturally sensitive metadata.

Tick to confirm:

Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

Tick to confirm: Confirmed

## Section 6. Project Design

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**Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines.** (*Max. 2 pages., 10MB, .pdf format only*)

The timeline for the project should be as explicit as possible, identifying major activities to be undertaken during each stage of the proposed grant term and naming the parties who will participate in those activities.

Project plan RaR02 - Boston College - Project plan with timeline.pdf

**Describe the technical approach** to be employed for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term. In cases where these details are covered elsewhere in the application, such as in a service provider's proposal, it is acceptable to reference that documentation rather than repeat the information. (*Max. 300 words.*)

Technical approach The collection is to be reformatted by the Northeast Document Conservation Center (NEDCC), which will generate 96 kHz, 24-bit uncompressed BWF files —compliant with IASA-TC 04 guidelines— as preservation masters. NEDCC will also produce technical and preservation metadata (e.g., sample rate, bit depth, speed, filesize, checksums). (See the attached proposal for additional technical specifications.)

Descriptive metadata for the Smith Collection will be based upon the 1994/5 documentation created by renowned performer Séamus Connolly, Boston College faculty in Irish music and 2013 National Heritage Fellow. Elizabeth Sweeney, the Irish Music Librarian, will edit that data before it is converted to Encoded Archival Description (EAD) and added to the Libraries' archival management systems for public availability online. Descriptive metadata for Lamont Collection will be created once tapes are digitized and are newly accessible to Libraries' staff.

After NEDCC delivers the reformatted files, the digitized material will be transferred to a dedicated backup server, and regular fixity checks will be scheduled using the Audit Control Environment (ACE) software. From there, the collection will be copied to a staging server, packaged in BagIt bags, and ingested to the MetaArchive Cooperative. See the Digital Preservation Plan, outlined below, for more information on this process.

**Digital preservation plan.** Describe in detail the processes and parties responsible for preserving the files created during the project, and how preservation activities will be managed over time. (*Max. 2 pages, 10MB, .pdf format only*)

Digital preservation plan

RaR02 - Boston College - Digital preservation plan.pdf

**List and describe all envisioned project deliverables. Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.** (*Max. 300 words.*)

Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and the public once the materials have been digitized. Explain the means through which the content can be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

Deliverables

Finding aids will be available to the public through numerous research discovery interfaces online, most prominently the BC Libraries' catalog, ArchiveGrid, and OCLC WorldCat. They will also be exposed for harvesting by Google and other search engines and listed on the Irish Music Archives website.

In providing access to the digitized recordings, the Library will follow copyright law and be guided by the ARL publication, Best Practices in Fair Use for Academic and Research Libraries. To promote the new availability of these collections, we would create online collections based upon audio files that we determine to be at low risk for copyright infringement. The John J. Burns Library already has a model in place for an audio exhibit of this type of material within a blog post. In a subsequent phase, we anticipate potential for more expansive offerings, e.g., a digital humanities project in collaboration with scholars. The BC Libraries launched a highly successful digital scholarship project, The Séamus Connolly Collection of Irish Music, <https://connollymusiccollection.bc.edu/> which made over 330 recordings of Irish traditional music freely accessible worldwide, attracting nearly 100,000 pageviews in the nine months since its release. For recordings not available online, access will be provided in the Burns Library Reading Room, which is open to the public Monday through Friday, 9:00am-5:00pm, and on most Wednesday evenings and Saturdays during the academic year.

The Irish Music Archives in the John J. Burns Library, dedicated to documenting the history of Irish traditional music in America, is well known to scholars in the field. Collections will be highlighted on the Burns Library's website, blog, Twitter and Facebook, and via the extensive Irish-related programs at Boston College, including the Gaelic Roots concert series, Irish Studies Program, and other offerings.



## BOSTON COLLEGE

THOMAS P. O'NEILL, JR. LIBRARY

6 July 2017

Recordings at Risk Program  
Council on Library and Information Resources  
1707 L Street NW, Suite 650  
Washington, DC 20036

Dear Sir or Madam:

On behalf of Boston College and the Libraries, I write to express my support for the Boston College application for digital reformatting of Irish Music Collection tapes as part of the Recordings at Risk Program Round 2 call. Boston College is committed to stewarding its unique research collections, which this archival audio content exemplifies, and consistently demonstrates its dedication to this mission by prioritizing high-value materials and investing in systems and staff to maintain, preserve, and make them known to users.

The work proposed would provide the much-needed treatment, format conversion, processing, and technical metadata that is beyond the funds, equipment, and expertise we have internally at present, yet would fulfill our aim to wherever possible convert "endangered" content to sustainable and accessible formats. This opportunity to participate in an audio preservation reformatting project, undertaken in partnership with NEDCC professionals with controlled facilities and audio expertise, will inform our staff and practices here, and lead to more robust preservation policies and methods for handling digital conversion, storage, and management. We currently have two posts dedicated to preservation of digital objects, the Digital Collections and Preservation Librarian and Digital Archives Specialist, who regularly work with digital preservation and time-based media, and who will integrate what is learned from this into our institutional knowledge, policies, and workflows.

Importantly, these collections are assets of the Irish Music Archives, a world-renowned collection in the John J. Burns Library with a strong base of researchers and supporters that aims to capture and represent the history of Irish traditional music in America, through recordings, manuscripts, sheet music, and books, as well as events, lectures, and exhibits. Once digitized, this audio content can be made available for the first time on demand to researchers and visitors to the Burns Library Reading Room, and the metadata records can be made searchable by all online. We at BC Libraries are committed to making these collections more known and available, and have the resources to support the outreach and communication required to engage the relevant audiences.

Lastly, I can confirm that we will assert no new rights or introduce no new restrictions pertaining to the source materials.

Sincerely

A handwritten signature in cursive script that reads "Tom Wall".

Tom Wall  
University Librarian  
Boston College Libraries

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# DANIEL T. NEELY

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July 21, 2017

Daniel Neely

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

To whom it may concern,

I am writing in strong support of Boston College's CLIR grant application to digitize the James W. Smith and Joseph A. Lamont collections of Irish music. These two collections of recorded sound are important because they document a fascinating but poorly understood moment in the history of Irish America. Homemade recordings of Irish music from this moment are not necessarily unusual. However, what's remarkable is the size and breadth of these collections, which offer scholars a particularly comprehensive insight into a period of Irish music in America that is poorly represented in general.

I am an ethnomusicologist (Ph.D. 2008, NYU) with a specialty in traditional Irish music. I am a musician, a historian of Irish music (especially as it has developed in the United States in general and Boston, specifically), and I lecture on and teach courses about Irish music history on the graduate level in New York City. In addition, I am the author of a weekly column about traditional Irish music that has appeared in the New York-based *Irish Echo* newspaper since 2012, I have been an officer of the Mid-Atlantic Region of Comhaltas Ceoltóirí Éirann's North American Province since 2008, and between 2011 and 2016 I was the artistic coordinator of the Augusta Irish Week in Elkins, West Virginia, the longest running Irish music teaching week in the United States.

It is my opinion that the contents of these two recorded collections are of high value to scholars. The Smith collection provides special and unusually comprehensive insight into private music making in Boston in the late 1950s and early 1960s. During this time, neighborhood demographics shifted and immigration policy began to change. With it, many of the important dance halls in Boston's Roxbury neighborhood - the "Dudley Street" scene, as it was known, where the post-WWII generation of young Irish and Irish Americans went to dance and find a sense of community - went into decline. The lack of commercial opportunity meant that the community's musical activities weren't well documented and

[REDACTED]

[REDACTED]

although it was an important transitional time for Irish music in Boston, details of how its traditional music was played are scarce.

The Smith collection represents an enormous step forward in how scholars will see this period and is significant primarily for the privately-made recordings it includes. For example, it contains rare recordings of Billy Caples and Brendan Tonra, who recorded little but who were broadly influential in and around Boston; the only known recordings of a young Mike McHale, an important flute player from Co. Roscommon who immigrated to Boston and later moved to upstate New York and fostered a generation of top young musicians; the only recordings of the State Ceili Band, which included several important Boston area musicians; the only latter-day recordings (and likely the only solo recordings) of Owen Frain, a flute player born in Co. Mayo in 1896 who arrived in Boston in 1915, was a founding member of the first Irish Pipers Club in Boston (1917), and was one of the last surviving members of the Dan Sullivan Shamrock Band, a Boston-based group that recorded extensively in the 1920s and 1930s; possibly the only recordings of John McGrath, a fiddle player and composer from Co. Mayo who moved to New York and played mainly on the radio and had close ties with the musicians of the influential "Sligo school" of playing that still wields considerable influence on fiddle playing in New York; rare recordings (likely made in Ireland and mailed over) of the important and notoriously reclusive Galway fiddler and composer Paddy Fahy; and an especially large number of private recordings of the profoundly influential fiddle player Paddy Cronin. Cronin moved to Boston from Co. Kerry in 1949 and was a considerable influence on music on both sides of the Atlantic until his death in 2014. Few recordings of his music outside commercial contexts exist, especially from the era this collection represents.

But in addition to these private recordings, the Smith collection also comprises a small number of transcriptions of commercially available 78rpm records, as well as recordings of broadcasts obviously made in Ireland (including at least one recording of a early music program aired on Ireland's national radio station, RTÉ). At the time the collection was assembled, the trading of private and commercial recordings was an important way for musicians who lived in different and sometimes far-flung places to communicate local musical developments and to keep up with the fashions "at home" in Ireland. It is very telling that this collection includes this array of material, as the timing and nature of the collection's contents demonstrate Smith's connectedness to the wider community of traditional musicians in Boston, around the United States, and in Ireland, and suggest very strongly why these tapes were collected and how they were intended to be used. It says a lot about the time in question.

The Lamont collection is equally important and a perfect companion to the Smith collection. These recordings document activities of the Irish Musicians Association of America, an important but very poorly understood national organization dedicated to the preservation and promotion of traditional music. Lamont was the first President (and later Vice President) of the Association's New York-based "Paddy Killoran Club." (Killoran was one of the influential Sligo-school fiddlers I mentioned above.) Because these recordings were made by one of the Killoran Club's officers and were almost certainly made for the enjoyment of posterity, they provide unique insight into this organization and its musical values.

Inspired by the formation in 1951 of Comhaltas Ceoltóirí Éireann in Ireland, the largest (and still continuously active!) organization dedicated to the preservation and promotion of traditional Irish music, approximately twenty musicians from New York, Boston, Philadelphia, Detroit, Cleveland, Houston, and Kansas City came together in Chicago in August 1956 to form the Irish Musicians Association of America, a group "to promote, teach, and forever keep alive our Irish traditional music." Although reasonably successful in its mission during its eight years of activity, the organization dissolved in 1964 due to internecine struggles. At its height, however, it comprised 22 branches and held an annual convention that moved between New York, Philadelphia, Boston, Providence, Cleveland, and Chicago. Its leadership was a who's-who of influential musicians who shaped the direction traditional music in America took and are hallowed names in the tradition today.

Like the Smith collection, the Lamont tapes include a diverse range of material, some of which speaks to the tastes of its membership. It includes, for example, a small number of commercial 78rpm records put to tape that members would have traded with one another. However, the lion's share of the collection consists of private recordings of significant Killoran Branch members, including Paddy Killoran himself, Paddy O'Brien, Hugh Gillespie, Andy McGann, Martin Wynne, Felix Dolan, Gene Kelly, and others, that not only offer rare insight into the organization's recreational music making but that also shed light on the organization's meetings, moments of which seem to be included among the materials. This in itself is remarkable. However, in addition there are recordings that document important visiting musicians, including Sean Maguire (Belfast, Northern Ireland), Leo Rowsome (Co. Wexford, Ireland), Ed Reavy (Philadelphia), Louis Quinn (Philadelphia), Joe Derrane (Boston), Seamus Connolly (Co. Clare, Ireland; later, Boston), Peggy Riordan (Washington DC), and others, that are also of intense interest. Because there is no collection of IMAA materials available to scholars, this collection is a first and would offer

scholars a breathtaking perspective on the first major post-War effort to preserve Irish music in America.

The study of Irish music is a robust field that attracts the attention of an international community of scholars. The James W. Smith and Joseph A. Lamont collections of Irish music offer an impressive amount of primary source materials and their availability would greatly advance academic discourse about Irish music, especially as it was played in America. That these collections exist on an obsolete format at risk for degradation makes it imperative that they be migrated to a more stable and accessible digital format and made available to academic inquiry.

Sincerely yours,

A handwritten signature in black ink that reads "Dan T. Neely". The signature is written in a cursive, slightly slanted style.

Daniel T. Neely



28 February 2017

Dear Sir/Madam,

I am writing this letter in support of a CLIR Recordings-at-Risk grant application to digitize reel-to-reel tapes, currently housed as part of the James W. Smith Collection of Irish Music at the Burns Library, Boston College. In my capacity as Director of Irish Music Studies at the National University of Ireland, Galway, I believe I am well placed to commend this application to you.

The James W. Smith Collection was deposited at the Burns library in 1991. The application, if successful, allows for the digitization of between 80 and 90 tapes which were first recorded at Irish traditional music sessions at the home of James Smith, during the 1950s and 1960s. For several key reasons, creating a secure format for future use and making these tapes available for wider research and access is important. The persistence of house sessions in the United States (and the correlating absence of pub sessions) is distinctive to Irish emigrant communities in the United States during this period, and is therefore of specific research interest. Secondly, key musicians in the Boston (and wider Irish traditional music performance sphere) are on these tapes, such as Paddy Cronin. But just as importantly, local musicians, otherwise not commercially recorded, are also to be heard. This collection provides an opportunity to look at a fuller community of practice, across a spectrum of amateur to semi-professional musicians.

The final reason that I would cite for supporting this application is a more general one and it is the contribution this work would make to continued expansion of the Burns Library as one of the key archival resources for the study of Irish traditional music, not just in the United States, but worldwide. Boston College will host an international research symposium '*Nótaí/Notes: Ireland and Music*' in September 2017 as part of a series of research events working towards a forthcoming, special issue journal publication. The archives in the research field of Irish music will be part of the showcasing of material to take place at this event. This specific archive access initiative will consolidate and support the expansion of the Burns Library Irish music collections further.

For the above reasons, I fully support this application and would be happy to respond to any questions which you might have.

Yours Sincerely,

Dr Méabh Ní Fhuartháin  
Director, Irish Music Studies  
Centre for Irish Studies,  
NUI Galway, Galway  
Ireland

# Recordings at Risk: Sounds of mid-20thc Irish-America: preserving historic performed music recordings...

Project Plan, 1 January 2018 - 31 Oct 2018\*

\* actual dates may shift depending on workload of NEDCC

Lead	Phase 1					Phase 2				Phase 3
	Jan	Feb	Mar	April	May	June	July	August	Sept	Oct
BC - Beth Sweeney, Irish Music Librarian	Plan descriptive metadata for BC archival systems					Curatorial review and research, promotion and communication; metadata advising				Promotion: Irish music community
BC - Digital Library staff	Metadata conversion and loading (Smith materials)					Receive and process tapes; secure storage; metadata manipulation in BC archival management systems				Promotion: digital library community
NEDCC staff	Digital reformatting of tapes, ie Cleaning, Contingency, Transfers, Rewinding, Splicing, Filenaming, Quality control (See proposal)									
BC - Digital Archives Assistant						Receive and process digital deliverables; metadata production in archival management system (Lamont materials)				
BC - Digital Collection & Preservation Librarian						Analysis of output and and documentation in Preservation report; local policy review			Coordinate ingest to MetaArchive	Promotion: DigPres community
BC - Libraries Outreach										Promotion: BC communities and audiences

## Major Project Activities and Deadlines

By end of...	Phase I	
		Upload of metadata to BC Archival Management System tested and record content and structure finalised
		Deliverables received from NEDCC: Audio Master Files, Audio Access Files, Digital Storage Space Estimate, Metadata/Checksums, Final Preservation Report
	Phase 2	Audio files (content) stored for preservation and access; local preservation processes and treatments documented. Overall BC Preservation policies for treatment and handling of audio reviewed.
		Original tapes accessioned, processed, and stored in Burns Library.
		Metadata records live and discoverable publicly online; available via BC archival management system; audio files accessible in Burns Reading Room

Lead	Jan	Feb	Mar	April	May	June	July	August	Sept	Oct
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	Audio content fully reviewed for scholarly applications; key points of research value identified for coverage at events, announcements, and promotional materials.									
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Phase 3	Recordings at Risk funding from CLIR announced and collection availability publicized focussing on three primary audiences: libraries and archives, the BC academic community, and Irish Music scholars worldwide.									
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## **Recordings at Risk Program, Round 2, 2017**

### **Boston College Libraries**

**Application:** Sounds of mid-20thc Irish-America: preserving historic performed music recordings for research access

#### **Digital preservation plan**

Boston College Library preserves digital collections in the MetaArchive Cooperative, a private LOCKSS network. Content in MetaArchive is replicated in seven geographically distributed nodes, which use the 'voting and polling' method to ensure fixity across locations. This approach minimizes risk of content loss due to technological failure or natural disaster.

The Library has 2 FTE staff dedicated to digital preservation. The Digital Collections and Preservation Librarian manages the Library's digital preservation infrastructure, including the policies, technology, and workflows used in digital object lifecycle management. This position also supervises the Digital Archives Specialist, who is responsible for time-based media reformatting and preservation.

The workflow to preserve the files created during this project will begin when the Library receives the digital files from NEDCC. The Digital Archives Specialist will generate MD5 checksums before copying the preservation and intermediate files to the backup server. He will then generate additional checksums to compare with the pre-transfer hashes. If the checksums match, the Digital Archives Specialist will create an entry for the collection in the ACE dashboard, scheduling fixity checks in 90-day intervals.

Once this work is completed, the Digital Archives Specialist will notify the Digital Collections and Preservation Librarian, who will stage the master files for ingest to MetaArchive. The Digital Collections and Preservation Librarian will work with the MetaArchive Preservation Community Manager to select the replication nodes and ensure successful ingest at each location.

## Recordings at Risk Program Round 2, 2017

### Boston College Libraries

**Application:** Sounds of mid-20thc Irish-America: preserving historic performed music recordings for research access

### Budget Narrative

#### Line items

The cost for preservation and reformatting services was estimated to be **\$30,775**, based on NEDCC reviews of original materials for the Smith Collection, and highly detailed inventories and photographs for the Lamont. Other work associated with the project, ie creation and migration of descriptive metadata to BC's archival management system, ongoing preservation treatment, curatorial management, public reading room access, artifact and data storage, curatorial assistance, and outreach and promotion, are all considered business-as-usual activities of the Boston College Libraries, and do not incur additional monetary expense.

The cost estimates provided by NEDCC, outlined in their proposal and excerpted below, were supplemented by ongoing discussion with Bryce Roe; all expenses are considered reasonable and necessary by BC Libraries. Shipping and handling were not included as the materials have been delivered and will be retrieved by BC Libraries' Digital Archives Assistant.

Cost Summary excerpted from NEDCC Proposal (Project 17-061\_A – James Smith Irish Music Collection (90 reels) & The Lamont Collection (60 reels), 150 reels of tape):

Set-Up			\$125
USB External Hard Drive	\$150	1 drive	\$150
James Smith Irish Music Collection:			
1:1 Digital Transfer Based on Est. Hours of Content	\$125	112 hours	\$14,000
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	2 hours	\$250
Rewinding & Cleaning Treatment – Open-Reel Tapes	\$125	12 hours	\$1,500
Preparation, Post-Processing, Documentation	\$125	34 hours	\$4,250
Audio Access Files (WAV and MP3)			\$0
Lamont Collection:			
1:1 Digital Transfer Based on Est. Hours of Content	\$125	56 hours	\$7,000
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	1 hour	\$125
Rewinding & Cleaning Treatment – Open-Reel Tapes	\$125	7 hours	\$875
Preparation, Post-Processing, Documentation	\$125	20 hours	\$2,500
Audio Access Files (WAV and MP3)			\$0
<b>TOTAL</b>			<b>\$30,775</b>

#### Grant management

If the grant funds are awarded, the Office for Sponsored Programs (OSP) at Boston College will set up a sponsored project account for the Boston College Libraries to administer the funds. Susan Hoban, Associate Director at OSP, will be the financial representative responsible in completing the financial report. [REDACTED]

Once funds are received, the NEDCC Proposal will be signed and returned, with the 33% deposit required at time of acceptance. The remainder of funds will be paid at completion of the NEDCC work.





100 Brickstone Square, Andover, MA 01810-1494  
ph 978-470-1010 • fax 978-475-6021 • www.nedcc.org

Boston College Libraries  
O'Neil Library, Room 410b  
140 Commonwealth Ave.  
Chestnut Hill, MA 02467

June 29, 2017  
Project # 17-061\_A  
Revision 1

Contact: Kimberly C. Kowal, Associate University Librarian  
kowalk@bc.edu  
(617) 552-0841

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### **Object(s)**

Media: 150 reels of tape

Est. Hrs. of Content: 168

Title/Subject: James Smith Irish Music Collection (90 reels) & The  
Lamont Collection (60 reels)

### **Subject to Examination**

The condition of audio carriers is one of the most important factors in determining how well (or whether) they can be digitally preserved. We follow the American Institute for Conservation *Code of Ethics* and *Guidelines for Practice* and require that all items be examined prior to making a proposal. We have not had the opportunity to examine the Lamont Collection tapes; consequently, this proposal and the quoted prices herein are subject to examination of the original objects once they arrive at NEDCC.

### **Condition**

Based on physical examination, the condition of the James Smith Irish Music Collection tapes is good to fair. There are no observable manifestations of chemical deterioration. They are unevenly or loosely wound, but there are no extreme stepped packs or popped strands. Your tapes do not have hold-down or leader tape and the ends are damaged.

The Lamont Collection tapes have not been physically examined by NEDCC. Based on information and photographs provided by you, the condition of the Lamont Collection tapes is good to fair. There are no observable manifestations of chemical deterioration. Some of your tapes have stepped packs and popped strands, and some are showing damage from poor tape pack, including spoking. Some of your tapes are suspected to have splices, which may need to be repaired.

All audio carriers are fragile; they degrade with passage of time, and by other causes, eventually to the point of failure. We encourage you to read and understand the issues associated with audio media to assist you in caring for and prolonging the life of your collection. Although treatments prior to digitization (e.g., cleaning, "baking") can increase the quality of the reformatting process, due to the fragile nature of the media, it is important to understand that the treatments themselves can cause irreversible damage and/or accelerate the degradation process of the media itself. Storing objects properly and reformatting them prior to the onset of irreversible degradation will produce the best results at the lowest cost.

### **Hours of Content**

Because audio recordings are time-based, proposals are priced primarily on the number of hours of content to be digitized, plus assumptions about the amount of preparation and post-processing time required based on the condition of the carriers. This proposal is based on the estimated hours of content, above. *Please check the appropriate box, below, to indicate how you would like us to proceed if the hours of content differs from the above estimate.*

- Complete the transfer of all items and adjust the invoice accordingly based on the actual hours of content.
- Proceed with the transfer up to a maximum of 10% over the estimated hours of content and adjust the invoice accordingly. Please notify me if/when you have reached this limit.
- Transfer the items in the priority order provided and stop work once the estimated hours of content is reached. Please notify me if/when you have reached this limit.

### **Silent “Content”**

Our standard is to digitize for both preservation and access. We digitize the entire object, end-to-end, including silent “content,” to create a digital facsimile of the entire carrier. When silence is encountered for more than 10 seconds, we note the time at which the content ends (in ISO 8601 format) and continue recording until the end of the object to confirm that there is no additional content. If you are digitizing for *access only*, and would prefer to digitize *audible content only*, please select from the following:

- Please stop the transfer and do not digitize silent “content” after (please fill in) \_\_\_\_ minute(s) of silence for the master BWF file.
- Please do digitize silent “content” for the master BWF file, but remove the silent “content” from the access WAV and MP3 files (except 2–3 second lead-in silence).

### **Project Scope**

Following accepted best practices, the purpose of our service is to create a faithful and accurate preservation surrogate of audio archival materials in their current condition. Deterioration due to age, mold damage, and casualty are irreversible. This proposal does not include full digital audio restoration, which is beyond the scope of our preservation service.

We will perform 100%-attended transfers (i.e., one audio engineer transfers one recording at a time). Our audio engineers will properly calibrate all equipment and continuously monitor the playback for any issues with the recording and/or carrier, such as sticky-shed syndrome; tape head misalignment; missing audio channels; differing recorded speeds; etc. As these issues are encountered, we will immediately stop the playback, correct the source of the problem, and recommence the digital transfer to ensure that the resulting deliverables are faithful to the existing signal/noise on the carrier, without any artifacts added through the transfer process. All transfers will be performed—and deliverables provided—in strict adherence to IASA (International Association of Sound and Audiovisual Archives) and FADGI (Federal Agency Digitization Guidelines Initiative) standards.

The digital transfers of your media will be carried out in control rooms designed for critical listening, which allows the engineer to distinguish between the actual signal/noise of the audio content and possible artifacts of the transfer process. Equipment employed in the signal chain includes: AMPEX ATR-102 open-reel tape deck; Tascam 122 MKIII cassette tape deck; SONY PCM-R500 digital audio tape deck; Prism ADA-8XR analog-to-digital converter; and Steinberg Wavelab processing software.

### **Cleaning Treatment – Open-Reel Tapes**

All open-reel tapes not suffering from soft binder syndrome, binder loss, or brittleness will be cleaned

prior to digitization. Cleaning prior to digitization can increase the signal quality of the reformatting process and prevent abrasive wear to your tape. If approved by you, the cleaning treatment will be as follows:

- Using a napless Pellon (Pan W) PSA Polishing Cloth, we will exercise and wipe down the tape while fast forwarding at library wind (slow fast forward speed, 30 ips).

### **Contingency for Mitigation of “Sticky-Shed Syndrome” – Tapes**

Many brands of open-reel tape are susceptible to “sticky-shed syndrome,” which is a condition created by the deterioration of the binders in the magnetic tape. Because it is typically unknown until playback how many (if any) of your tapes will exhibit this condition, a contingency of hours to treat any tapes affected by sticky-shed syndrome has been included in the cost summary below. Any unused contingency will be credited to you on the final invoice. The treatment, if necessary, will be as follows:

- Depending on the severity of the sticky-shed syndrome, we will expose your tape(s) to a controlled environment of 50° C for 10 to 16 hours in a Thermo Scientific Heratherm OMS60 drying oven.
- The tapes will be physically monitored at least once per hour during the drying treatment.
- After treatment, the tapes will be allowed to cool to room temperature prior to proceeding with the transfer process.
- We will digitally transfer your tapes within 48 hours of the drying treatment.

### **Rewinding – Open-Reel Tapes**

Some of your open-reel tapes are showing signs of loose and uneven pack, and will require re-winding prior to playback. We will rewind your tapes at 30 ips (library wind) while ensuring no contact with the tape heads during the rewind process.

### **Splicing – Tapes**

If we encounter splices that are broken or failing, they will require re-splicing prior to playback. We will use Splicit studio grade professional quality splicing tape and Splicit aircraft grade aluminum splicing block for repairs. The utmost care will be taken to ensure no/minimal loss of content.

### **File Naming**

Files will be named with a descriptive prefix plus numerical suffix. If provided, we will use your unique identifier as the descriptive prefix.

### **Quality Control**

All work will be performed under tight environmental control in the NEDCC audio laboratory by highly-skilled professionals, and the carriers will remain in NEDCC’s secure, climate-controlled vault when not being digitized. Vault and control room set points are 70° F, 40% RH. NEDCC performs a 100% inspection of deliverables. All files will be backed up on NEDCC’s servers for six (6) months after project completion.

### **Delivery Medium**

The digital files will be delivered on a USB external hard drive.

### **Optional Work**

#### **Rehousing – Open-Reel Tapes**

Your tapes are currently housed in legacy containers. We recommend all tapes be properly housed to protect them from light, dust, pollution, and accidental damage. We propose to rehouse your tapes in inert

polypropylene audio storage containers supplied by University Products (491-0635C, 491-0735C, or 491-0835C). We will return your legacy containers with the re-housed tapes.

### **Digital Imaging of Containers, Etc.**

Digital images will be captured of the container (case/box/sleeve) front, back, and spine (if it contains metadata), as well as the carrier itself and accompanying notes, programs, track listings, etc. (if found within the tape housing). Images will be captured for “access” in JPEG, 300 ppi, 8-bit, Adobe RGB 1998 color space and given the same file name as the accompanying BWF audio files. For pricing purposes in the cost summary, below, we estimate an image count of 600 files. NOTE: Final invoicing will be based on actual JPEG file count.

### **Deliverables**

The following will be provided as deliverables:

#### **Audio Master Files**

Audio master files are provided in the uncompressed Broadcast Wave Format (BWF), balancing the resolution and flexibility of WAV audio with the metadata needs of archives and libraries. Standard audio resolution for the master file is 96 kHz, 24-bit, Pulse Code Modulated (PCM), in compliance with IASA TC-04 minimum standards for archival audio. For digital originals (DAT tapes), there is little to no benefit in audio-quality to up-sampling a recording that is fixed at a lower resolution; DAT master files will therefore be delivered at their native sample rate and bit depth, wrapped in the BWF format. Master files will be provided “flat” (i.e., unprocessed), without any audio manipulation, dynamics, equalization (other than source machinery alignment), or noise reduction decoding.

#### **Audio Access Files**

Audio access files (both 48/16 WAV and 160 kbps per channel MP3) are derived from the audio master files, but with some signal processing applied to improve the listening experience. The Pulse Code Modulated (PCM) file is equalized to its standard, if known. If unknown, equalization may be applied to reduce high frequency noise (hiss), boost attenuated low frequencies, or both. Declick may be applied to reduce distracting clicks and pops. On some recordings with broad-band, wear-pattern noise, iZotope RX noise reduction is applied sparingly. Although the audio access files have been improved in this manner, they are not to be considered full restorations. Because it is highly subjective, full audio restoration is beyond the scope of our service and can be obtained by contracting with other specialist providers.

#### **Digital Storage Space Estimate**

The estimated amount of digital storage space required for the above BWF, WAV, and MP3 deliverables is 430 GB.

#### **Metadata/Checksums**

Technical metadata such as sample rate, bit depth, duration, speed, file size, MD5 checksum, and coding history will be embedded in the header of each BWF file. NEDCC recommends BWF MetaEdit for metadata maintenance and checksum validation.

#### **Final Preservation Report**

The summary report describes the work done in a way that documents it for administrative purposes. It reiterates the number of carriers, how many were successfully transferred, how many were physically treated, how many hours were recorded in total, etc.

In addition to the summary report, an item-level report is provided in the form of a spreadsheet and includes:

- Carrier Notes: Numbers and sizes of carriers, condition, recording speeds, identifying information, etc.
- Audio Notes: Duration, unusual signal issues, events that could not be resolved, etc.
- Process Notes: Dates of audio creation, applicable conservation treatments, issues encountered, etc.

**Cost Summary**

<b>Project Scope</b>	<u>\$/Unit</u>	<u>Quantity</u>	<u>Total</u>
Set-Up			\$125
USB External Hard Drive	\$150	1 drive	\$150
James Smith Irish Music Collection:			
1:1 Digital Transfer Based on Est. Hours of Content	\$125	112 hours	\$14,000
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	2 hours	\$250
Rewinding & Cleaning Treatment – Open-Reel Tapes	\$125	12 hours	\$1,500
Preparation, Post-Processing, Documentation	\$125	34 hours	\$4,250
Audio Access Files (WAV and MP3)			\$0
Lamont Collection:			
1:1 Digital Transfer Based on Est. Hours of Content	\$125	56 hours	\$7,000
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	1 hour	\$125
Rewinding & Cleaning Treatment – Open-Reel Tapes	\$125	7 hours	\$875
Preparation, Post-Processing, Documentation	\$125	20 hours	\$2,500
Audio Access Files (WAV and MP3)			\$0
<b>TOTAL</b>			<b>\$30,775</b>

**Optional Work**

(Please check.)

Rehousing – Open-Reel Tapes	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1,000
Digital Imaging (est. 600 images @ \$0.50/file)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$300
Additional Insurance (indicate value in Terms, below)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1/\$1,000/mo.
Shipping/Handling – return via client pick up	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$0
Shipping/Handling – return via UPS Ground	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$45

**Terms & Conditions**

It is understood and agreed between the parties to this agreement that the work may be halted should unexpected problems render the proposed scope and/or activities infeasible or more time-consuming than could be reasonably estimated. If this were to occur, modifications to the scope and/or activities may be proposed, and, after consultation with the Owner or Authorized Agent, a new estimate may be given to reflect revised specifications. **Estimates are valid for 12 months. Costs of shipping/handling are additional. NOTE: One third of the estimated cost is payable at the time of approval.**

Pick-up or shipping/handling of objects shall be at Client's/Owner's expense and must occur within 90 days after either notification of completion of work or notification that objects associated with unapproved proposals must be picked up (or delivery effected). All charges for contracted services, including shipping/handling, must be paid prior to NEDCC releasing objects for return. **Storage fees of \$125.00 per month shall be charged after expiration of the 90-day period. In consideration for waiver of such storage charges, failure of Client/Owner to pick up (or effect delivery) within six months of a third notification or attempted notification by NEDCC by certified mail at Client's/Owner's last known address shall constitute transfer of title of objects to NEDCC.** Long-term arrangements for storage at a fee must be made by separate agreement to avoid such transfer of title. Client/Owner must inform NEDCC of any changes of address.

**CLIENT'S/OWNER'S STATEMENT OF INSURANCE VALUE: Maximum liability limited to \$**            **.** Unless Owner's insurance policy provides standard "all risk perils" and Owner's insurance company sends NEDCC a waiver of subrogation, all objects left at NEDCC must be insured under NEDCC's policy at a rate of \$1.00 per month per \$1,000 of value. If no valuation is provided by Owner, an assignment of \$500 will be placed on objects for insurance coverage purposes.

THE UNDERSIGNED AGREES TO INDEMNIFY AND HOLD NEDCC HARMLESS FROM ALL CLAIMS AND DEMANDS FOR LOSS OR DAMAGE TO THE ABOVE OBJECTS HOWEVER OCCASIONED UNLESS DUE TO THE WILLFUL NEGLIGENCE OF NEDCC. IN NO EVENT SHALL NEDCC BE LIABLE TO ANY PARTY FOR ANY SPECIAL, PUNITIVE, INDIRECT, INCIDENTAL, OR CONSEQUENTIAL DAMAGES.

By accepting this proposal, you recognize that the cleaning and conservation treatment procedures, if any authorized above, may involve a certain amount of risk, including accelerated degradation. Therefore, in further consideration, and as a condition of NEDCC's undertaking the work on the above object(s), the undersigned waives and releases NEDCC from all claims that may arise due to damage or loss to the above object(s).

NEDCC represents that it is not the Owner of objects that will be digitized and Client/Owner agrees that NEDCC is not responsible for any potential or real copyright infringement as a result of digitizing the objects. Compliance with copyright law is the sole responsibility of Client/Owner. NEDCC hereby conveys copyright, if any, in the digital objects to Client/Owner. The undersigned hereby grants permission to NEDCC to use the record of the proposed work, including imagery, for its educational programs.

AUTHORIZATION IS HEREBY GIVEN to the NORTHEAST DOCUMENT CONSERVATION CENTER to treat and/or digitize the above object(s). It is acknowledged that the undersigned has read and understands the proposal and all terms and conditions herein.

Owner or Authorized Agent	Date
	06/29/17
Bryce Rde, Manager of Audio Preservation Services, NEDCC	Date

P.O.# required? Yes \_\_\_\_\_ No \_\_\_\_\_ # \_\_\_\_\_

---

**James W. Smith Irish Music Collection****M016.1991.1****Accession Date:** 12/13/1991**Extent:** 15.0 Linear feet**General Note:**

Level 1, Bank Room; Aisle(s): 03, 07 (dub); Acquisition Date: 12/13/1991

**Date Expression:** 1920-1980 (records), 1950-1970**Date Range:** 1920-1980**Names:**

<u>Name</u>	<u>Function</u>	<u>Role</u>
Duffy, Mary Smith	Source	
Smith, James W.	Creator	

**Acquisition Type:** Gift**Description:**

119 reel-to-reel tapes made by Smith of Irish music jam sessions performed in his home during the 1950s and 1960s by some of Boston's most prominent Irish musicians; 206 78-rpm records; 236 LP records; 9 45 rpm records. Provenance: Records and tapes belonged to James W. Smith and were donated by his sister in his name.

**Inventory:**

partial (handwritten by SC)

**Disposition Note:**

CD (dub) of reel #75 is available

**Rights & Restrictions:**

Restrictions apply.

**Access Restrictions Note:**

Reels not available for listening until digitized. Contact IMC re other items..

**Rights:**

Not transferred



Home (/) / Accessions (/accessions) / Joe Lamont Irish Music Collection

Basic Information	➤
Dates	➤
Extents	➤
Agent Links	➤
Subjects	➤
Instances	➤
User Defined	➤

[Edit \(/accessions/4363/edit\)](#)
[Calculate Extent](#)
[View Published \(http://localhost:8081/repositories/2/accessions/4363\)](#)
[Add Event ▾](#)
[Spawn ▾](#)
[Suppress](#)
[Delete](#)

# Joe Lamont Irish Music Collection Accession

## Basic Information

### Title

Joe Lamont Irish Music Collection

### Identifier

M145 2005 1 IM

### Accession Date

2005-06-30

### Content Description

Approximately 60 reel-to-reel tapes of Irish music (mostly 7", some 5"), recorded by Joe Lamont, probably in the 1950s. Provenance: Joseph A. Lamont (Jim's uncle)

### Condition Description

fair

### Inventory

A spreadsheet containing information on a subset of the reels (M145\_2005\_01.xls) and a Word doc with explanatory notes re: the spreadsheet (Notes\_on\_M145\_spreadsheet.doc) can be found on the Dennis2 server at BURNS\_IMC/Finding Aids and Inventories/Lamont, Joe

### General Note

Acquisition Date: 6/30/2005

### Acquisition Type

Gift

### Resource Type

Collection

### Restrictions Apply?

False

### Publish?

True

### Access Restrictions?

False

### Use Restrictions?

False

Created by admin 2017-06-02 19:08:54 -0400, Last Modified by sweeneec 2017-06-23 15:02:39 -0400

## Dates

➤  
Creation

1945-1965

## Extents



2 Linear Feet  
60 tapes (2 boxes)

## Agent Links

Role	Relator	Agent	
Creator		Lamont, Joe	
Source		Lowney, James	

## Subjects

### Authority ID

### Subject Heading

IRISH MUSIC ARCHIVES

## Instances



Accession  
Ultra, IMC [Backup Server]



Audio  
Box 1



Audio  
Box 2

## User Defined

Boolean 1

False

Boolean 2

False

Boolean 3

False

FileMaker Migration Data

FileMaker Main Entry: Lamont, Joe -- FileMaker Source: James Lowney (nephew), lowneytr@comcast.net , 732-240-0448 -- FileMaker Source Address:  
299 Lillian Lane Tom's River, NJ 08755 -- FileMaker Last Update: 4/8/2011

RaR02 - Boston College - Smith Collection Inventory

Reel #	Tier	Notes re content, speed	No. of Sides	Date recorded	Track Config. (if noted)	Stock Brand	Gauge (in)	Thickness (mil)	Reel Diameter (in)	Reel Length (ft)	Tape Speed (ips) if noted	Total possible tape time (min) - actuals	Total possible tape time (min) - estimated using 7.5 ips
TAPE 1 IMA #1970	1		2			Scotch 111	1/4		7	1200			30
TAPE 3 IMA #1972	1	Empty ½ ways	1	1959	stereo	Premiere	1/4	1.0	7	1800			45
TAPE 4A IMA #1973	1			1962	stereo	Realistic	1/4		7				
TAPE 4B IMA #1974	1					Scotch 111	1/4		7				
TAPE 7 IMA #1977	1				stereo	Ampex 641	1/4	1.0	7	1800	7.5	45	
TAPE 8 IMA #1978	1					Scotch 102	1/4		7	1200			30
TAPE 9 IMA #1979	1			1965	stereo	Ampex 641	1/4	1.0	7	1800			45
TAPE 11 IMA #1981	1	Music ends ¾ ways in,	1			Ampex 641	1/4	1.0	7	1800	3.75	90	
TAPE 12 IMA #1982	1		2			Premiere	1/4	1.0	7				
TAPE 13 IMA #1983	1		2			Scotch 111	1/4		7	1200			30
TAPE 14 IMA #1984	1	Side 1: 7 ½ / Side 2: 3 ¾ Tape ½ Empty	2			Scotch 111	1/4		7	1200	7.5 / 3.75	30	
TAPE 16 IMA #1986	1					Scotch RB-7	1/4		7				
TAPE 18 IMA #1988	1					fideli-tape	1/4	1.5	7	1200			30
TAPE 20 IMA #1990	1				stereo	Scotch RB-7	1/4		7				
TAPE 21 IMA #1991	1				stereo	Ampex 611	1/4	1.5	7	1200			30
TAPE 22 IMA #1992	1					Scotch 111	1/4		7	1200			30
TAPE 23 IMA #1993	1			1961		Scotch 190	1/4		7	1800			45
TAPE 24 IMA #1994	1				stereo	Ampex 951	1/4	0.5	7	2400			60
TAPE 26 IMA #1996	1				stereo	Scotch 175	1/4	1.5	7	1200			30
TAPE 28 IMA #1998	1				stereo	Irish	1/4		7	1200			30
TAPE 29 IMA #1999	1	Reel only half full			mono	Scotch	1/4		7		3.75		
TAPE 32 IMA #2002	1		2	1962	stereo	Scotch 200	1/4		7	2400			60
TAPE 38 IMA #2008	1		1			Ampex Irish 211	1/4	1.5	7	1200			30
TAPE 39 IMA #2009	1		2		mono?	Scotch 120	1/4	1.5	7	1200			30
TAPE 40 IMA #2010	1		1?		stereo	Scotch 175	1/4	1.5	7	1200	3.75	60	
TAPE 46 IMA #2016	1					Scotch 111	1/4		7	1200			30
TAPE 48 IMA #2018	1				stereo	Scotch 120	1/4	1.5	7	1200			30
TAPE 50 IMA #2020	1					Scotch 190	1/4		7				
TAPE 56 IMA #2026	1					Scotch 111	1/4		7	1200			30
TAPE 57 IMA #2027	1	3 ¾	1?			Sony PR-200	1/4	0.5	7	2400	3.75	120	
TAPE 58 IMA #2028	1		2	1961		Ampex Irish 241	1/4	1.0	7	1800			45
TAPE 59 IMA #2029	1		2			Scotch 111	1/4		7	1200			30
TAPE 62 IMA #2032	1					Scotch 175	1/4	1.5	7	1200			30
TAPE 63 IMA #2033	1		1			Scotch 111	1/4		7	1200			30
TAPE 64 IMA #2034	1				stereo	Scotch 175	1/4	1.5	7	1200			30
TAPE 65 IMA #2035	1		2			Unknown	1/4						

RaR02 - Boston College - Smith Collection Inventory

TAPE 66 IMA #2036	1	3 ¾ Left				Scotch 111	1/4		7	1200	3.75	60	
TAPE 69 IMA #2039	1		2		stereo	Scotch 111	1/4		7	1200			30
TAPE 71 IMA #2041	1		2			Ampex 641	1/4	1.0	7	1800			45
TAPE 74 IMA #2044	1		1?			Scotch 111	1/4		7	1200			30
TAPE 77 IMA #2047	1					Scotch			7				
TAPE 78 IMA #2048	1			1958	mono	Emerald			7		3.75		
TAPE 79 IMA #2049	1		2			Scotch	1/4		5				
TAPE 85 IMA #2055	1		2			Scotch 203	1/4	1.0	7	1800			45
TAPE 86 IMA #2056	1			1963	stereo	Scotch	1/4		7				
TAPE 90 IMA #2060	1		1?			Unknown	1/4		5				
TAPE 91 IMA #2061	1		2			Scotch 111A	1/4		7	1200			30
TAPE 93 IMA #2063	1		1?			Scotch 111	1/4		7	1200			30
TAPE 95 IMA #2065	1		1?			Scotch 190	1/4	1	7	1800			45
TAPE 96 IMA #2066	1		1?			Irish	1/4		7	1200			30
TAPE 97 IMA #2067	1				stereo	Irish	1/4		7	1200			30
TAPE 98 IMA #2068	1				stereo	Webcor 2906	1/4		7				
TAPE 100 IMA #2010	1		1?		stereo	Irish 211	1/4		7	1200			30
TAPE 105 IMA #2075	1			1964		Scotch 190A	1/4		7	1800			45
TAPE 106 IMA #2076	1	Reel is only half full	2		mono	Scotch RB-7	1/4		7		3.75		
TAPE 107 IMA #2077	1	"3 ¾; End at 7 ½ speed"	2	1957		Webcor 2906	1/4		7	1200	3.75 / 7.5	30	
TAPE 108 IMA #2078	1		2			Scotch 111A	1/4		7	1200	7.5	30	
TAPE 112 IMA #2082	1		2			Scotch 190A	1/4		7	1800			45
TAPE 113 IMA #2083	1	Reel is only half full				audiotape 1861	1/4	1	7	1800			45
TAPE 15 IMA #1985	2	Different content on left vs right channels?	2		stereo	Scotch 203	1/4	1.0	7	1800			45
TAPE 17 IMA #1987	2		2			Webcor 2906	1/4		7	1200			30
TAPE 31 IMA #2001	2	3 ¾ speed				Scotch 111	1/4		7	1200	3.75	60	
TAPE 43 IMA #2013	2	3 ¾	2			Scotch 190	1/4		7				
TAPE 49 IMA #2019	2	3 ¾		1966		Scotch 202	1/4	1.5	7	1200	3.75	60	
TAPE 52 IMA #2022	2	SIDE 2: 7 ½	2			Scotch 111	1/4		7	1200	7.5	30	
TAPE 61 IMA #2031	2					Scotch 111	1/4		7	1200			30
TAPE 70 IMA #2040	2					Scotch	1/4		7				
TAPE 75 IMA #2045	2		2			Unknown	1/4		7				
TAPE 84 IMA #2054	2			1962	stereo	Scotch	1/4		7		7.5		
TAPE 88 IMA #2058	2					RCA 10A-18	1/4	1	7	1800			45
TAPE 89 IMA #2059	2		2			Scotch 111A	1/4		5				
TAPE 92 IMA #2062	2		1?			Ampex Irish 211	1/4	1.5	7	1200			30
TAPE 102 IMA #2072	2					BASF	1/4		5				
TAPE 104 IMA #2074	2		2			Scotch 111A	1/4		7	1200			30
TAPE 109 IMA #2079	2	Reel is maybe 2/3 full	2			Scotch 190A	1/4		7				
TAPE 110 IMA #2080	2		2			Realistic 44-736A	1/4	1.5	7	1200	3.75	60	
TAPE 27 IMA #1997	2				stereo	Realistic 44-736A	1/4	1.5	7	1200			30
TAPE 42 IMA #2012	2	3 ¾ - very little tape on the	2			Scotch 175	1/4	1.5	7	1200	3.75	60	
TAPE 44 IMA #2014	2					Scotch 190	1/4		7	1800			45
TAPE 30 IMA #2000	3	3 ¾ speed			mono	Scotch 120	1/4	1.5	7	1200	3.75	60	

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TAPE 34 IMA #2004	3	3 ¼ speed				Scotch 140	1/4	1.0	7	1800	3.75	90	
TAPE 41 IMA #2011	3		2	1956		Scotch 111	1/4		7	1200	3.75	60	
TAPE 45 IMA #2015	3					Lafayette	1/4		7	1800			45
TAPE 47 IMA #2017	3					Scotch 111	1/4		7	1200			30
TAPE 51 IMA #2021	3	"Tape Spliced !?"	2			Scotch	1/4		7		7.5		
TAPE 53 IMA #2023	3					Scotch 201	1/4	1.5	7	1200			30
TAPE 54 IMA #2024	3	"Inside out !"	1?			Scotch 201	1/4	1.5	7	1200			30
TAPE 72 IMA #2042	3					Scotch 200	1/4		7	2400			60
TAPE 76 IMA #2046	3					Ampex Irish 351	1/4	0.6	7	2400			60
TAPE 87 IMA #2057	3		1?			Concert 44-755	1/4	1.5	7	1200			30

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Accession #	Details from Box Label	Details from Track Listing Sheet	No. of Sides	Date recorded	Track Config. (if noted)	Stock Brand	Base Material	Gauge (in)	Oxide	Thickness (mil)	Reel Diameter (in)	Reel Length (ft)	Tape Speed (ips) if noted	Total possible tape time PER SIDE (min) - actuals	Total possible tape time PER SIDE (min) - estimated using 7.5 ips	Tape Pack Condition Notes
IMC M145 RM001	#10 Sean McGuire - Club + Records; No. 10 Reel	#10 Sean McGuire; Violin; Speed 7 1/2	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5	30		popped strands / stepped pack towards outer edge
IMC M145 RM002	"Coleman"; Sean McGuire; Gillespie; Cawley, etc.	Reel #19	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM003	Burke; McGann; Dolan - Record; McGann-Reynolds; Mahon; McGann-Mahon	Burke; McGann; Dolan Record; McGann-Reynolds; Mahon; No good; For Mart Mulvihill; Erase;	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM004	2; #21; Mulvihill family #2	Mulvihill Family #2 Tape; 21	2		mono	Scotch 111-12	Cellulose Acetate	1/4			7	1200	3.75	60		
IMC M145 RM005	Wellmans	Wellman's Check				Carousel	Cellulose Acetate	1/4		1.5	7	1200			30	
IMC M145 RM006	#5; Coleman-O'Bierne; Gillespie-Killoran; Morrison-Gaffney; Club	Reel #5	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM007	#29; P. Killoran - Clancy - Pipes	Reel #29; P Killoran* - Clancy, pipes; Club	2		mono	NOM	Polyester (Mylar)	1/4		1.5	7	1200	3.75	60		
IMC M145 RM008	#7; Cawley - O'Bierne Etc.	Cawley O'Bierne etc. #7	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	slight spoking
IMC M145 RM009	#1; CLUB; From - G. Flannagan; (#1 Reel)	Reel #1; Club, McGuire, Quinn, O'Sullivan	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM010						MRT	Polyester (Mylar)	1/4			7	1200			30	
IMC M145 RM011	Current Arizona	#16; Killoran Club; Speed; Blank Tape; <b>May Be With Wrong Tape, Jim Lowney 5/28/05</b>	2			MRT	Polyester (Mylar)	1/4			7	1200			30	
IMC M145 RM012	"Coleman Trio"; "Ed Reavy", "Martin Wynne"; "McGuire"; #8	#8 Reavy Wynne McGuire	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM013	"Mike Coleman Reels"; #4 Reel - Joe Lamont - Speed 7 1/2; M. Coleman - Reels; M-To-W	Mike Coleman REELS; Speed 7 1/2	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5	30		
IMC M145 RM014	Vol. 7; #25; Mulvihill Family Vol. #7	Reel #25; Mulvihill #7	2			Scotch 141	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM015	#17; Time 7 1/2; Lou Quinn; Hugh Gillespie; A McCann. [Inside Box: additional artist and track info is listed]; Golden Tone 424 7th Ave. 33 West; Hugh Grant Circle - Repairs	McCann Quinn Gillespie; Club	2		mono	Rival	Cellulose Acetate	1/4			7	1200	7.5	30		
IMC M145 RM016	J. Blackall - + - TIMC - ; McGuire-Biggins-Feeney- Etc.	Blackall etc.; 3 3/4 time	1?			Rival	Cellulose Acetate	1/4			7	1200	3.75	60		
IMC M145 RM017	R-L - 9-28-55 J. Stanley; L-R Daly's - S. McVeigh	Jal; S. McVeigh; Mrs. Daly; etc.	2	Sept 28, 1955		Scotch 111 A-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM018	"Michael Coleman Music"; M. Coleman; Hornpipes; Also Polka; And Barn Dances; 7 1/2	Coleman Hornpipes; Coleman Trio	1?			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5	30		
IMC M145 RM019	- Wellman - Jan 1, 1957			Jan 1, 1957		Irish Brown Band No. 195	Cellulose Acetate	1/4			7	1200			30	slightly stepped pack
IMC M145 RM020	"McKenna-Lamont"; McGays; Ed McKenna	J & E McKenna; McKenna Lamont; Girls	2			Rival	Cellulose Acetate	1/4			7	1200			30	popped strand or a possible splice near the hub
IMC M145 RM021	"Sean McGuire"; "Gene Kelly"; #11; Sean McGuire To H. Gillespie; No. 11 Reel	S. McGuire to H Gillespie; Speed 7 1/2	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5	30		
IMC M145 RM022	#6; Cawley-Fitzpatrick	P. Cawley - Cawley-Fitzpatrick	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145 RM023	#16; Club	Concertina; OK Half Tape	1?			Metro Stores Co.	Cellulose Acetate	1/4		1.5	7	1200			30	
IMC M145 RM024	Paddy Killoran; Music and "Remarks"; #15; Copy of P. O'Sullivan's tape	From P. O'Sullivan	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	popped strands
IMC M145 RM025	"James Morrison", James Morrison Violin	James Morrison	2			Scotch 111 A-12	Cellulose Acetate	1/4			7	1200			30	stepped pack near hub

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IMC M145_RM026	VOL 6; ORIG; #24; Mulvihill Family #6	Reel #24; C. Mulvihill Family #6	2			Scotch 141	Cellulose Acetate	1/4			7	1200			30	
IMC M145_RM027	#2; Gillespie-Cawley; Joe Lamont; Reel; Speed 7 1/2; Full	Cawley-Gillespie	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5		30	slightly stepped pack, also some residue that seems to be only on the plastic hub
IMC M145_RM028	VOL. 4; OK; #23; Mulvihill Family #4	Mulvihill #4	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	popped strands / stepped pack (see photo)
IMC M145_RM029	#33; JL; 3 3/4; Monophonic; 2 Tracks; Side No 1; John Vasey; McGuire; McGlinchy; Seamus Connolly; Joe Burke; Felix Dolan; Side No 2; Seamus Cooley; Andy McGann; Anne Sheehy; Dave Collins; Jim Mahon; Joe Burke	Gene Kelly tape - Vesey, Joe Burke etc.	2		mono	Scotch 141	Cellulose Acetate	1/4		1.5	7	1200	3.75		60	
IMC M145_RM030	Recordings from Radio; Current; Sped 7 1/2; Reel No 1	Conny Hayes	1?			Rival	Cellulose Acetate	1/4			7	1200	7.5		30	
IMC M145_RM031	"Coleman -O'Bierne", "Paddy Reynolds"; "O-Bierne-Wynne"; #4; (Reel No 4); Cawley; Canny; O'Murphy; McGuire	#4 Cawley-O'Bierne	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	slightly stepped pack towards outer edge
IMC M145_RM032	"Mike Coleman Jigs"; M. Coleman Jigs and Flings; [	Mike Coleman JIGS; Speed 7 1/2	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5		30	NOTE: also contains an envelope with a small roll of additional tape - labeled: Found in "Mike Coleman" Box 5/28/05 Jim Lowney
IMC M145_RM033	L-R Mrs. Taggart - Erla + Ed; L-R Ed McGay; R-L Sean McVeigh Violin + Sax	Tom; Jal; Eddie McGay; S. McVeigh; etc.	2			Scotch 111 A-12	Cellulose Acetate	1/4			7	1200			30	slightly stepped pack
IMC M145_RM034	3; #22; Mulvihill Family #3	Mulvihill Family #4 Tape; 22	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	slightly stepped pack towards outer edge
IMC M145_RM035	#27; P. O'Brien	Reel #25; P. O'Brien Accordion	2			Metrotone	Cellulose Acetate	1/4	Red		7	1200			30	
IMC M145_RM036	1; #20; Copy #1 Mullvihill Family	Mullvihill Family; 20; #1 Tape	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	popped strand or splice about halfway through
IMC M145_RM037	"Mike Coleman Reels; Apparently tied by Joe Lamont; Special?; M. Coleman Reels - A To M; 9.5 = 7 1/2 IPS	Mike Coleman Reels; Speed 7 1/2	2			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5		30	
IMC M145_RM038	Peggy Riordan	P. Riordan	1?			Carousel	Cellulose Acetate	1/4		1.5	7	1200			30	slightly popped strands towards hub
IMC M145_RM039	VOL. 8; #26; Mulvihill Family Vol. #8	Mulvihill Family #3 Tape; 23	2			Scotch 141	Cellulose Acetate	1/4			7	1200			30	popped strands towards hub
IMC M145_RM040	Reilly - Moran	Moran; M & L; O McGay				Rival	Cellulose Acetate	1/4			7	1200			30	popped strands towards outer edge
IMC M145_RM041	9; #9; Speed 7 1/2; #9	Club; #9	2			Scotch 111 A-12	Cellulose Acetate	1/4			7	1200	7.5		30	popped strands
IMC M145_RM042	1; Mike Coleman - Speed 3 3/4	FROM RECORDS OF J. GLANCY	2			Irish Brown Band No. 195 RPA	Cellulose Acetate	1/4			7	1200	3.75		60	popped strands
IMC M145_RM043	Frank Reynolds; Joe Coleman; 3 3/4	NG; FR; Reynolds	2			Irish Brown Band No. 195	Cellulose Acetate	1/4			7	1200	3.75		60	popped strands
IMC M145_RS044	#35; Burke; McGann; Dolan	Burke; McGann; Dolan No 1 Side of Record; No 2 side of Record	1?			Metro Stores Co.	Polyester (Mylar)	1/4			5					
IMC M145_RM045	McGann; Reynolds; Mahon; Monoaural	Andy McGann - Jim Mahon; McGann-Reynolds Mahon	2		mono	NOM	Polyester (Mylar)	1/4		1.5	7	1200			30	popped strands / slightly stepped pack
IMC M145_RM046	Kelly - Brennan - #1 Side; #2 Side Blank	Kelly Brennan; Liverpool Ceili Band	2?			NOM	Polyester (Mylar)	1/4		1.5	7	1200			30	popped strands

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IMC M145_RM047	Practice ; Speed 7 1/2		2?			Scotch 111-12	Cellulose Acetate	1/4			7	1200	7.5	30		
IMC M145_RM048	1 Side; Pat Murphy; Joe Coleman; #2 Side; Morrison; Coleman; Flanagan Bros	Pat Murphy-Joe Coleman; Morrison-Coleman-Flanagan Bros.	1?			Rival	Cellulose Acetate	1/4			7	1200			30	
IMC M145_RM049						NOM	Polyester (Mylar)	1/4		0.5	7	2400			60	
IMC M145_RM050	#2 Side - Practice; Irish AIRS; #1 Side Blank	Practice AIRS - #1 Side Blank	1			Scotch 111-12	Cellulose Acetate	1/4			7	1200			30	
IMC M145_RM051	#18; Club - June 1959 - Etc.	Reel #18; Club June 1959	2	June 1959		Scotch 111 A-112	Cellulose Acetate	1/4			7	1200			30	stepped pack
IMC M145_RM052	#28 - Cawley group in Ireland	Cawley Group in Ireland	2			Triton	Cellulose Acetate	1/4		1.5	7	1200			30	popped strands
IMC M145_RM053	#32; McGuire; Rowsome; Killoran; ORC. + Practice	Practice etc.; McGuire-Rowsome-Killoran etc.	1?			NOM	Polyester (Mylar)	1/4		0.5	7	2400			60	stepped pack
IMC M145_RM054	Irish Recordings From Radio; Time 3 3/4	Recordings from Radio; Current 3 3/4	2			Rival	Cellulose Acetate	1/4			7	1200	3.75	60		
IMC M145_RS055	P. Canny; Joe Ross; F. Quinn; J. McKenna; T. McDonough	Jigs P. Canny	1?			Irish Brown Band No. 195	Cellulose Acetate	1/4			5	600			15	
IMC M145_RS056	" <b>Accordion; Derrane; Starr; Noonan</b> "; Accordion; Derrane; Starr; Noonan	Accordion; Derrane; W. Starr; O'Brien; #2 Side Blank	1			Full-Range FR-5	Cellulose Acetate	1/4			5	600			15	
IMC M145_RS057	Violin; Tanzy; Dolan; Clarke	Tanzy-Clarke-Dolan	2			Scotch	Cellulose Acetate	1/4			5	600			15	stepped pack
IMC M145_RS058	Pat Murphy; Joe Coleman	1/2 Blank; #2 Practice	1?			Fischer FD5	Polyester (Mylar)	1/4			5	900			22.5	stepped pack
IMC M145_RS059	Mrs. Taggart - Ella + Ed; Mary Taggart; Ed McGay; Tom; Etc.	Mrs Taggart; Gang at Mary's; Erla; Tom-Eddie; etc.	2			Rival	Cellulose Acetate	1/4			5	600			15	
IMC M145_RS060	1 7/8; 1 Track; Side 1: Andy McGann; Jim Mahon; Andre Dejarlis; Canadian Fiddler; Side 2; Andre Continued; Winston Scotty Fitzgerald; Canadian Fiddler	McGann-Mahon; Dejarlis; Dejarlis-Fitzgerald	2		mono	Scotch 140	Cellulose Acetate	1/4		1	5	900	1.875	90		stepped pack and tape appears dirtier than the rest, there's also a loose length of tape in the box