

ARSC))))))) Newsletter

Association For Recorded Sound Collections

Number 103 • Fall 2003

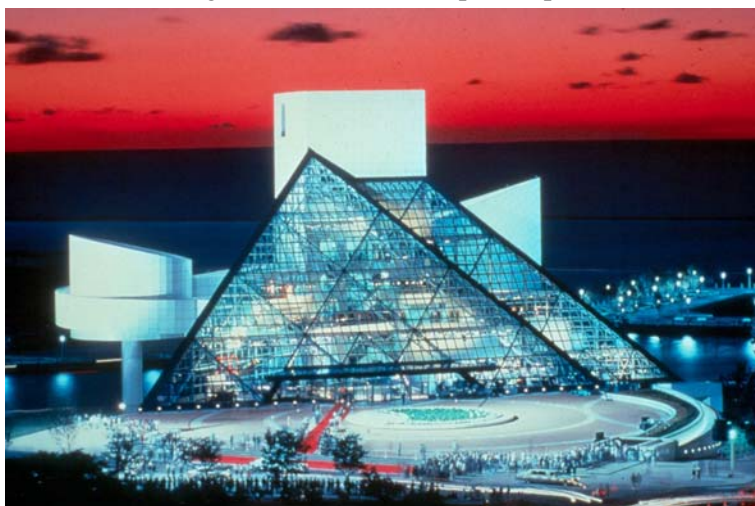
ARSC Rocks Cleveland in 2004

It is looking like ARSC's Local Arrangements and Program Committees have planned one of the best conferences in ARSC history. The 2004 conference will be held jointly with the Society for American Music (SAM) in Cleveland, Ohio from March 10-14, 2004. In addition to the largest number of papers ever submitted for ARSC's sessions, the dozens of papers presented by SAM members will give everybody more opportunities for enlightenment than time will allow.

Conference Events

The joint conference will begin with a Welcome Reception for all ARSC and SAM attendees, on the evening of Wednesday, March 10, at the Renaissance Cleveland Hotel—the site for most program sessions, presentations, and performances throughout the conference.

We are delighted to announce a special, private event at the Rock and



Rock and Roll Hall of Fame and Museum. *Photo courtesy Convention & Visitors Bureau of Greater Cleveland.*

Roll Hall of Fame and Museum on Thursday evening, March 11. After the museum closes to the public, ARSC and SAM registrants are invited to tour the multi-level building and all exhibits.

The Rock Hall has generously waived their admission fees for the event.

On Friday afternoon, March 12, buses will be available for an optional trip to University Circle—six miles east of the conference hotel, and home to Case Western Reserve University (CWRU) and world-class institutions including the Cleveland Orchestra, the Cleveland Institute of Music, the Cleveland Museum of Art, the Western Reserve Historical Society and Crawford Auto-Aviation Museum, the Cleveland Botanical Garden and the Cleveland Museum of Natural History.

The CWRU Music Department will host a reception on Friday afternoon on the campus of the University. Details on the bus excursion will be posted on the ARSC Web Site and included in the registration packets.

(Continued on page 4)

Events

March 10-14, 2004. 38th ARSC Conference, Cleveland OH. Joint conference with the Society for American Music.

February 9-15, 2004. **Music Library Association Conference**, Washington, DC. <http://www.musiclibraryassoc.org/>

May 8-11, 2004 **116th International Audio Engineering Society (AES) Convention**, Berlin, Germany. <http://www.aes.org/events/116/>

June 17-19 2004. **25th International Audio Engineering Society (AES) Conference**, London, England. *Metadata for Audio*. <http://www.aes.org/events/25/index.html>

June 24-26, 2004. **JTS (Joint Technical Symposium) 2004**, Toronto, Ontario. *Preserving the Audiovisual Heritage—Transition and Access*. <http://www.jts2004.org/>

June 2004. **International Association of Jazz Record Collectors (IAJRC)**, St. Louis, MO. <http://www.geocities.com/iajrc/2004convention.html>

August 2-8, 2004. **Society of American Archivists (SAA)**, Annual Meeting, Boston, MA. <http://www.archivists.org/conference/index.asp>

August 8-13, 2004. **International Association of Sound and Audiovisual Archives (IASA)**, joint congress with International Association for Libraries, Archives and Documentation Centres (IAML), Oslo, Norway. *Music and multimedia*. <http://www.iaml-iasa-2004.musikk.no/>

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President's Message

I've just returned from the fall Board meeting, which this year was held in Cleveland, Ohio, at the Renaissance Cleveland Hotel, where our next conference will take place. What a marvelous venue it is! Members who attend (and I would encourage all of you to do so) will be impressed with the opulence of the hotel, and the attentiveness of the staff. Elsewhere in this issue of the *Newsletter* you will find out more about the meeting. Program Chair Louise Spear shared with us how the programming is shaping up, and the tremendous response that she and the Program Committee received in the way of paper proposals. Moreover, as a joint meeting with the Society for American Music, there will always be something great happening from morning till night.

Over the past several months I have spent a great deal of time working with our webmaster, Bryan Cornell, and the web redesign team on the new ARSC website. I think that members will see some significant improvements in the new design, which will be incorporating some great new features. A much more detailed article about it will be in the next issue of the *Newsletter*. I think the final product will be something that will help ARSC in its mission, and hopefully be a benefit to the larger sound recordings community as well.

Following the Philadelphia meeting, there were a number of key ARSC positions that required filling. I am happy to say that Peter Kiefer agreed to become the next Conference Manager. He will work with Brenda Nelson-Strauss on the Cleveland conference, and take over solo following that meeting, as Brenda becomes the president. I am also pleased that Rich Markow has agreed to take over the Outreach Committee. This took place in September, and he is presently trying to gather members for the committee and put in place plans for publicizing the Cleveland conference. I am also pleased that Tim Brooks is the new chair of the Fair Practices Committee. Both the Outreach and Fair Practices Committees need people to help carry out their goals and tasks. If you have any interest in serving on these (or other committees) please contact the chair of the committee.

Another new appointment was that of chair of the Publications Committee. I regretfully accepted the resignation of Al Schlachtmeyer this summer, and in September appointed Sara Velez. Al has been a stalwart advocate for ARSC's publications and has successfully guided that committee for several years. Sara is just now getting up to speed with the many issues with which that committee is tasked. We have had, for example, a very fruitful conversation with the editors of the *Journal* and *Newsletter* regarding the missions, content, and editorial mandates of these two publications.

It will take time for these new appointees to become fully invested in the workings and projects of their committees. Nevertheless I have confidence in their abilities, and I know that the entire Board and Executive Committee will do whatever is necessary to work with our new colleagues and move ARSC forward.

Jim Farrington, ARSC President

ARSC Newsletter

Issue 103 Fall 2003

The ARSC Newsletter is published three times a year in June, October and January. Submissions should be addressed to the editor. Submissions by email are encouraged.

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Claims or other notifications of issues not received must be sent to:

Executive Director
PO Box 543
Annapolis, MD 21404-0543

Awards for Excellence Nominations

ARSC members are invited to propose candidates for the 2004 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, whether or not a member of ARSC. Eligible publications include any printed work—book, monograph, article, liner notes—first published during 2003. The work may be on any subject related to recorded sound. This includes histories, discographies, and recording artist biographies in any field of music, speech or technology, genre (classical, popular, rock, jazz, country, folk, spoken word, labels, phonographs, etc.), as well as modern techniques for the preservation or reproduction of older recordings. The work should deal primarily with historical periods, defined as at least ten years prior to publication (e.g., pre-1991), with the exception of works related to preservation and technology. In addition, a Lifetime Achievement Award will be presented to an individual in recognition of his or her life's work in published recorded sound research.

The deadline for nominations is January 31, 2004. The Awards Committee especially welcomes in-

formation concerning eligible journal articles as well as foreign and small press publications that might otherwise be overlooked. Additional information about ARSC, including a list of past ARSC Award winners, may be found at <http://www.arsc-audio.org>.

Nominations for Distinguished Service to Historic Recordings

The committee also welcomes nominations for the ARSC Award for Distinguished Service to Historic Recordings. This is a new award to be presented annually to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research.

Please forward nominations to either of the ARSC Awards Co-Chairs: Michael Gray, Chair, 1019 Crestwood Drive, Alexandria, VA 22302-2408; mhaslamgray@comcast.net or Vincent Pelote, Institute of Jazz Studies, Rutgers, the State University of NJ, Dana Library, 185 University Avenue, Newark, NJ 07102; pelote@andromeda.rutgers.edu.

ARSC Bulletin available

The *ARSC Bulletin No. 37* covering May 2002-Nov. 2002 is now available to all ARSC members from the Executive Director. It contains all reports and related information presented by members of the ARSC Board of Directors and committee chairs at the Spring and Fall 2002 Board of Directors and Executive Committee meetings as well as the 36th Annual Business Meeting in Santa Barbara, California. If you would like to stay informed about the various activities and committees of ARSC, you will find the *ARSC Bulletin* a useful publication. To keep down production costs, a copy of the *Bulletin* is sent each year only to those who request one. Some members have already received their copy.

If you would like your name put on the mailing list to regularly receive the Bulletin, contact: Peter Shambarger, ARSC Executive Director, P.O. Box 543, Annapolis, MD 21404-0543; shambarger@sprynet.com.

Newsletter Corrections

Due to a printing error, portions of several articles were cut off in issue 102 of the *ARSC Newsletter*. The complete text of all articles is available on the ARSC website at <http://www.arsc-audio.org/newsletter.html> along with other back issues of the *Newsletter*.

Safe Sound Archive

"Preserving the Sound of History"

audio reformatting
preservation • conservation • restoration
off-site archival storage

www.safesoundarchive.com
georgeblood@safesoundarchive.com
21 West Highland Avenue
Philadelphia, Pennsylvania 19118-3309
(215) 248-2100

Cleveland Rocks *(Continued from page 1)*

Also of interest will be four performances by the Cleveland Orchestra in Severance Hall, Thursday March 11 through Sunday, March 14. These concerts will include the world premier of a new work by American composer Susan Botti. Further details can be found at <http://www.clevelandorchestra.com>.

ARSC and SAM will hold a joint banquet on Saturday evening, March 13, in the Ambassador Ballroom of the Renaissance Cleveland Hotel. In SAM tradition, a members' brass band will provide pre-banquet musical entertainment. For 2004, both SAM and ARSC attendees are urged to bring their instruments and attend the band rehearsal, late Thursday afternoon.

In order to assure the highest-quality conference, with memorable receptions and breaks—while keeping registration fees as low as possible—ARSC and SAM are working to solicit sponsors to underwrite the costs of specific catered events, bus transportation, audiovisual services, etc. All sponsors will be gratefully acknowledged in the program materials. If you wish to sponsor or co-sponsor an event or service, or you know someone who might be a strong candidate for sponsorship, please contact the Local Arrangements Committee.

Conference Program

The ARSC Program Committee has received a deluge of paper and presentation proposals for the Cleveland conference. In addition to the usual variety of discussions on recordings and recorded sound, we have a surprising number of papers on music, performers, recording studios, and record labels in Cleveland and Ohio. Conference attendees will be amazed by the variety—from classical music and the Cleveland Orchestra to popular music and the Rock and Roll Hall of Fame and Museum. You will also hear about polkas, rhythm & blues, urban funk, art-punk, and commercial jingles—all from America's "North Coast."

We are planning a very special session on the Cleveland Orchestra with Robert Conrad, owner and manager of WCLV and "Voice of the Cleveland Orchestra"; Peter Munves, producer for George Szell and the Cleveland Orchestra; Jack Renner, chairman and chief recording engineer of Telarc Records; and Donald Rosenberg, music critic and author of *The Cleveland Orchestra Story: Second to None*.

We are also putting together a panel on the timely topic of music downloading and file swapping with Charles E. Phelps, University Provost of the University

of Rochester and prolific writer on issues relating to scholarly communication and digital technologies. Professor Phelps will be joined by Mitch Glazier, senior vice president of the Recording Industry Association of America (RIAA). Be ready for lively discussion!

In addition to the ARSC sessions, conference attendees are welcome to attend all Society for American Music papers and performances. It promises to be a busy conference! Watch for your conference packet, scheduled to be mailed in January, and check the ARSC website for updates.

Conference Workshop

The ARSC Education and Training Committee will present a one-day pre-conference workshop, preceding the 2004 joint ARSC-SAM Conference in Cleveland, Ohio. The workshop will be held on Wednesday, March 10 and will run from 9:00AM to 4:30PM. It will focus on oral history concerns such as conservation, care and handling, digital preservation and access, recommended equipment, copyright issues, and other problems encountered in field recordings. As the workshop is still in the planning stages, please consult the ARSC website for future up-to-date information. Registration forms will be included in the conference registration packets.

For further information on the conference, contact:

Bill Klinger, 2004 ARSC Local Arrangements Chair, 13532 Bass Lake Road, Chardon, OH 44024; 440-564-9340; klinger@modex.com.

Louise Spear, 2004 ARSC Program Committee Chair, GRAMMY Foundation, 3402 Pico Blvd, Santa Monica, CA 90405; 310-392-3777; LouiseS@grammy.com.

Nancy Seeger, ARSC Education Committee Chair; 202-707-5494; nsee@loc.gov.

Hawthorn's Antique Audio

15th Anniversary Auction—Every 15th bidder will receive a discount of 15% or \$15! Lots of great 78s (historical, popular and classical), Edison cylinders and Diamond Discs, vintage sheet music, parts and accessories, and much more. If it has taken you 15 years to request our free auction catalog, now is the time to do it. Hawthorn's Antique Audio, 77 Columbia Avenue, Roseville CA 95678. Phone / Fax (916) 773-4727. Website: www.thoseoldrecords.com.

New Website—Hawthorn's Antique Audio is now at www.thoseoldrecords.com. Be sure to update your favorites list and visit us for the latest news about our record auctions. Our new email is hawthorn@thoseoldrecords.com.

Recordings of 2002 and 2003 ARSC Conferences Available

Recordings of selected sessions from the previous two ARSC conferences (Santa Barbara, 2002 and Philadelphia, 2003) are now available for sale on CD and cassette. Recordings of the London conference (2001) are not available. Available recordings from prior conferences are listed on the ARSC website <http://www.arsc-audio.org>. Recordings can be ordered from the Executive Director using the form on the following page.

Santa Barbara Conference (2002)

- 2002-1 American "Exhibition" Recordings of 1888-1889: Prologue to the Recording Industry. Patrick Feaster, Indiana University.
- 2002-2 The Earliest Hawaiian Recordings, Facts & Myths. Malcolm Rockwell, Kula, Hawaii.
- 2002-3 The Rise of the Hit Record at Edison, 1911-1921. Jerry Fabris, Edison National Historic Site.
- 2002-4 Understanding Beecham: The Post-War Contract Negotiations with Columbia Records and EMI. David Patmore, University of Sheffield.
- 2002-5 Confessions of Stan Cornyn, author of *Exploding: The Hits, Hype, Heroes, and Hustlers of the Warner Music Group*. Stan Cornyn, Santa Barbara, California.
- 2002-6 National Academy of Recording Arts and Sciences presentation: Preserving the Pop Masters. Ralph Sutton, Wonderland Recording Studios, and Cheryl Mollicone, NARAS.
- 2002-7 Lalo Guerrero, The Father of Chicano Music. Salvador Güereña, University of California, Santa Barbara.
- 2002-8 Preservation and Accessibility through Digitizing the Arhoolie Foundation's Frontera Collection. Chris Strachwitz and Tom Diamant, The Arhoolie Foundation.
- 2002-11 California Dreamin': The Romance of California in Sheet Music and Popular Recordings of the Early 20th Century. Tom and Virginia Hawthorn, Hawthorn's Antique Audio.
- 2002-12 Roy Ringwald: Arranger Extraordinaire. Peter F. Kiefer, Penn State University.
- 2002-13 Early Mozart Recordings: Documents of Traditions and New Concepts. Martin Elste, Staatliches Institut für Musikforschung Preussischer Kulturbesitz.
- 2002-14 Composer and Creator Performances on Record. Gary Galo, State University of New York, Potsdam.
- 2002-15 Update on the International Piano Archive: Delights, Disasters, and Discoveries. Don Manildi, University of Maryland.
- 2002-16 The Search for Sister O.M. Terrell. Bruce Nemerov, The Center for Popular Music.
- 2002-17 Storage and Preservation Today for Tomorrow. David Wexler, Hollywood Vaults, Inc.
- 2002-18 The Otari Digital Archive System. John Spencer, VP Sales and Marketing, Otari Corporation.
- 2002-19 Motion Picture Sound Preservation and Restoration in the Digital Age. Bob Heiber and Richard Young, Chace Sound.
- 2002-20 Retrieving and Restoring Information from Damaged Full-track Monaural Tape Recordings. Seth B. Winner, Seth B. Winner Sound Studios, New York and Dennis

Rooney, New York, NY.

- 2002-21 Hillbillies Out West: Early Country Music Recording in California 1928-1941. Cary Ginell, Sound Thinking Music Research and Origin Jazz Library, Thousand Oaks, California.
- 2002-22 "Home is Pasadena": California in Popular Song. Bill Schurk, Bowling Green State University.
- 2002-23 The California Antique Phonograph Society Southwest Museum Cylinder Project. Michael F. Khanchalian, Mark Ulano, and Dan Reed.
- 2002-24 Mexican-American Music in the Lummis Wax Cylinder Collection: Issues in Transcription and Publication. John Koegel, California State University, Fullerton.
- 2002-25 From Central Avenue to the Pan Afrikan Peoples Arkestra - Documenting Community Arts in the African American Community of Los Angeles. Steven L. Isoardi, UCLA Oral History Program.
- 2002-26 Rabbits, Rats, and Trained Widow Spiders: The Story of Jazz Bandleader and Amateur Zoologist, Harry Spindler (1893-1961). David N. Lewis, All Music Guide.
- 2002-27 The Durbeck Archive: Documenting Complete Opera Recordings of the LP Era. Edward F. Durbeck III, Ocean-side, California.
- 2002-28 Archival Collections on the Web: Cylinders & Berliner On-line. David Seubert, University of California, Santa Barbara, Richard Green, National Library of Canada and Samuel Brylawski, Library of Congress.
- 2002-29 ARSC and the National Recording Preservation Board. Bill Klinger, Chardon, Ohio.

Philadelphia Conference (2003)

- 2003-1 Music Documentation on the Radio. Steve Rowland, producer of The Miles Davis Radio Project.
- 2003-2 The Marriage of Discography and Bibliography in Country Music Sources. Dick Spottswood, radio host, record producer, and author.
- 2003-3 The Johnson Victrola Museum. Jim Stewart, Delaware State Museums.
- 2003-4 Fred Waring and the Pennsylvanians, Recording Pioneer. Peter T. Kiefer, Pennsylvania State University.
- 2003-5 A Discussion with Two Philadelphia Popular Music Legends. Joe Tarsia, engineer, producer, and founder of Sigma Sound Studios, and Dave Appell, bandleader, composer, arranger, and producer for Cameo Parkway.
- 2003-6 The Real Basics: the Epistemology of Recorded Sound. George Brock-Nannestad, Patent Tactics, Gentofte, Denmark.
- 2003-7 Finding my Voice: The Pedagogy of Analog Audio Digitization. Bill Walker, Amigos Library Systems, Dallas, Texas

2002 and 2003 ARSC Conference Recordings Available (cont.)

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| <p>2003-8 The Basso Profundo Voice. Ed Durbeck, Durbeck Archive, Oceanside, California.</p> <p>2003-9 The Bernstein/Borenstein Cantors: A Personal History on Record. Marc Bernstein, Toronto, Canada.</p> <p>2003-10 Houston Dealer Sets "Record" Prices, or the Economics of Record Collecting. Kurt Nauck, Nauck's Vintage Records, Spring, Texas.</p> <p>2003-11 The Pacifica Radio Archive. Brian DeShazor, Pacifica Radio Archives, North Hollywood, California.</p> <p>2003-12 The Announcer's Lot is not a Happy One. Donald Manildi, International Piano Archives at Maryland, University of Maryland, and Dennis Rooney, record producer and engineer.</p> <p>2003-13/14 ARSC Technical Committee Session: Audio Transfer and Restoration Roundtable. (two CDs)</p> <p>2003-15 Recorded Music in the City of Brotherly Love. Aaron Levinson, collector, producer, and composer.</p> | <p>2003-16 The Philadelphia Brass Ensemble: Glorious Sound of Brass, Gabrieli, Glenn Gould—and 'Torchy Jones.' Carole Nowicke, Indiana University.</p> <p>2003-17 Nat Brusiloff, Broadcast Pioneer. David Sager, Library of Congress.</p> <p>2003-18 Dorle and Dario Soria: Two Lives in Music and Recording. David Hamilton, Juilliard School faculty, author, and critic.</p> <p>2003-19 The Philadelphia Mummies String Bands. Fred Williams, collector, writer, and record producer.</p> <p>2003-20 Record Collecting: A Mundane Obsession. Francis Davis, author, critic, and contributing editor of The Atlantic Monthly.</p> <p>2003-19 Something New from Miss Lee Morse. Michael Tarabulski, International Jazz Collections, Lionel Hampton Center, University of Idaho.</p> <p>2003-20 Good Vibes: The Jazz Life of Terry Gibbs. Cary Ginell, author and radio host.</p> |
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Order Form for ARSC 2002-2003 Conference Recordings

Please indicate the number and session title of the recordings you wish to order. CDs are priced at \$10 and cassette tapes are priced at \$12. Double length sessions (2002-9/10, and 2003-13/14) are \$20 for CD, \$24 for cassette. For orders from the U.S. over \$20.00, add 5% to total for shipping and handling. For **all foreign orders**, add 10% to order total for shipping and handling.

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____ Email address _____

Tape Number	Session Title	Format	Quantity	Cost
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____
_____	_____	<input type="checkbox"/> CD <input type="checkbox"/> Cass	_____	_____

Total Cost _____
 10% Foreign Shipping _____
 5% US Shipping (orders over \$20) _____
 Total Enclosed _____

Please make check or money order payable in U.S. dollars to ARSC and mail to ARSC, PO Box 543, Annapolis, MD 21404-0543.

Gennett Discography Underway

With the support of The Starr-Gennett Foundation in Richmond, Indiana, ARSC member Malcolm Rockwell and Charlie Dahan, Professor of Music Industry at Oneonta State College in Oneonta, New York have begun an inclusive discography of Gennett Records and related labels. The output of Gennett, the pioneering label that recorded some of the earliest and best jazz of the 1920s, has not been systematically documented.

According to Rockwell, the few original ledgers that exist are housed at Rutgers and other documentation is scarce. Much of the history will be reconstructed from recordings held by collectors and archives.

The authors are seeking record information on issues from Ge 4500 to 5577, and any of the 7500, 8500, 10000 & 11000 series to help fill in the gaps. Multiple issues of the same material on different labels are also sought for aural take differentiation. They are also seeking further secondary supporting data on the Sears labels (Silvertone 8000 & Supertone 9000 series), and are seeking those who have concentrated on collecting Gennett and/or its other subsidiary labels.

Contact Malcolm Rockwell at malcolm@maui.net for more information.

IPI Studies Magnetic Tape

The Image Permanence Institute (IPI) at the Rochester Institute of Technology (RIT) has received a three-year, \$400,000 grant from the National Endowment for the Humanities to study on the preservation of magnetic tape collections, including both audio and videotape.

IPI is the world's largest independent laboratory devoted to research in the preservation of information recording material and is an important source of new preservation technology for libraries, archives, government agencies and museums around the world. They are well known in the film and photographic communities for their work in developing "AD strips" for the detection of deterioration of acetate-based motion picture film. IPI also developed the photo-activity test (PAT) for determining the longevity of photographic media. This grant project marks their first venture into magnetic tape and audio media.

"As a research lab, the Image Permanence Institute is dedicated to preserving that part of our cultural heritage captured on recording media," explains James Reilly, IPI director. "With this research grant, we will be able to focus on the deterioration of magnetic tape and work on creating techniques to help libraries, museums

and archives save their collections." Two goals of the project are to understand and improve on collection survey methods to help institutions determine what they have and the development of diagnostic tools for tape collections to aid in condition assessment without the need to play back every tape.

Preservation methods developed within IPI labs will be tested on established collections at a half dozen prominent institutions. These participants include Columbia Library, Kennedy Library, the Motion Picture, Broadcast and Recorded Sound Division of the Library of Congress, State Archives of Michigan, and Northeast Historic Film.

For more information visit <http://www.rit.edu/ipi>.

Victor Project Moves to UCSB

Discographer, collector, and author William R. Moran of La Cañada, Calif. has chosen the UCSB's Davidson Library as the new location for the ongoing project to complete the *Encyclopedic Discography of Victor Records*. The series is a multi-volume work with discographic information on all recordings made by the Victor Talking Machine Company and subsequent companies from 1900 to 1950.

Begun by Mr. Moran in the 1960s with his late co-author Ted Fagan, the first two volumes of the Discography were published in 1983 and 1986 by Greenwood Press and remain standard reference texts on early sound recordings. The UCSB Library will be hiring a discographer and support staff to continue the editorial project and begin planning for publication of future volumes and an online database of the recordings. Prior to coming to UCSB, the project was located at Stanford University's Archive of Recorded Sound.

The project's website is at <http://www.library.ucsb.edu/speccoll/pa/victor.html>

CLIR-NIST CD and DVD Care Guide

A new guide from the Council on Library and Information Resources (CLIR) and the National Institute of Standards and Technology (NIST) offers current advice on the care and handling of optical media.

Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists describes the various types of CDs and DVDs now in use, how they are made, and how they work. It then distills current industry knowledge about disc longevity, conditions that affect life expectancy, and how to care for optical media.

The guide is available on CLIR's website at <http://www.clir.org/pubs/abstract/pub121abst.html>.

ARSC Grants Program

The ARSC Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

Both ARSC members and non-members are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects which form part of a job. Grant recipients must submit documentation of their expenses before reimbursement, and funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal. Recipients are encouraged to submit articles about their projects to be considered for publication in the ARSC Journal. Applications for an ARSC grant should include:

1. A summary of the project (one page maximum), with samples of the work attached if possible;
2. A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum);
3. A curriculum vitae;
4. An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent to Grants Committee Chairman Richard Warren, Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A. The deadline for receipt of applications is February 28, 2004. Grants will be awarded at the ARSC Board of Directors meeting held each spring.

Fair Practices Committee Revived

As the new chair of the Fair Practices Committee Tim Brooks would like to invite any member with an interest in and working knowledge of copyright law to join in the work of the committee, either as a committee member or advisor.

Events are unfolding rapidly in the field of copyright and we hope to make this a very active committee. For more information contact Tim, P.O. Box 31041, Glenville Stn., Greenwich CT 06831; tbroo@aol.com.

ARSC Newsletter Submission Deadlines

No 104, Winter 2004—January 10, 2004 (advertising, January 1, 2004)
 No 105, Summer 2004—June 10, 2004 (advertising, June 1, 2004)
 No 106, Fall 2004—October 10, 2004 (advertising, October 1, 2004)

ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

The complete ARSClist archives are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. By joining ARSClist, you acknowledge that you understand that any message you post will be archived permanently on CoOL; that anything posted by you is public information; and that anyone with a web browser may access the Stanford archives. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives. Current archives are also maintained by the Library of Congress on the above website.

New ARSC Members

Names and addresses of new ARSC members are not available in the online version of the newsletter.

Thank You for Your Support!

Every year, ARSC likes to recognize those members whose donations to the Association (over and above the dues) keep us in the healthy financial situation in which we now find ourselves. ARSC has several levels of membership, including Sustaining (those who give at least twice the amount of their annual dues of \$36), and Donor (those giving \$200 or more). We wish to thank these and all other members who have made financial gifts or gifts of their time and talent to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities which would be difficult if we depended on our modest dues alone.

ARSC Sustaining Members

David Annett
 David Barron
 Marc Bernstein
 William Bossert
 Garrett Bowles
 Tim Brooks
 Sam Brylawski
 David Budd
 Henri Chamoux
 Virginia Danielson
 David Diehl
 Stanley Dorf
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Chapter News

Texas Chapter Update

At the 1996 ARSC Conference in Kansas City, several members from Texas got into conversation after the daily presentations. They enthusiastically endorsed the idea of a local chapter that would meet several times a year, allowing them to present and discuss the various aspects of sounds recording. The group included collectors, dealers, academics, and just plain enthusiasts.

The organizational meeting was held at the home of ARSC member Kurt Nauck, and the first regular meeting of the group was held on November 2, 1996. The subject of the first program was on Billy Murray, presented by Frank Hoffman. The founding group of eleven members was present.

One of the outstanding programs of our early years was presented by Norman White, director of the *Prima Voce* operatic CD issues for Nimbus Records. Norman demonstrated the fascinating process by which these classics were restored and enhanced through the use of a 24 foot recording horn.

The Texas Chapter has grown and changed through several manifestations (nearly dying in the process), but today stands at twenty contributing members, and has a quarterly program schedule held at the Fine Arts Center of Houston Community College, the Chapter's new home. The most recent presentation attracted an audience of 35 attendees, and the presence of a reporter from the *Houston Chronicle* to review the presentation of the evening. Roger Wood discussed his new book, *Down in Houston* (University of Texas Press, 2003), a dynamic history of the blues and early R&B scenes in the Bayou City. Several locally famous Houston blues performers made up a panel to describe long-gone locations and stories about that period.

In addition to Roger, the chapter is proud to have as a member, Robert "Mack" McCormick, who is an author, record producer, and a former associate of the Smithsonian Institution. Mack has been written up in *Texas Monthly Magazine* and in *Texas Magazine* (a Sunday section of the *Houston Chronicle*). He has also acted as our program chairman for the last two years. Starting in March, 2000, the chapter began videotaping the formal presentations at each meeting as an effort to reach out to members who live throughout this vast state.

Anyone interested in knowing more about the Texas Chapter can contact Kurt Nauck, chapter presi-

dent, at nauck@78rpm.com or Milt Erickson, chapter secretary at uncamiltie@aol.com.

Texas Chapter Videotapes

The Texas Chapter of ARSC has an ongoing program of videotaping the formal presentations at many of our quarterly meetings. We make no claim that these tapes are of professional quality, but they portray a fairly good reproduction of the actual events. In a couple of instances, reproduction is sub-par, but this is indicated in the description below.

1. "The Archeophone" (Kurt Nauck III)—A complete demonstration of a new universal cylinder player that plays all types and sizes.
2. "An Evolution in Sound" (Milt Erickson)—The influences on female popular artists from 100 years recording activity.
3. "The Best Choices in 50 Years" (Ed Case)—Reminiscences of one of Houston's most popular and beloved jazz disc jockeys.
4. "My Records are Bigger than Your Records" (Joe Salerno)—A brief excursion through the world of radio transcriptions, and other large records.
5. "Where Were you on the Afternoon of 7-30-32?" (Chuck Waters)—A recording mystery featuring Fats Waller and Monette Moore (with Louis Armstrong).
6. "Give My Regards to Broadway" (George Schroeders)—A brief history (via recordings) of the American musical theater by a Broadway veteran.
7. "Appraising Records and Cylinders" (Kurt Nauck III)—An informative program on the values of vintage 78 and cylinder records. (Video has a glare)
8. "From Benny to Elvis" (Sam Philpot)—Reminiscences of a life in retailing phonograph records at a fabulous Atlanta store. (Substandard sound)
9. "Down in Houston" (Roger Wood)—Reminiscences of three Houston blues musicians, interviewed by Wood.

Tapes are \$7 postpaid (\$4 Texas Chapter members) from Milt Erickson, 10914 Dunbrook Drive, Houston, TX 77070-3940.

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Cleveland's landmark Renaissance Hotel is the location for the 2004 ARSC-SAM Conference. The hotel, which opened in 1918 is now on the National Register of Historic Places.