

New ARSC Officers Elected

The results of the recent election of officers was announced at the annual business meeting held in London, UK on September 27, 2002. Here are the results.

ARSC Officers:

Jim Farrington, First Vice-President/President Elect
Sam Brylawski, Second Vice-President/Program Chair
Mary Russell Bucknum, Secretary Steve Ramm, Treasurer
Michael Gray, Gary Thalheimer, Members-at-Large

Judges on the Blue Ribbon Awards Committee:

David Hamilton, Classical Music Bill Schurk, Popular Music Dan Morgenstern,
Recorded Jazz Virginia Danielson, Dick Spottswood, Judges-at-Large

The outgoing Board of Directors extends its congratulations to ARSC's new officers and our gratitude to all who ran. Going off the Board are: Ginny Danielson, Secretary; Mike Biel, Program Chair; Brenda Nelson-Strauss and David Hamilton, members-at-large; and Suzanne Stover, Past President. Mark Tolleson remains on the Board, as does Steve Ramm, our Treasurer-for-Life (just kidding, Steve!)

Santa Barbara Conference, May 2002

Planning is well under way for the 36th annual ARSC conference to be held at Santa Barbara's downtown Radisson Hotel from May 8-11th, 2002. Located across the street from East Beach and built in 1931 as the Hotel Vista Mar Monte, the Radisson is a comfortable and airy Mediterranean style hotel with ocean and mountain views from most rooms.

Santa Barbara, established as a Spanish Mission town in 1782, is a picturesque city 100 miles north of Los Angeles nestled between the Pacific Ocean and the Santa Ynez Mountains. Blessed with moderate weather year round, it abounds with recreational, dining and cultural opportunities. If you want to get a head start on planning your free time in Santa Barbara, visit the web site of the Santa Barbara Conference & Visitors Bureau (<http://www.santabarbaraca.com>) or SantaBarbara.com.

As ARSC's first West Coast conference in many years, we are looking forward to seeing many of our California members in attendance, and the program committee encourages sessions related to California and the West. A conference proposal form is found elsewhere in this newsletter.

In addition to the conference sessions, other activities are being planned including a guided tour of Lotusland, the estate and botanic gardens of "opera singer" Ganna Walska, a tour of Santa Barbara area wineries, and tours of the Performing Arts Collection and sound archives at the University of California, Santa Barbara, the local hosts for the conference.

Further information will be mailed to all ARSC members in February 2002, including preliminary program information and registration materials. The conference web site can be found at <http://nico.library.ucsb.edu/arsc/> and will be updated regularly with the latest information on the program, travel arrangements, exhibits and other activities. David Seubert, seubert@library.ucsb.edu (for the local arrangements committee)

Events

Here is a listing of events to help ARSC members plan for participation.

2002:

Jan 18-23
ALA Midwinter Conference
New Orleans

Feb 16-21
MuLA Annual Conference
Las Vegas

May 10-13
AES 112th Convention
Munich, Germany

May 8-11
ARSC Annual Conference
Santa Barbara, CA

June 13-19
ALA Annual Conference
Atlanta

Aug 18-24
IFLA 68th General Conference
Glasgow, Scotland

Sept 15-19
IASA Annual Conference
Aarhus, Denmark

Oct 5-8
AES 113th Convention
Los Angeles

Nov 19-23
AMIA Annual Conference
Boston

Note:

AES = Audio Engineering Society
ALA = American Library Association
AMIA = Association of Moving Image Archivists
IASA = International Association of Sound and Audio-Visual Archives
IFLA = International Federal of Library Associations
MuLA = Music Library Association

Message from the President-Elect

Looking out my window on this rainy day in Rochester, NY reminds me what I envisioned London being like. However, our September meeting with IASA in London turned out to generally have lovely weather. This, of course, encouraged exploration of the city beyond the fascinating topics presented at the conference, and I left wishing I had more time to delve into this endlessly fascinating city. Santa Barbara surely will have its charms as well, the weather not the least of them.

With only a couple of exceptions, I have attended every ARSC meeting since 1986. I love our conferences! The true heart and spirit of ARSC show through at these meetings. As anyone who has attended an ARSC meeting can tell you, we are a lively bunch, full of individuals who 1) know a tremendous amount about sound recordings—from their history as artifacts to the performers whose sounds are preserved to directions that the industry is moving in the future, and 2) have an insatiable curiosity to learn more.

We all assume at these meetings that our fellow conventioners are equally passionate, and if we find someone we do not know or have never met, we are immediately interested to find out what bits of knowledge this new-found friend brings.

What always has concerned me about ARSC, though, is that only 10% or so of the membership comes to any given meeting. For comparative purposes, in the other organization where I am involved, the Music Library Association, about 25% of its membership attend the annual conference. I wonder about our other 90%. Some of that figure is, of course, libraries and institutions that join to subscribe to the *ARSC Journal*. Still, there are

hundreds of individuals who are members of ARSC who have yet to become fully active.

ARSC is at a point where we need more people to become active in the organization beyond passively receiving the journal. We have a number of key positions of responsibility that need to be filled; those of us on the Board charged with finding good people to perform these jobs collectively only know the 10% of the membership we meet at the conference. We want—no, we *need*—to know more about you! As an all-volunteer organization, ARSC will flourish only through the contributions of a larger number of members.

I urge as many of you as possible to come to Santa Barbara, CA and attend the next conference. Come to enjoy California (those of us from northern climates will certainly look forward to that treat). Come and find out why there is such a buzz on the Internet immediately surrounding an ARSC conference, and perhaps put faces to the names you have read. Come to listen to the dozens of fascinating topics that will make up the sessions. Come to enjoy the camaraderie of fellow sound recording enthusiasts and professionals. Come and enjoy that which makes an ARSC conference a special event, one that keeps that 10% coming back year after year.

Jim Farrington, ARSC President-Elect
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Eastman School of Music
27 Gibbs St.
Rochester, NY 14604-2504
Telephone: (716) 274-1304
Fax: (716) 274-1380
Email: jfrn@uhura.cc.rochester.edu

ARSC Committees at Work

PUBLICATIONS COMMITTEE — Profile and Mission

Recently, the Publications Committee profile and mission were redrafted for inclusion in the Operations Manual. What follows is a discussion draft which is published to give ARSC members an idea of the proposed scope of work of the Publications Committee, and indicate its important contribution to ARSC members.

“The Publications Committee exists to assure that ARSC’s publications carry forward the organization’s mission, values and priorities. The Committee has oversight and advisory responsibility for all ARSC periodicals, including monographs, conference materials and other special publications, both print and electronic. It is comprised of ARSC’s publication editors, its Publications Chair, its Advertising Manager, its Publisher and its Webmaster.

The Committee is administered by the Publications Chair. It recognizes that many ARSC members belong to the organization largely because of its publications.”

“Since the Committee consists of ARSC members with specific publication responsibilities, it combines both tactical and strategic perspectives. The Committee structure creates a forum for the interchange of ideas and viewpoints as well as a means for conveying concerns, helping to resolve policy issues and working on combined initiatives. The Committee responds to inquiries from the Board as well as from the Chair and from members. It takes on special projects on an as-needed basis. It advises the Publications Chair and charges the Chair with representing it at the Board level. Only those members with active publication responsibilities can serve on the Committee.”



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Otari Southeast
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Nashville TN 37212
(615) 255-6080
jspencer@otari.com

DAS

Digital Archive System for Analog to Digital High Speed Conversion

The Digital Archive System offers a superb solution to anyone needing to digitize huge amounts of analog tape based data such as Broadcast Stations, Libraries, Associations for the Blind, etc.

The system performs analog-to-digital conversion (digitizing) at 4 times or 2 times basic sampling frequency to convert analog audio signals played at 4x or 2x normal play speed, and records the converted digital audio signals on removable hard disks in the WAVE file format, the most popular PC audio file format.

Noise reduction and level normalization can be applied to digitized audio data.

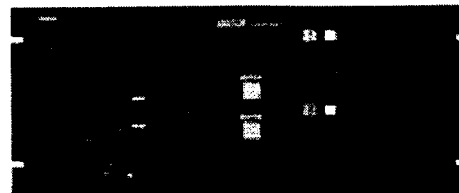
The system consists of three sections, analog tape playback, digitizing and processing.

Analog Tape Playback:
High speed analog tape player, open reel (MTR-15 DAS-2/4) or cassette tape (DAS-2C/4C) at 4x or 2x original tape speed.

Digitizing:
A high speed A/D conversion unit (DAS-ADC), converts the incoming analog signal to digital at a 2x or 4x sample rate and stores the converted digital audio data on a hard disk.

Audio Post Processing:
Noise reduction & level Normalization corrects level and removes analog tape noise such as hiss to improve program sound quality.

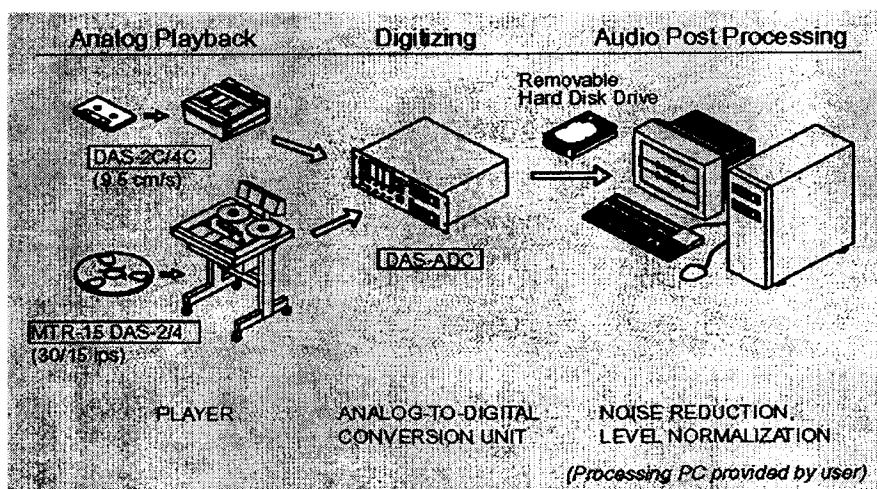
Automatic conversion is available to switch input sources and storage devices for continuous operation.



DAS ADC-Unit

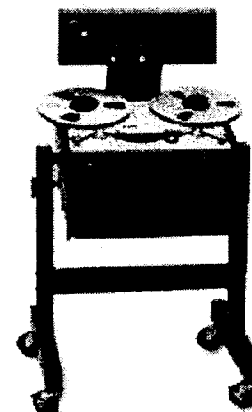
System Highlights:

- Two sets (A & B) of 4-channel analog audio signal inputs with 40kHz to 40kHz bandwidth and with 4-channel simultaneous digitizing.
- Digitizing speed (copy ratio) and sampling frequency can be selected (4x or 2x and 48, 44.1 and 22.05 kHz). The actual sampling frequency is copy speed x sampling frequency. Maximum sampling frequency is 96 kHz.
- Track format selection available for 2-track mono, 2-track stereo, 4-track mono and 4-track stereo. Signals played in reverse are automatically flipped in time during digitizing.
- Two removable hard disk drives are provided for storage of converted data. Remaining capacity of the hard disk is shown by a LED bargraph.
- Copy operation is very simple with START and CANCEL switches on the ADC unit. The system detects a predetermined input signal level threshold, and automatically starts writing digitized audio data to the hard disk. When the input signal level is lower than the threshold for a certain period of time, data writing automatically stops.
- The digitized data file is a standard WAVE file which is compatible with the DAISY system. Automatic phrase indexing is possible.



Otari reserves the right to change the specifications without notice or obligation

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MTR-15 Archive Tape Player

Program Proposal Form - 36th Annual Conference, Santa Barbara, California, May 8-11, 2002.

ARSC invites submissions of program proposals for its annual meeting in Santa Barbara, California, May 8-11, 2002. Please use this form to propose sessions that you think would be of interest to our community of collectors, historians, musicians, preservationists, and archivists.

This is the first ARSC annual conference to take place on the west coast for many years. Presentations focusing on recording in California and the west are encouraged and will be given special consideration.

Please fill out and send this form to:

Sam Brylawski ARSC 2nd Vice President 523 10th Street, S.E. Washington, D.C. 20003-2807 sbry@loc.gov

Proposed by _____

Institution (if applicable) _____

Address _____

City _____ State/Province/Country _____

Zip/Postal Code _____ E-mail _____

Phone _____ Fax _____

Session type (check one): Single Presenter Workshop Seminar/Roundtable

Time requested _____ Is this negotiable?* _____

Are you willing to be scheduled in a parallel-run session?* _____

*Your flexibility will allow us to include more presentations and may increase the chance of your presentation being included in the conference. Planners of the conference will be giving careful consideration to the inclusion of parallel sessions at this conference.

Session title _____

Description of proposal (up to 250 words)

Audiovisual requirements _____

ARSC Board of Directors/Executive Committee Meeting

The ARSC Board of Directors met during the 2001 annual conference in London, UK on September 23, 2001 at the British Library Conference Centre, Euston Road. Despite the fact that the meeting and conference occurred shortly after the treacherous events of September 11, 2001, the meeting was a productive one for ARSC members. The following actions were taken.

1. Members remembered and deplored the suffering and misery inflicted by the attacks of September 11, 2001 in New York City and Washington, DC.
2. ARSC will reprint the groundbreaking study by A. G. Pickett and M. M. Lemcoe, *Preservation and Storage of Sound Recordings* first published by the U. S. Library of Congress in 1959. Members Garrett Bowles and Sam Brylawski will amend and update the Foreword for the reprinting. A budget laying out cost for the reprint will be presented at the next Board meeting in Spring 2002.
3. The Audio Registry project 4. ARSC needs to appoint a new Conference Manager. Members interested in this

- responsibility should contact Peter Shambarger, Executive Director or Jim Farrington, President-Elect.
5. The ARSC Operations Manual is nearing completion. The Publications Committee now will assume responsibility for its completion. Bill Klinger was recognized for his steadfast work to bring the project successfully to this point.
 6. In recent years, the University of Missouri-Kansas City has operated the Executive Committee list serve. That responsibility now will shift to the Eastman School of Music with the move completed by January 2002.
 7. The Board charged the Education and Training Committee to organize a Basic Audio Preservation workshop on the day prior to the Santa Barbara annual conference (May 2002).
 8. The Grants Committee's request for \$2,000 for upcoming grants was approved. Further investigation is needed before a recommendation for a course of action can be presented to the Board.

ARSC Sustaining Members

ARSC wishes to recognize those members who have contributed amounts well above the basic dues to continue the work of ARSC. In accord with ARSC Bylaws, any "Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid." This

means that a current Sustaining Member is one who has contributed at least \$36.00 or more above the cost of the Annual Dues. The Bylaws also state that these members are to be recognized in the final *ARSC Newsletter* of the year. So at this time, we would like to recognize the following who qualify as Sustaining Members for 2001:

David Annett
David Barron
Marc Bernstein
Bryan Bond
Garrett Bowles
Tim Brooks
Sam Brylawski
David Budd
Barrett Crawford
Robert A. Davis
David J. Diehl
Ray Edwards
Milton Erickson

Frank Forman
Gary Galo
David Hall
Lewis M. Hall
William Himmelreich
Lawrence Holdridge
Warren Keats
Walter Keevil
Bill Klinger
Konrad Kuchenbach
John W. Lambert
Alexander Magoun
Anna-Maria Manuel

Jan McKee
R. Peter Munves
Brenda Nelson-Strauss
James North
Stewart Pearce
Arthur Pfeffer
Jack Raymond
Roy Ringo
Phillip Rochlin
Al Schlachtmeyer
Nancy Seeger
David Seubert
Art Shiffren

Brian Smithson
David Sommerfield
Gail Sonnemann
Richard Spottswood
Konrad Strauss
Robert Summers
Don Tait
Paul Tancil
Gary Thalheimer
Patricia Turner
Robert Van Walleghem
Seth Winner
Steven Wolfe

ARSC Donor Members

ARSC is also pleased to recognize the generosity of its 2001 Donor Members. The following are members who have contributed at least \$200 to ARSC for 2001 qualifying them as **Donor Members**:

Richard Benson
Roger Snape

David Hamilton
Samuel Thorne

Peter Rabinowitz
Hernan Vigo Suarez

William Schurk

We wish to thank these and all other members who have made financial gifts 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.

Peter Shambarger
Executive Director, ARSC

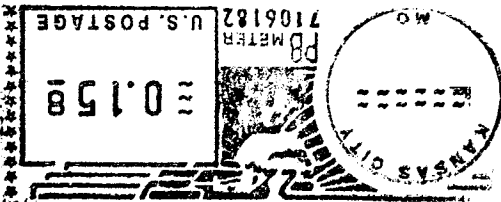
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ARSC Newsletter

AR association for recorded sound collections

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Advertising

Members of ARSC, readers of the *ARSC Journal* [including authors, contributors *et al*]

The Editor of the *ARSC Journal* has relocated – he has moved house, home, and business office! Effective immediately, all communication or correspondence relating to the editorial content of the *ARSC Journal*, including submissions for publication, should be directed to:

Barry R. Ashpole,
Editor, *ARSC Journal*,
c/o 384 Main Street West,
Grimsby, Ontario L3M 1T2, CANADA

The Editor can be reached by telephone during normal business hours at **905.309.6208** or by fax at anytime of the day at **905.309.6215**

The editor's new e-mail address is barry.ashpole@sympatico.ca

[N.B. Please send any communiqués and all attachments in Microsoft Word. Thank you.]

THE WEB SITE ADDRESS of The Record Collector has changed to www.therecordcollector.org. Please adjust your browser accordingly.

Future Submission Deadlines

Issue	Classified Adv.	Editorial Materials
No. 98 Spring 2002	March 15, 2002	March 11, 2002
No. 99 Summer 2002	June 14, 2002	June 10, 2002
No. 100 Fall 2002	October 5, 2002	October 1, 2002

ARSC Newsletter

The ARSC Newsletter is published quarterly in March, July, October, and December. All submissions, including advertising, must be typed and clearly worded. Electronic email submissions are strongly encouraged to this address:

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Kansas City, MO 64110-2499
Email: sheldont@umkc.edu
Fax: 816.333.5584
Telephone: 816.235.1531

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

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shambarger@sprynet.com

Web site: www.arsc-audio.org for back issues of the ARSC Newsletter and further information about ARSC.