

ARSC))))))) Newsletter

association for recorded sound collections

DECEMBER 1999 Number 98-99, Spring-Summer 2002

2002 ARSC Conference: Santa Barbara, California

ARSC conferences are always socially and intellectually fulfilling experiences. The 2002 conference in Santa Barbara, California was especially stimulating. The setting, in a hotel across the street from the Pacific Ocean, was spectacular, even for those of us (all of us?) who didn't pay the extra \$40 a night required for an ocean view. As it happens with a meeting on the west coast, many regular attendees from the east and mid-west could not participate and many people attended an ARSC conference for the first time.

Personally speaking, I was impressed with the high quality of all of the conference presentations and am grateful to all of the speakers for their contributions. In that space does not permit me to describe every talk, I will tell you about the presentations of those people who, to my knowledge, have never delivered an ARSC talk before.

The conference opened with a fascinating description by Patrick Feaster of Thomas Edison's "exhibition" recordings of 1888 and 1889, some of the first musical recordings played for the public. Several presentations were about recorded music of the west. The second day of the conference began with Tom and Virginia Hawthorn's musical portrait of the Golden State, "California Dreamin': The Romance of California in Sheet music and Popular Recordings of the Early 20th Century." Music researcher and discographer (and 2002 ARSC Award-winner) Cary Ginell reviewed pre-World War II hillbilly music on record in California, highlighting such artists as the Sons of the Pioneers and the Beverly Hill Billies. Salvador Guereña spoke on the career of Chicano music pioneer Lalo Guerrero. Oral history and the documentation of the African American music and the community arts movement in Los Angeles were the subjects of Steven Isoardi's presentation. Two presentations were devoted to the 300 wax cylinders of Mexican-American Music recorded in 1904 and 1905 by Charles F. Lummis. The cooperative efforts of Mark Ulano, Dan Reed, and Michael Khanchalian to restore the cylinders were described by the three collectors. Among the fruits of their labors are the transcriptions being made of the music on the cylinders by fellow-presenter John Koegel.

Opera LP collector Edward Durbeck III demonstrated his online database at www.durbeckarchive.com which documents extensively 7,800 complete opera recordings on LP disc. Veteran record

industry executive Stan Cornyn discussed his recent autobiography, *Exploding: The Highs, Hits, Hype, Heroes, and Hustlers of the Warner Music Group*, reminiscing about his 30+ year career and offering candid assessments of the music business today. Bruce Nemerov gave a moving account of gathering evidence to locate the whereabouts of early 1950s gospel musician Sister O.M. Terrell. His search paid off with a meeting in her nursing home where he was able

Continued on page 5



Opening reception at the 2002 ARSC Conference in Santa Barbara, California.

JUL 25 2002

PERIODICALS
SOCIETIES THE 2002

Events

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

2002:

Aug. 4-9
IAML ANNUAL MEETING
Berkeley, California

Aug. 18-24
IFLA GENERAL
CONFERENCE
Glasgow, Scotland

Sept. 15-19
IASA ANNUAL
CONFERENCE
Aarhus, Denmark

Oct. 5-8
AES ANNUAL
CONVENTION
Los Angeles, CA

Oct. 23-27
OHA ANNUAL
CONFERENCE
San Diego, CA

Nov. 19-23
AMIA ANNUAL
CONFERENCE
Boston, MA

2003:

Jan. 24-29
ALA MIDWINTER MEETING
Philadelphia, PA

May 28-31
ARSC ANNUAL
CONFERENCE
Philadelphia, PA

June 19-25
ALA ANNUAL
CONFERENCE
Toronto, Canada

Note:
AES = Audio Engineering Society
ALA = American Library
Association
AMIA = Association of Moving
Image Archivists
IAML = International Association
of Music Libraries, Archives,
and Documentation Centers
IFLA = International Federal of
Library Associations
IASA = International Association
of Sound and Audio-Visual
Archives
MuLA = Music Library Association
OHA = Oral History Association

Message from the President

What a great meeting we had in Santa Barbara! Those of you who were unable to make it will be able to catch a glimpse of what you missed in this issue of the Newsletter. Indeed, our new editor, Steve Weiss, has plans to make the Newsletter your indispensable source of information about future meetings, both in preparation for them and as a way to let the membership know what went on. A newsletter cannot give you the feel of sand between your toes, but we hope that you'll find these changes useful.

One of the great successes of this meeting was the pre-conference workshop put together by the co-chairs of the Education Committee, Nancy Seeger and Sara Velez. We had 40 people attend the day-long event, the second such workshop we have had at ARSC (the first coming at Chapel Hill). All of us are aware that sound recordings preservation, especially in the digital domain, is a moving target. To that end, the Education and Technical Committees are going to be combining forces to look at parts of the workshop that might be strengthened or updated. The workshop is one of the most visible means of outreach ARSC does as a professional organization.

Another thing that ARSC has done as a professional organization is to join an amici curiae brief in the "Eldred v. Ashcroft" copyright case that will be heard by the

Supreme Court in the next term. For those of you who may be unaware of this case, it is an effort to overturn the Copyright Term Extension Act (popularly known as the Sonny Bono Act). The "friend of the court" brief we joined (there are others) was sponsored by library and related groups, among them the American Library Association, the Association for Research Libraries, the Music Library Association, the American Historical Association, the International Association of Jazz Record Collectors, the Society for American Music, and many others. A fuller description, including the text of the brief itself, can be found at <http://www.arl.org/info/frn/copy/extension.html>.

The potential for signing on to this case was brought to my attention by former ARSC President, Tim Brooks. I had been aware of the brief when MLA signed on some time ago, but initially thought the time to join had passed. An application for an extension was filed and subsequently granted, which allowed ARSC's participation. Nevertheless time was short to pull everything together, and we had to rely on electronic means to try to reach ARSC members for their input. The Association owes Tim another debt of gratitude for an incredible job gathering together a number of trenchant examples where the extension of copyright not only limited (or eliminated) researchers' attempts to have access to sound recordings, but further, record labels' seeming indifference about keeping this material available to the public. It is this lack of public availability that particularly wounds the copyright argument of preservation by dissemination.

I would be happy to share with any ARSC member the letter of support that was written, and which includes the examples compiled by Tim. In fact, I would be happy to converse with any member of ARSC about anything concerning our organization. The Board will be meeting again this fall, and I encourage your communication to me or any other member of the Board about the things that matter to you. By the time you receive this Newsletter you should already have in hand the new ARSC Directory (and we all owe a huge thanks to our Executive Director, Peter Shambarger, for shepherding this project through to completion when it looked like it might never come to pass). All of my contact information can be found in there, plus a wealth of information about your fellow ARSC compatriots.

Jim Farrington, ARSC President

ARSC Newsletter

The ARSC Newsletter will be published three times a year in June, October and January. Submissions should be typed and well written. Electronic email submissions are encouraged to this address:

Steve Weiss
Southern Folklife Collection
CB#3926, Wilson Library
Chapel Hill, NC 27514-8890
Email: smweiss@email.unc.edu
Telephone: 919.962.1345
Fax: 919.962.3594

To arrange advertising in all ARSC publications contact:

Executive Director, ARSC
P.O. Box 543
Annapolis, MD 21404-0543

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

Executive Director, ARSC
P.O. Box 543
Annapolis, MD 21404-0543

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

All photographs by David Seubert

Future Submission Deadlines

Issue	Classified Adv.	Editorial Materials
No. 100, Fall 2002	October 7, 2002	October 11, 2002
No. 101, Winter 2003	January 6, 2002	January 10, 2002

LOOK FOR "100 OVER 100" coming up in the 100th auction from Hawthorn's Antique Audio.

Editorship of the ARSC Newsletter has been transferred from Ted Sheldon to Steve Weiss. Steve is the Head of the Southern Folklife Collection at University of North Carolina at Chapel Hill. Steve usually reads the newspaper, listens to NPR and "lurks" on news-groups, but he may miss hearing or reading your story! If you have any news you'd like to share, please send it to Steve via email at: smweiss@email.unc.edu.

2002-2003 ARSC Membership Directory

The 2002-2003 directory has been mailed to all members. If you have not received your copy, please contact the Executive Director at P.O. Box 543, Annapolis, MD 21404-0543 or by e-mail: shambarger@sprynet.com.

ARSC Journal Update

It has come to the attention of our Executive Director that a copy of the recent *ARSC Journal* (Vol. 33, No. 1) had its pages out of order with some missing. Several extra copies were inspected but no errors were found. Hopefully, that may be the only one that has this problem (Possibly a collector's item?). If you happen to have one of these rare copies, please contact Peter Shambarger for a replacement.

Meet the men and women who made the hit records of yesteryear!

Winner of the 2001 Association for Recorded Sound Collections Award of Excellence in Historical Recorded Sound Research!



Popular American Recording Pioneers

1895-1925

Tim Gracyk, MA, and Frank Hoffmann, PhD

Congratulations to the Authors!

Over 400 Pages!

"Popular music historians and record collectors alike can now celebrate with this invaluable biographical dictionary of singers from the early days of recording. Along with A to Z biographical entries, Grace and Hoffmann have included an historical prefacing essay, delineating the history of those early days of show biz recording and bringing the whole work into focus."

—William L. Schurk, MLS, Professor/Sound Recordings Archivist, Bowling Green State University, Ohio

"A VALUABLE ASSET, both to me as a dealer, and to my customers who wish to acquire a knowledgeable background of the artists in their collections. I HIGHLY RECOMMEND THIS BOOK both to the experienced collector and also to the novice who just discovered the musical delights hidden in the grooves of the old 78s."

—Tom Hawthorn, Columnist, "For the Record," *In the Groove* magazine; Owner and 78 rpm records Dealer, Hawthorn's Antique Audio, Roseville, California

Popular American Recording Pioneers: 1895-1925 covers the lives and careers of over one hundred musical artists who were especially important to the recording industry in its early years. Here are the men and women who brought into American homes the hits of the day—Tin Pan Alley numbers, Broadway show tunes, ragtime, parlor ballads, early jazz, and dance music of all kinds.

Popular American Recording Pioneers: 1895-1925 compiles rare information that was scattered in hundreds of record catalogs, hobbyist magazines, newspaper clippings, phonograph trade journals, and other sources. Look no further! This volume is the ultimate resource on the subject!

\$69.95 hard. ISBN: 1-56024-993-5.
\$39.95 soft. ISBN: 0-7890-1220-0.
2000. 444 pp. with Index.



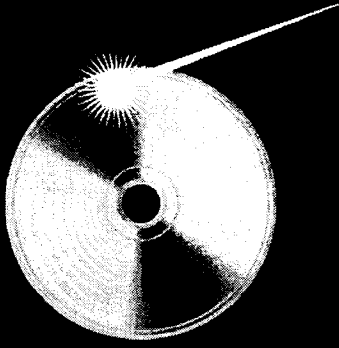
The Haworth Press, Inc.
10 Alice Street
Binghamton, New York 13904-1580

POSTAGE AND HANDLING: US: \$4.00 for first book and \$1.50 for each additional book. Outside US: \$5.00 for first book and \$2.00 for each additional book.
Prices in U.S. dollars and subject to change without notice.

Code: PND02

Tel: 1-800-429-6784 ■ Fax: 1-800-895-0582 ■ E-mail: orders@haworthpressinc.com

Visit us on the web at: www.HaworthPress.com



WorldWide MUSIC NETWORK

Professional Audio Restoration and Custom CD Production

- Flawless audio reproduction from vinyl & tape sources
- Custom DVDs from VHS & camcorder tapes
- Over 30 years pro recording experience
- Fast, friendly customer service

For details call WorldWide Music Network at 763-494-9222.



WorldWide MUSIC NETWORK

P.O.Box 1776 • Maple Grove, MN 55311 • 763-494-9222

Visit our website for valuable information:
www.worldwidemusicnetwork.com

2002 ARSC Conference

Continued from page 1

to give her copies of her 1953 Columbia recordings which she had not heard in many years. David N. Lewis reviewed the unusual career of a little-known musician in the conference talk with the most compelling title, "Rabbits, Rats and Trained Widow Spiders: The Story of Jazz Bandleader and Amateur Zoologist Harry Spindler (1893-1961)."

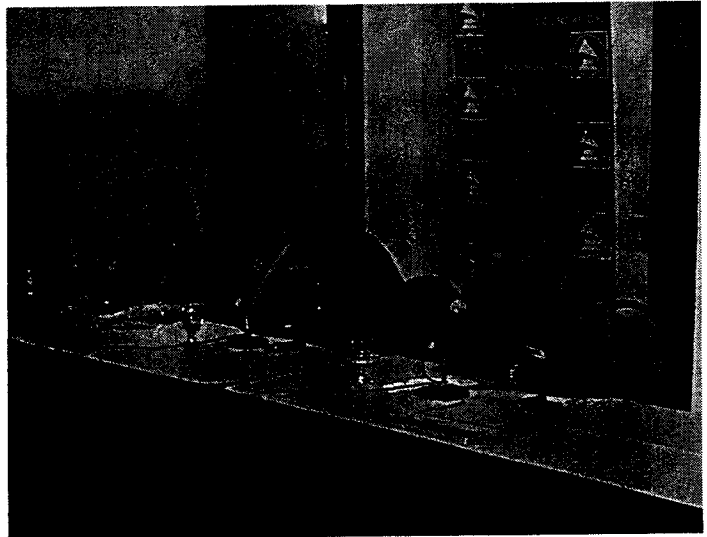
First-time presenters on preservation topics included David Wexler, who described his state-of-the-art Hollywood Vaults, a commercial storage facility which sets standards for conservation and disaster prevention. The National Academy of Recording Arts and Sciences presented Wonderland Recording Studios chief engineer Ralph Sutton, who spoke on "Preserving Pop Masters."

I regret that by emphasizing these speakers new to ARSC Conferences I have not been able to detail the other truly outstanding speakers. I hope that members will attend next year's conference in Philadelphia where old and new friends will meet again to exchange knowledge and good will.

Samuel Brylawski, Program Chair



Local arrangements volunteers and ARSC members enjoy the welcome reception in the Cabrillo Pavilion Arts Center.



"Preserving Pop Masters" with Cheryl Mollicone (Grammy Foundation), Andy McKaie (Senior Vice President, A&R for Universal Music Enterprises) and Ralph Sutton (Wonderland Recording Studios, chief engineer).

2003 ARSC Conference in Philadelphia

The 37th Annual ARSC Conference will be held May 28-31, 2003, at the University of Pennsylvania in historic Philadelphia. Marjorie Hassen, Music Librarian at the University, has graciously offered to serve as Chair of the local arrangements committee.

The University of Pennsylvania is located in University City, an exciting environment full of bookstores, museums, coffeehouses, and many diverse restaurants where you may sample such Philly favorites as cheesesteaks, hoagies, soft pretzels and a wide variety of ethnic foods. Center City Philadelphia with its new Kimmel Center for the Performing Arts, jazz clubs, museums, and historic district is a quick subway ride away, or a pleasant stroll across the Schuylkill River.

Conference activities will be held on campus in Houston Hall. Located in the Perelman Quadrangle, Houston Hall was the nation's first student union. The Houston Market, located on the ground floor of the building, offers a variety of reasonably priced food.

A block of rooms has been reserved at the Sheraton University City Hotel. Renovated in 2000, the Sheraton contains 374 guest rooms, a pool, and restaurant, and is located just one mile west of Center City. Two-bedroom suites have also been reserved in a campus residence hall. Both the hotel and the residence hall are within walking distance of Perelman Quadrangle.

The last conference to be held in Philadelphia was in 1974—over 25 years ago! Be sure to join us next spring and take advantage of this great opportunity to visit one of America's most fascinating cities.

Brenda Nelson-Strauss, Local Arrangements Committee

2002 ARSC Awards for Excellence in Historical Recorded Sound Research

The Association for Recorded Sound Collections is pleased to announce the winners of the 2002 ARSC Awards for Excellence in Historical Recorded Sound Research, awarded this year during its annual conference in Santa Barbara, California.

Begun in 1991, the awards are given to authors of books, articles or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. The 2002 ARSC Awards honor books published during 2001.

Best Research in Recorded General Popular Music

Bing Crosby: A Pocketful of Dreams—the Early Years, 1903-1940, by Gary Giddins (Little, Brown & Company)

Best Research in Recorded Folk or Ethnic Music

Yellow Music: Media Culture and Colonial Modernity in Chinese Jazz Age, by Andrew F. Jones (Duke University Press)

Best Research in Recorded Country Music

Discography of Western Swing and Hot String Bands, 1928-1942, by Cary Ginell and Kevin Coffey (Greenwood Press)

Best Research in Recorded Classical Music

Best Discography. *Witold Lutoslawski: A Bio-Bibliography*, by Stanislaw Bedkowski and Stinislaw Hrabia (Greenwood Press)

Best History. *Sviatoslav Richter: Notebooks and Conversations*, by Bruno Monsaingeon; translated by Stewart Spencer (Princeton University Press)

Certificate of Merit. *Pietro Mascagni: A Bio-Bibliography*, by Roger Flury (Greenwood Press)

Best Research in Recorded Rock, Rhythm & Blues, or Soul

Orbison, by Colin Escott; discography by Richard Weize (notes to Bear Family CD set)

Best Research in Recorded Jazz

Best History. *The Miller Companion to Jazz in Canada: and Canadians in Jazz*, by Mark Miller (Mercury Press)

Best Discography. *Brilliant Corners: A Bio-Discography of Thelonious Monk*, compiled by Chris Sheridan (Greenwood Press)

Certificate of Merit. *Before Motown: A History of Jazz in Detroit, 1920-1960*, by Lars Bjorn with Jim Gallert (University of Michigan Press)

Best Research in Recorded Blues

Screamin' and Hollerin' the Blues: The Worlds of

Charley Patton, by David Evans, John Fahey, Edward Komara, and Dick Spottswood (notes to Revenant CD set)

Best General Research in Recorded Sound

Beyond Recall: A Record of Jewish Musical Life in Nazi Berlin, 1933-1938, by Rainer E. Lotz, Horst J. P. Bergmeier, and Ejal Jakob Eisler (notes to Bear Family CD set)

Certificate of Merit. *Aural History: Essays on Recorded Sound*, ed. by Andy Linehan (British Library, National Sound Archives)

Best Research in Record Labels or Manufacturers

Brunswick Records: A Discography of Recordings, 1916-1931 [in 4 volumes], by Ross Laird (Greenwood Press)

Certificate of Merit. *Okeh Race Records: The 8000 "Race" Series*, by Laurie Wright (Self-published)

Best Research in the Preservation or Reproduction of Recorded Sound

Broadcast Transcription Discs, by James R. Powell, Jr. (Gramophone Adventures)


Phonographs With Flair: A Century of Style in Sound Reproduction, by Timothy C. Fabrizio and George F. Paul (Schiffer Publishing Ltd.)

THE PRESS OF
MICHAEL G.
CORENTHAL

1985-2000

15 Years of Publishing

High
Quality
Books



Please write for a free catalog...

Yesterdays Memories

5631 W. Center Street Milwaukee, WI 53210
(414) 444-6210

**Wisconsin's
Largest Dealer
of Old Records,
Sheet Music and
Record Ephemera**

Author of:

- Cohen on the Telephone
- The Illustrated History of Wisconsin Music
- Baseball on Record

Q&A with ARSC Award Winner Cary Ginell

Cary Ginell is a new ARSC member and a 2002 ARSC excellence award winner for his *Discography of Western Swing and Hot String Bands, 1928-1942* (Greenwood Press). Apart from authoring two acclaimed books on Western Swing, Cary is Music Research Director for Sound Thinking Music Research and program host of Blues Routes and Jazz Routes on KCLU-FM.

Q: What was the first record you ever purchased?

Cary: Of course, my parents bought us records all the time but the key early influence to my collecting was a cousin who worked in the mail room at Decca. He used to bring back all sorts of albums for my brother and I, including records by Ella Fitzgerald, Red Foley, the Mills Brothers, soundtrack albums, Leroy Anderson and others, so we developed a wide and varied taste. But the first record I ever remember going out and selecting myself was "The Midnight Special" by Harry Belafonte on RCA Victor.

Q: Where did you buy it?

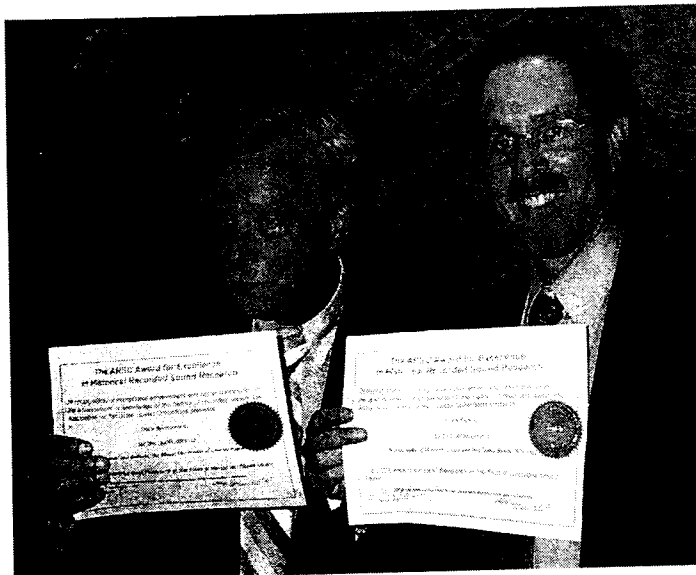
Cary: Discount Records in Beverly Hills. I was 6. It was 1962.

Q: What CDs/records are you currently listening to?

Cary: Currently, I'm listening to a lot of west coast jazz, most notably the music of jazz vibraphonist Terry Gibbs, who I am collaborating with on his life story.

Q: Who has been your favorite radio guest?

Cary: I'm tempted to say Steve Allen and Artie Shaw, but in reality, I had the most fun with the late blues & jazz record collector, Richard Hite. Richie and I both spoke the same language, the language of collectors, who loved the labels and record numbers as much as the music that was on them. We talked about wacky collectors we had both known, funky record stores where we found treasures, and played recent acquisitions, which had each of us drooling over the other one's finds. The fact that people may have been listening to us on the radio was incidental. We were just having too much fun. I'm very sad that Richie left us so soon. After the show, he gave me (with great fanfare) an old T-shirt that had been treated with some secret solution that he would not reveal. The idea was that I should wipe every 78 I played with the T-shirt and it would clean it up instantly and give it a gloss it never had before. It may have been "The Emperor's New Clothes" all over again, but he had me believing it. I guess I'll never know if he was putting me on or not.



ARSC Excellence Award winners Dick Spottswood and Cary Ginell.

Lifetime Achievement Award given to Pekka Gronow

Pekka Gronow, the manager of the radio archives of the Finnish Broadcasting Company and an Adjunct Professor of Ethnomusicology at the University of Helsinki, has been researching records and writing about them for almost 40 years. Dr. Gronow has published several books on music and recordings in Finnish, English, and other languages, including *An International History of the Recording Industry* (with Ilpo Saunio, 1998); produced numerous reissues of historical Finnish recordings; and has contributed to the *ARSC Journal*, *IASA Journal*, *Ethnomusicology*, *JEMF Quarterly*, and *The New Grove Dictionary of Jazz*, among others. One of the founders of Suomen Äänitearkisto, the Finnish Institute of Recorded Sound, he has also supervised the publication of the 25-volume *Catalogue of Finnish Recordings*. Overall, Dr. Gronow's publications have been instrumental in documenting the history of Scandinavian recordings.



Vincent Pelote & Bill Schurk present Excellence Award to Richard Weize of Bear Family Records.

National Recording Preservation Board

ARSRC members have an opportunity to influence the development of a national program for sound recording preservation in the United States. The National Recording Preservation Act of 2000 (Public Law 106-474) directs the Librarian of Congress to establish a National Recording Registry, to maintain and preserve sound recordings that are culturally, historically, or aesthetically significant. The Act also defines the creation of a National Recording Preservation Board (NRPB), within the Library of Congress. The NRPB is composed of appointed representatives from seventeen organizations named in the legislation, one of which is ARSC. The other organizations represent composers, musicians, musicologists, librarians, archivists, audio engineers, and the recording industry. For anyone interested in details, the entire text of the Act can be found on the World Wide Web at: <http://thomas.loc.gov/>. (Under "Legislation," click on "Public Laws By Law Number," then select Congress "106" and find Law 106-474.) In brief, the NRPB has two major responsibilities: (1) to review and recommend nominations for the National Recording Registry, and (2) to study and report on the current state of sound recording archiving, preservation, and restoration. Criteria and procedures for the selection of recordings to be included in the National Recording Registry will be established by the Librarian of Congress, Dr. James H. Billington, with advice from the NRPB. At the moment, the only published limitation is that no recording can be included in the Registry until ten years after its creation. Further, the law requires that the general public be able to make recommendations to the NRPB, regarding candidate recordings. The NRPB will also advise Dr. Billington on the shaping of a National Sound Recording Preservation Program, intended to: 1. coordinate the efforts of archivists and copyright owners; 2. generate public

awareness and support; 3. increase accessibility of sound recordings for educational purposes; 4. study preservation activities and technologies, and recommend improvements; and 5. utilize the National Audio-Visual Conservation Center (NAVCC), of the Library of Congress, at Culpeper, Virginia, for effective storage, preservation, and dissemination. The inaugural meeting of the NRPB was held at the Library of Congress, in Washington, DC, on March 12, 2002. Bill Klinger attended, as ARSC's Member on the Board. Bill notes that the NRPB is expected to study and report on: a. methodology and standards needed for the transition from analog to digital preservation; b. standards for user access to preserved recordings; c. technical standards for copying old recordings; d. current laws and restrictions that tend to impede legitimate research access; and e. copyright and other applicable laws. At the moment, modest government funding is available to support the work of the NRPB. Eventually, a National Recording Preservation Foundation will act to encourage, accept, and administer private gifts to promote preservation and public access, at the Library of Congress and other U.S. archives. It is possible that some ARSC projects might one day merit funding by the Foundation. During the 2002 ARSC Conference, Bill Klinger and David Hamilton (ARSC's Alternate NRPB Member) gathered comments, questions, and suggestions from those present in Santa Barbara, concerning the NRPB. This initial feedback from ARSC has been written up and submitted for consideration by the Board. Any ARSC member wishing to make recommendations for the Registry or the Preservation Program should contact Bill Klinger: 13532 Bass Lake Road, Chardon, OH 44024, USA; (440) 564-9340; klinger@modex.com.

ARSC Bulletin Available Now!

The ARSC Bulletin No. 35 covering Fall, 2000-Spring, 2001 is currently available to ARSC members. It contains reports and information presented by members of the ARSC Board of Directors and committee chairs at the Fall 2000 and Spring 2001 Board of Directors and Executive Committee meetings. Members wanting to stay informed of the variety of activities and committees of ARSC will find the ARSC Bulletin indispensable. To keep down production costs, a copy of the Bulletin is sent each year by request only. If you would like to receive a FREE copy of the ARSC Bulletin, contact Peter Shambarger, ARSC Executive Director, at P.O. Box 543, Annapolis, MD 21404-0543, USA, or by e-mail at shambarger@sprynet.com. Your name will be added to the regular Bulletin mailing list.

• INTERVIEWS • SPORTS • SPECIALS •

A UNIQUE ARCHIVE OF RARE TELEVISION SOUND TRACKS HIGHLIGHTING DECOMPOSED, DESTROYED, UNOBTAINABLE AND "LOST" ORIGINAL TELEVISION BROADCASTS FROM A BYGONE ERA.

AVAILABLE ON AUDIO CASSETTE

• VARIETY • NEWS • TALK SHOWS •



TELEVISION AUDIO AIRCHECKS

"The Collection of early television, at least the sound of early television, is considered one of the most extensive in the country." - *The New York Times*

COLLECTOR'S CHOICE
ARCHIVAL TELEVISION AUDIO, INC.
P.O. BOX 88 • ALBERTSON, NEW YORK 11507 • (516) 626-7731

ARSC Awards 2003

Nominations are currently open for the 2003 ARSC Awards for Excellence in Historical Recorded Sound Research. Eligible publications include any printed work—book, monograph, article, liner notes—first published during 2002. The work may be on any subject related to recorded sound including histories, discographies, technology (such as modern techniques for the preservation or reproduction of older recordings), and recording artist biographies in any field of music or genre (classical, popular, rock, jazz, country, folk, spoken word, labels, phonographs, etc.). 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, 2003. The Awards Committee especially welcomes information concerning eligible foreign and small press publications that might otherwise be overlooked. Publishers should submit one copy of each eligible publication; others may forward the author, title, publisher, and publisher's address for each nominee to:

Vincent Pelote
ARSC Awards Co-Chair
Institute of Jazz Studies
Rutgers State University of NJ
Newark, NJ 07102
pelote@andromeda.rutgers.edu

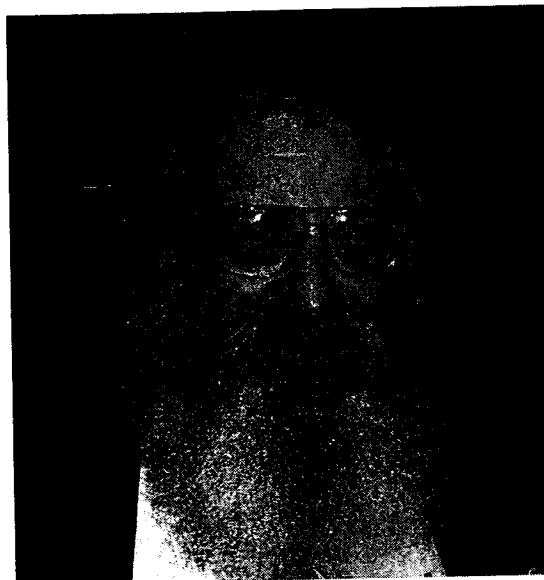
New ARSC Award for Distinguished Service to Historic Recordings

In addition to the awards for published works and for lifetime achievement in discographical research, the ARSC Award for Distinguished Service to Historic Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than the publication of research, such as (but not limited to) reissue programs or projects, engineering skills, and editorial and publishing activity.

David Hamilton,
Blue Ribbon Awards Committee Member

New ARSC Members

- Peter G. Alyea*, Library of Congress, 1101 E. Capitol St. SE Apt. 2, Washington, DC 20003
Bay Area Video Coalition, 2727 Mariposa St. Floor 2, San Francisco, CA 94110
Doug Bernhardt, 20245 San Gabriel Valley Dr., Walnut, CA 91789
Mark Cantor, Celluloid Improvisations, 5705 Fairview Pl. Agoura Hills, CA 91301
Gressel D. Cathnott, 7 E. 14th St. Apt. 209, New York, NY 10003
Mark F. Dewitt, 3510 San Jose Lane, Santa Barbara, CA 93105
Tom Diamant, 10341 San Pablo Ave., El Cerrito, CA 94530
Kristen Eshelman, Thomas J. Dodd Research Center, Univ. of Connecticut 405 Babbage Rd U-1205, Storrs, CT 06269
Gregg S. Geary, 2418A Waolani Ave., Honolulu, HI 96817
W.B. Haley Recording Machine Services, 10546 Louisa Rd., Gordonsville, VA 22492-9802
Bob Henderson Metal Edge, Inc., 6340 Bandini Blvd., Commerce, CA 90040
Anthony Hodosh Archival Management Corp., 11810 Vose St., North Hollywood, CA 91605
Eugina Hotta, 811 York Rd. Apt 103, Oakland, CA 94610
David Maxin, 5995 Dandridge Ln. Ste. 121, San Diego, CA 92115
Cathy Lynn Mundale, 3444J N. Druid Hills Rd., Decatur, GA 30033-3772
Heather Neidenbach, 1401 Flower St., P.O. Box 25020, Glendale, CA 91221-5020
Barbara Sagreaves, Dartmouth College Baker Berry Library, HB 6025 Hanover, NH 03755
Thom Salisbury, 712 N. Screenland Dr., Burbank, CA 91505
Charles Schlarks, P.O. Box 1256 Idyllwild, CA 92549



ARSC Member Mike Biel.

