

ARSC)))))))) Newsletter

Association For Recorded Sound Collections

Number 102 • Summer 2003

2003 ARSC Awards for Excellence in Historical Recorded Sound Research



Finalists and winners of the 2003 ARSC Awards attending the awards banquet included (left to right), Dick Spotswood, Ward Gaines, Mark Allan Powell, John Bolig and Deanna R. Adams.

The 2003 ARSC Awards for Excellence in Historical Recorded Sound Research were presented at the awards banquet during the annual conference in Philadelphia on May 31, 2003.

Begun in 1991, the awards are given to authors and publishers of books, articles, or recording liner notes to recognize those publishing the very best

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Capitol/EMI Copyright Suit Against Naxos Records Dismissed

Capitol Records, Inc. brought an action against Naxos of America on November 22, 2002 in the United States District Court, Southern District of New York for common law copyright infringement and unfair competition. Capitol challenged Naxos' distribution of historic recordings dating from the 1930's featuring performances by Yehudi Menuhin, Edwin Fisher and Pablo Casals originally recorded by the Gramophone Co., Ltd (now EMI).

Capitol, an EMI subsidiary, claimed to be the owner of all rights in the United States to the original recordings. Capitol complained that Naxos sold and distributed its restorations of the original recordings throughout the United States in bad faith, at substantially discounted prices in direct competition with Capitol's recordings of the same performances, often in the same retail outlets.

Naxos has been reissuing restored version of the EMI recordings, transferred from the original shellac discs and digitally remastered for CD reissue. Naxos has distributed and sold its restorations at discount prices since about October 1999 throughout the United States.

The Naxos motion to dismiss the Capitol action was granted by the

(Continued on page 6)

Events

March 10-13, 2004. 38th ARSC Conference, Cleveland OH. Joint conference with the Society for American Music.

July 24-26, 2003. Sound Savings: Preserving Audio Collections, Austin, TX. <http://www.ischool.utexas.edu/~soundsavings/>

July 31-August 2, 2003. IAJRC (International Association of Jazz Record Collectors), Ann Arbor, Michigan. <http://www.geocities.com/iajrc/convention2003.htm>

August 9-10, 2003. CAPS Antique Phonograph, Mechanical Music and Record Show and Sale, Buena Park, CA. http://www.ca-phono.org/show_and_sale.html

August 18-24, 2003. Society of American Archivists, Conference, Los Angeles, CA. <http://www.archivists.org/conference/index.asp>

September 22-26, 2003. IASA Annual Conference, Pretoria, South Africa. <http://www.iasa-web.org/iasa0009.htm>

October 10-11, 2003. MAPS meeting and Phonovention, Lansing, Michigan. <http://www.lrbcg.com/pogo/Phonovention.html>

October 10-13, 2003. AES Convention, New York City. <http://www.aes.org/events/115/>

November 18-22, 2003. Association of Moving Image Archivists (AMIA) Conference, Vancouver, British Columbia. http://www.amianet.org/04_Annual/Annual.html

Please send notice of events to the editor.

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President's Message

This particular issue of the *Newsletter* comes hard on the heels of the latest ARSC conference in Philadelphia. And what a marvelous meeting it was! It is always good to get together with friends, colleagues, and kindred spirits to talk about the issues that concern us all, and to hear about new subjects and topics as they arise. Indeed, in the two weeks since the end of the meeting, another issue of significant interest and importance to all of us is being discussed, that of *Capitol v. Naxos*. You will find extensive coverage of that elsewhere in this issue as well as photographs from the conference.

There were many highlights from the Philly conference, including (in no particular order):

- an outstanding job by Marjorie Hassen and the Local Arrangements Committee to make us feel welcome and comfortable
- a very well-attended and successful pre-conference workshop
- the bewildered look on Dick Spottswood's face as he was announced as ARSC's latest Lifetime Achievement award winner
- a true behind-the-scenes look at Philadelphia's remarkable performance space, the Kimmel Center
- a lively and large silent auction (where someone sniped my Joe Wilder disc at the last moment!)
- the opening reception, which featured a record sale of UPenn discs (hence most attendees were crowded around the records rather than the food and drink)
- and presentation after wonderful presentation, from a live group of Mummies to "illustrate" the indefatigable Fred Williams' talk about that organization, to David Sager's moving discussion of his great-uncle, the prodigy violinist and raconteur, Nat Brusiloff, to the reminiscences of two of Philadelphia's most important figures in creating The Sound of Philadelphia, Joe Tarsia and Dave Appell

The nominating committee this year did a stellar job pulling together a very strong slate of candidates. I appreciate everyone who agreed to run for each position, and I am very much looking forward to working with the new members of the Board. This election also means that there are now other positions on or heading various committees in ARSC, and anyone with a desire to volunteer doing the work of the organization in this way is encouraged to write to me.

Our new Program Chair, Louise Spear, has already hit the ground running with ideas for next year's conference in Cleveland. This will be a joint meeting with the Society for American Music (formerly the Sonneck Society), and I think the interactions between the two organizations over the course of the next few months, culminating next March, will be good for both. I urge you to become familiar with this sister organization (<http://www.american-music.org/>) if you are not already. Please consider submitting a program idea for what will prove to be a most stimulating conference in 2004.

Jim Farrington, ARSC President

ARSC Newsletter

Issue 102 Summer 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
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Philadelphia Conference Highlights

ARSC's 37th annual conference, held at the University of Pennsylvania and hosted by the University of Pennsylvania Libraries was another stellar conference for the organization. With over 110 people in attendance, the conference was one of the best-attended ever. A host of exhibitors included the Philip-Cooke Company, The Cutting Corporation, Nauck's Vintage Records, Safe Sound Archive, Smolian Sound Studios and Cedar Audio. In addition to the above, conference sponsors included Cube-Tec, Gary Thal Music, Hawthorn's Antique Audio, Metal Edge, and the University of Pennsylvania. ARSC thanks its sponsors and exhibitors for their support of our conferences.

The silent auction was again successful and continues to be one of the most popular parts of the conference. The auction raised over \$1,400 for the organization again this year.

Outstanding and entertaining presentations included an appearance by a group of Philadelphia's Mummies and a panel discussion with Joe Tarsio and Dave Appell, founders of Philadelphia's famous Cameo/Parkway Records. Tarsio and Appell discussed their work with Samuel Brylawski of the Library of Congress and commented on recorded examples.



Dave Appell and Joe Tarsia of Cameo/Parkway Records.

New Board Elected

The membership elected the new Board of Directors. The following individuals were elected to serve two year terms in the following offices: Brenda Nelson-Strauss, First Vice President/President-Elect; Louise Spear, Second Vice President/Program Chair; Esther Gille, Secretary; David Seubert and Vincent Pelote, members-at-large; and Steven Ramm was re-elected as

Treasurer. The new board members took office following the Philadelphia conference and will serve until 2005. ARSC thanks outgoing board members Mark Tolleson, Samuel Brylawski, Mary R. Bucknum, Michael Gray and Gary Thalheimer for their service to the organization.



Current and incoming board members (left to right) Louise Spear, Vincent Pelote, Peter Shambarger, Jim Farrington, Steven Ramm, Brenda Nelson-Strauss, David Seubert, Esther Gille, Gary Thalheimer, Samuel Brylawski and Michael Gray. (Photo by Cary Ginell)

Awards Judges Elected

A new slate of experts was elected to serve two-year terms as judges for the 2004 and 2005 ARSC Awards. Dan Morgenstern, David Hamilton, William L. Schurk and Dick Spottswood were re-elected for jazz, classical, popular and folk/ethnic music respectively. Cary Ginnell, was elected to serve as an at-large judge.



(Left to right, Awards Committee co-chairs Brenda Nelson-Strauss and Vincent Pelote and judges David Hamilton, Dick Spottswood, Bill Schurk, and Cary Ginnell. Not pictured, Dan Morgenstern.

ARSC Awards *(continued from page 1)*

work today in recorded sound research. In making these awards, ARSC recognizes the contributions of these individuals, encourages others to emulate their standards, and seeks to promote readership of their work. At the judges' discretion, two awards may be presented annually in each category—one for best history, and one for best discography. In addition, Certificates of Merit are presented to runners-up that are felt to be of exceptionally high quality. The 2003 ARSC Awards honor books published during 2002.

The finalists and winners (in bold face) of the 2003 ARSC Awards for Excellence in Historical Recorded Sound Research are:

Best Research in Recorded Popular Music

- **Winner**—*Encyclopedia of Contemporary Christian Music*, by Mark Allan Powell (Hendrickson Publishers)
- *Stardust Melody: The Life and Music of Hoagy Carmichael*, by Richard M. Sudhalter (Oxford University Press)
- *Stardust Melodies: The Biography of Twelve of America's Most Popular Songs*, by Will Friedwald (Pantheon Books)
- *Roadkill on the Three-Chord Highway: Art and Trash in American Popular Music*, by Colin Escott (Routledge)

Best Research in Recorded Classical Music

- **Winner, Best History**—*Emanuel Feuermann*, by Annette Morreau (Yale University Press)
- **Winner, Best Discography**—*George Crumb: a Bibliography*, by David Cohen (Greenwood Press)
- *The Extraordinary Operatic Adventures of Blanche Arrol*, by Blanche Arrol; trans. by Ira Glackens; ed. by William R. Moran (Amadeus Press)
- *The Composer-Pianists: Hamelin and The Eight*, by Robert Rimm (Amadeus Press)
- *Vladimir de Pachmann: A Piano Virtuoso's Life and Art*, by Mark Mitchell (Indiana University Press)
- *Caruso Records: A History and Discography*, by John Richard Bolig (Mainspring Press)

Best Research in Recorded Rock, Rhythm & Blues or Soul

- **Winner (tie)**—*Brown Eyed Handsome Man: The Life and Hard Times of Chuck Berry*, by Bruce Pegg (Routledge)
- **Winner (tie)**—*Every Sound There Is: The Beatles' Revolver and the Transformation of Rock and Roll*, ed. by Russell Reising (Ashgate)

- *Jimi Hendrix and the Making of Are You Experienced*, by Sean Egan (A Cappella)
- *Rock 'n' Roll and the Cleveland Connection*, Deanna R. Adams (Kent State University Press)
- *Jethro Tull: A History of the Band, 1968-2001*, by Scott Allen Nollen (McFarland)
- *The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*, by Murray Forman (Wesleyan University Press)

Best Research in Recorded Jazz Music

- **Winner, Best History**—*Something to Live For: The Music of Billy Strayhorn*, by Walter van de Leur (Oxford University Press)
- **Winner, Best Discography**—*Rat Race Blues: the Musical Life of Gigi Gryce*, by Noal Cohen and Michael Fitzgerald (Berkeley Hills Books)
- **Certificate of Merit**—*Charlie Barnet: An Illustrated Biography and Discography of the Swing Era Big Band Leader*, by Dan Mather (McFarland)
- **Certificate of Merit**—*A Love Supreme: The Story of John Coltrane's Signature Album*, by Ashley Kahn (Viking)
- *Gil Evans: Out of the Cool: His Life and Music*, by Stephanie Stein Crease (A Cappella)
- *Bill Evans: Everything Happens To Me: A Musical Biography*, by Keith Shadwick (Backbeat Books)
- *A Jazz Odyssey: The Life of Oscar Peterson*, by Oscar Peterson; ed. by Richard Palmer (Continuum)
- *Roy Eldridge, Little Jazz Giant*, by John Chilton (Continuum)
- *Castles Made of Sound: The Story of Gil Evans*, by Larry Hicoek (Da Capo Press)
- *Latin Jazz: the Perfect Combination/La Combinacion Perfecta*, by Raul Fernandez (Chronicle Books)

Best Research in Recorded Blues and Gospel Music

- **Winner**—*Blues with a Feeling: The Little Walter Story*, by Tony Glover, Scott Dirks, and Ward Gaines (Routledge)
- **Certificate of Merit**—*Can't Be Satisfied: The Life and Times of Muddy Waters*, by Robert Gordon (Little, Brown and Company)
- **Certificate of Merit**—*The Pilgrim Jubilees*, by Alan Young (University Press of Mississippi)

Best Research in Recorded Country Music

- **Winner, Best Discography**—*Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music*, by Guthrie T. Meade, Richard K. Spottswood, and Douglas S. Meade (Southern Folklife

Collection, UNC at Chapel Hill Libraries in Association with the John Edwards Memorial Forum)

- **Winner, Best History**—*Will You Miss Me When I'm Gone?: The Carter Family and Their Legacy in American Music*, by Mark Zwonitzer with Charles Hirschberg (Simon & Schuster)
- *Singing in the Saddle: The History of the Singing Cowboy*, by Douglas B. Green (Country Music Foundation Press and Vanderbilt University Press)
- *Blue Moon of Kentucky: Bill Monroe, 1936-1949*, by Charles Wolfe (notes to Bear Family CD set)

Best Research in Recorded Folk and Ethnic Music

- **Winner**—*Reggae & Caribbean Music*, by Dave Thompson (Backbeat Books)
- **Certificate of Merit**—*Sam Manning: the Complete Output, 1924-1930, vols. 1 & 2*, by John Cowley and Steve Shapiro (notes to Jazz Oracle CD set)
- *Lalo: My Life and Music*, by Lalo Guerrero and Sherilyn Mentis (University of Arizona Press)
- *Tejano Proud: Tex-Mex Music in the Twentieth Century*, by Guadalupe San Miguel, Jr. (Texas A & M University Press)
- *The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia*, by Lise Waxer (Wesleyan University Press)
- *Harry Choates: Devil in the Bayou*, Andy Brown (notes to Bear Family CD set)

Best Research in General Discography and History of Recorded Sound

- **Winner**—*Music Inspired By Art: A Guide to Recordings*, by Gary Evans (Scarecrow Press and the Music Library Association)

Best Research in Record Labels or Manufacturers

- **Winner**—*Motown: Music, Money, Sex, and Power*, by Gerald Posner (Random House)
- *Exploding: The Highs, Hits, Hype, Heroes, and Hustlers of the Warner Music Group*, by Stan Cornyn and Paul Scanlon (Harper Entertainment)

Lifetime Achievement Award given to Richard K. Spottswood

The Lifetime Achievement Award, recognizing excellence in discographical research, was awarded to Dick Spottswood. Spottswood describes himself as “an unreconstructed, unreformed collector who loves to learn about music, and then write about it, if I think I can get away with it.” He holds degrees from the University of

Maryland (BA, 1960) and Catholic University (MS, Library Science, 1962), and is a founding member of ARSC. Dick has been writing about music and producing archival sets of foreign-language, country, folk, and blues recordings since 1963. He is the author of *Ethnic Music on Records* (7 vols., 1990), and co-author of *Charlie Patton: Screamin' and Hollerin' the Blues* (notes to Revenant CD set, 2001) and *Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music* (2003), all of which received ARSC Awards for Excellence. Dick was also the founder of the journal *Bluegrass Unlimited* and since 1985 has been the producer/host of the Dick Spottswood Show on WAMU radio. He continues to work on various CD and writing projects, including a forthcoming ten-CD set on the Bear Family label, *Extraordinary Calypso: The Decca Trinidad Sessions, 1938-1940*.

Distinguished Service to Historic Recordings Award given to David Hall

The new Distinguished Service to Historic Recordings Award, recognizing contributions of outstanding significance to the field of historic recordings in forms other than publication or research, was presented to David Hall. David has been active in the area of sound recordings since 1940, in virtually every capacity the field offers aside from musical performance. Author of *The Record Book* (1st ed., 1940, with several successor publications), his subsequent career included positions as classical music program annotator for NBC, director of classical recordings for Mercury Records (1948-56, including producer of the “Olympian Series”), director of the music center of the Scandinavian-American Foundation, music editor of (and frequent contributor to) *Stereo Review* magazine, and president of Composers Recordings Inc. His services to historic recordings became most prominent beginning in 1967, when he became the first head of the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library; there, he directed the long-term project leading to the 1985 publication of the complete edition of the Mapleson Cylinders. A founding member of ARSC, he was the first editor of its *Journal*, later President of the Association, and also a member of the Associated Audio Archives Committee. After his retirement from NYPL in 1983, he continued to serve as consultant to the R&H Archives, and also acted as chairman of NARAS committees concerned with the classical Grammy Awards.

Brenda Nelson-Strauss and Vincent Pelote, ARSC Awards Committee

Naxos *(Continued from page 1)*

court and converted to a summary judgment. The Capitol motion for partial summary judgment was denied. All substantive issues were decided in the favor of Naxos.

In their arguments, Naxos had claimed that EMI expressly disclaimed any exclusive commercial interest in the original recordings made more than 50 years ago by not enforcing their copyrights. In the decision, District Judge Robert W. Sweet stated that Capitol had “failed to pursue many other companies engaging in restorations of the original recordings without any authority from Capitol...which can lead to laches, barring the assertion of copyright claims.” Naxos founder Klaus Heymann told the *ARSC Newsletter* that “if a company wants to protect its intellectual property it must do so consistently and vigorously and not selectively or intermittently.”

The Court found that Capitol has no rights in the original recordings and that the English copyrights in the recordings had long since expired. The Court also found “ambiguity concerning Capitol’s chain of title” and that “Capitol appears to have waived or abandoned any interests it had in the original recordings.” Capitol’s lax practices were found consistent with EMI’s disclaimer of any intellectual property rights in any sound recordings made prior to 1957 and which are more than 50 years old. In a deposition filed with the Court, Richard Warren of Yale University stated that EMI wrote him that they had “no intellectual property rights to historical recordings that were out of copyright in the United Kingdom.” Naxos therefore operated under the good faith belief that the recordings at issue are in the public domain, said the Court. EMI’s statement to Warren “qualifies as a waiver, and a waiver to the extent that it has been executed, cannot be expunged or recalled.”

The Court further found that Naxos has not competed unfairly. Since Capitol has no rights in the original recordings it cannot charge Naxos with unfair competition. The Court stated that “Naxos never falsely advertised its restored products as a ‘duplicate’ of the original and did not take advantage of the ‘commercial qualities’ and ‘salable properties’ of the original.” Furthermore, Naxos “employ[ed] significant effort to create an entirely new and commercially viable product [and] did not profit from the labor, skill, expenditures, name and reputation of others but rather created and marketed a new product relying on its own labor, skill, and reputation.”

Heymann stated that “the fact that [Naxos is] working with the best restorers instead of simply copying the restorations of the original record companies was an important factor in the court’s decision, at least as far as the unfair competition claim was concerned. I am pleased with the ruling...we have always been careful to release only recordings we felt were safe to release in terms of the copyright situation in the United States [and] this ruling establishes certain criteria which will guide our release policy in future.”

The Court stated that the Naxos restorations do not discourage but rather encourage the preservation and dissemination of fine performances. The Court even felt that it was possible that “Naxos’ restorations have revived the relevant market in historic classical performances to Capitol’s benefit [and the] restorations help ensure that quality historic performances are commercially available for the present generation and well-preserved for the next.”

A representative of EMI Records would not comment on the case but stated that Capitol/EMI would appeal the ruling.

The complete text of the Judge’s ruling is available from CourtWeb at <http://www.nysd.uscourts.gov/courtweb/pdf/D02NYSC/03-04124.PDF>

University of Maryland to House NPR News Collection

The University of Maryland Libraries in College Park, MD have become the institutional curator and depository for the NPR News Programming Collection. The collection of more than 29,500 audiotape reels chronicles, in depth, all of the major world news events that occurred from 1971 to 1988.

The non-profit NPR network reaches an audience of nearly 21 million Americans each week via more than 732 public radio stations. International partners in cable, satellite and short-wave services make NPR programming accessible anywhere in the world.

The tapes are located in the National Public Broadcasting Archives (NPBA) in Hornbake Library. NPR will transfer each year to the Library some 4,000 additional tapes spanning events beyond 1988.

“The NPR News Collection is the most significant non-commercial radio news archive in the country,” said Charles B. Lowry, Dean of Libraries at the U. of Maryland. “Covering the first 15 years of NPR news programming, the initial transfer—with more reels to be delivered over time—contains in-depth reportage of the

main news events of the 1970s and 80s. Stories dealing with the release of the Pentagon Papers, the end of the Vietnam War, the resignation of President Richard Nixon, and the rise of Reagan conservatism are just a sampling of the rich materials contained in the collection.”

To accommodate NPR’s ongoing need for background material, the agreement provides NPR news programmers with access to the collection on a regular basis. More than 150 series titles are contained in the collection, from NPR’s *Morning Edition* and *All Things Considered* to various Congressional hearings and conference proceedings, including the Watergate and Panama Canal Hearings.

“This new relationship between NPR and the University of Maryland will bring the NPR sound archive to both scholars and students,” said Ken Stern, NPR’s Executive Vice President. “We are particularly pleased to be working with the University of Maryland, which not only houses one of the nation’s great broadcasting libraries but is already the repository for NPR’s paper archives.”

For the past 30 years, the federal National Archives and Records Administration (NARA) has managed the NPR News Collection. NPR chose the U. of Maryland Libraries as the new depository after the National Archives decided to relinquish control of the tape collection.

The NPR News Programming Collection is available to the public at the NPBA on the third floor of Hornbake Library on Mondays through Fridays from 10am to 5pm. Information on the collection can be found on the website of the National Public Broadcasting Archives at <http://www.lib.umd.edu/NPBA/index.html>.

Contributed by Robert Robinson, NPR

Southern Folklife Collection to Preserve Goldband Collection

Host of ARSC’s 2000 Conference, the Southern Folklife Collection at the University of North Carolina at Chapel Hill was awarded a grant from the Recording Academy in April to preserve and provide access to the Goldband Recording Corporation Collection. The Goldband Recording Corporation of Lake Charles, Louisiana has played a key role in documenting and shaping musical traditions, since 1944, when owner Eddie Shuler made his first recording to promote his band, the Reveliers. The Goldband Collection consists

of 5400 acetates, demo tapes, master tapes and 78 rpm discs documenting the some of the earliest commercial recordings of Cajun and zydeco music as well influential early recordings by Boozoo Chavis and Iry Lejune. The Goldband Collection also includes the master for Dolly Parton’s first single “Puppy Love,” which she wrote and recorded for Goldband at the age of 13. In addition to Cajun and zydeco music, the collection documents blues, country, gospel, R&B, rockabilly and swamp rock including artists Lonnie Brooks, Boozoo Chavis, Big Chenier, Cookie and the Cupcakes, Freddie Fender, the Hackberry Ramblers, Iry Lejune, Dolly Parton, Phil Phillips, Rockin’ Sidney, Jo-el Sonnier and Katie Webster. Many of the tapes contain performances of songs that have never been commercially released or publicly available for research.

The Southern Folklife collection also has acquired the several new collections including the William Ferris Collection, containing sound recordings, moving image materials, photographs and personal papers documenting Dr. Ferris’ extensive fieldwork with blues musicians (including BB King) and southern authors (including Alice Walker, Robert Penn Warren and Eudora Welty).

Other new acquisitions include the Highlander Research Center Collection containing acetate discs and electrical transcriptions including recordings of “We will Over Come” by Zilphia Horton, who introduced the song to the labor movement and the Edward Kahn Collection, including interviews A.P. Sara and Maybelle Carter of the Carter Family as well as their Border Radio electrical transcriptions. The Highlander Research Center Collection was recently chosen for the National Recording Registry [*ARSC Newsletter* 101].

The Southern Folklife Collection also co-published with the John Edwards Memorial Forum, *Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music* by Guthrie Meade, Dick Spottswood and Douglas Meade. The book recently won an ARSC Award for Excellence and was the focus of a symposium at the University of North Carolina at Chapel Hill, and an evening reception at the Library of Congress

Steve Weiss, Southern Folklife Collection

ARSC Awards Three Research Grants

The ARSC grants committee reviews proposals annually for research related to sound recordings. The committee has awarded three awards this year:

- Amy Cyr, \$1000, to help fund travel expenses for her project to document and analyze the different schools of teaching and playing the Egyptian flute, called the *ney*, in the twentieth century, including the identification of performers not named on commercial recordings, with the assistance of current performers in Cairo.
- John Koegel, \$650, to assist in funding his research trip to visit collections of non-commercial field recordings of Hispanic-American music to prepare a descriptive inventory for his resource book, *Sources of Spanish Colonial, Mexican, and Mexican-American Music in the United States*.
- David N. Lewis, \$350, to help pay travel expenses to the Reneker Museum of Winona History to inventory recordings, to copy record catalogues, and to incorporate data from the Museum's collection into a discography of Homer Rodeheaver (Rainbow and Special labels).

Proposal for next years' ARSC grants are due in February 28, 2004 and should be sent to: Richard Warren, Yale University, New Haven, CT 23423. Further information is available on the ARSC website at <http://www.arsc-audio.org/commit.html#grants>.

ARSC Newsletter Submission Deadlines

No 103, Fall 2003—October 10, 2003 (advertising, October 1, 2003)
 No 104, Winter 2004—January 10, 2004 (advertising, January 1, 2004)
 No 105, Summer 2004—June 10, 2004 (advertising, June 1, 2004)

Attention Dealers, Suppliers, and Publishers

Reach an audience of 1000 collectors, archivists, librarians, engineers and others by advertising your business in the *ARSC Newsletter*.

Display ad rates are \$60 per quarter page, \$100 per half page, \$150 per full page. Classified advertising is 30 cents per word, prepaid, with a 22 word minimum. Discounts for multiple insertions apply.

Contact Martin Fisher at nipper@infionline.net or 615-731-1544 for more information.

Archival Sound Preservation Engineer Wanted

Archival Sound Preservation Engineer Wanted: Experienced and educated audio engineer wanted for an EXPANDING sound preservation laboratory to preserve and restore audio recordings. Must have several years of experience with analog formats and experience with analog and digital preservation. Please send resume detailing educational or training background and experience preserving old or obsolete recording formats with salary history. Salary range in low-mid twenties depending on Sound Preservation Engineering Experience with benefits. Close to Bethesda Metro. Fax: 301-654-3271 or email cuttingarchives@aol.com.

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.

2004 ARSC-SAM Conference: Cleveland, Ohio

ARSC's 38th annual conference will be held in Cleveland, Ohio, March 10-13, 2004. The dates are earlier than usual because we will meet jointly with the Society for American Music (SAM), formerly known as the Sonneck Society for American Music.

ARSC Annual Conferences typically attract about 110 attendees. SAM expects 250 or more registrants, so we can look forward to meeting many fascinating people and making new friends who share our interests.

The combined "buying power" of the two organizations worked to our advantage. We secured favorable lodging rates for both groups (\$129 per night, single or double) at the Renaissance Cleveland Hotel—arguably the best hotel in the city. The Renaissance is located on Public Square, at the center of downtown Cleveland's business, shopping, theater, and entertainment districts. Opened in 1918 as Hotel Cleveland, the building (now on the National Register of Historic Places) became part of the vast Cleveland Union Terminal railroad station and Terminal Tower office complex, in 1930. Thoroughly renovated in 2002, the Renaissance hotel boasts "exceptional accommodations and service in a setting of historic elegance."

During the late 1980s, the Union Terminal railroad station was transformed into "The Avenue at Tower City Center," a lively multi-level collection of fashionable stores and restaurants, including an eleven-screen cinema and a Hard Rock Cafe. An extensive food court offers many choices for fast, inexpensive meals.

Air travelers arriving at Cleveland Hopkins International Airport can ride the rapid-transit rail system directly to Tower City for just \$1.50. In fact, from the airport, you can reach the conference hotel without going outdoors at all! (Good to know, in case the March weather is cold, rainy, or snowy.) Further, most conference sessions will be held within the Renaissance, so you won't need to use your umbrella or galoshes too often!

The 2004 joint conference will offer an opportunity to explore music from a somewhat different perspective. While ARSC members naturally gather to talk about *recordings*, SAM presentations often involve live musical performances, striving "to stimulate the appreciation, performance, creation and study of American music in all its diversity." You can learn more about SAM at their Web site: <http://www.american-music.org/>

As always, ARSC sessions will take place in a single, large, dedicated room. SAM has additionally reserved four smaller rooms for their talks and performances, because that society routinely schedules concurrent sessions, throughout their conference program. ARSC and SAM plan to charge identical Registration

Fees; one fee will allow each registrant to freely attend any open session of either group. The two organizations will also hold separate Board Meetings and Business or Membership Meetings. Expect a *very* busy gathering!

The 2004 conference will begin on Wednesday, March 10th. We anticipate a program emphasizing American popular music. We hope to schedule a special

event at the Rock and Roll Hall of Fame and Museum. (But, meeting in Cleveland, we won't forget that the Cleveland Orchestra, classical music, and ethnic music deserve our attention too!) A joint banquet on Saturday evening will conclude the ARSC conference, but SAM sessions will continue on Sunday, March 14th. Watch the ARSC Web site for details, as our program develops.

I hope that you will mark your calendars now and join us next March, on America's "North Coast." In addition to the camaraderie of ARSC and SAM, you can experience the world-class museums, diverse culture, and friendly hospitality of Northeast Ohio.

*Bill Klinger, 2004 ARSC Local Arrangements Chair,
13532 Bass Lake Road, Chardon, OH 44024, USA;*



Cleveland's North Coast Harbor and the Rock and Roll Hall of Fame. Photo by Louie Anderson, Convention & Visitors Bureau of Greater Cleveland.

Call for Papers and Presentations
ARSC-SAM Joint Conference
Cleveland, Ohio, March 10-13, 2004

ARSC invites submissions of program proposals for our 38th annual conference. Since we are meeting earlier than usual and coordinating our program with the Society for American Music (SAM), proposals are needed at an early date. Please return this form (or a photocopy) by September 30, 2003.

Papers, panels, and demonstrations on all aspects of recordings and recorded sound are welcome. By meeting with SAM, we have a special opportunity to share our expertise in discography and discographic research, record labels and manufacturers, archiving, and the preservation and reproduction of recorded sound. Ways in which technology and the recording industry affect music and American life would be of interest to both ARSC and SAM members.

We encourage presentations that focus on recording activities in Cleveland and Ohio. Considering Cleveland's Rock and Roll Hall of Fame and Museum and the rich heritage of ethnic music in the area, we seek talks on popular music, rock, blues, folk, and related genres.

SAM welcomes proposals involving any aspect of American music or music in America and suggests that papers could be inspired by the Rock Hall, the sesquicentennial of John Philip Sousa's birth, the question of theorizing American music studies, or by collaboration with ARSC members.

Name of presenter(s) _____

Institution (if applicable) _____

Address _____

City _____ State/Province/Country _____ Zip/Postal Code _____

Email _____ Telephone _____ Fax _____

Title of presentation _____

Abstract (up to 250 words, please attach separate sheet if necessary)

Session type: _____ single presenter; _____ panel/roundtable

Time requested for your presentation:

_____ 30 minutes (20 minutes for paper and 10 minutes for questions and discussion)

_____ 45 minutes (35 minutes for paper and 10 minutes for questions and discussion)

_____ Other (Please explain at the end of your abstract.)

Audiovisual equipment requests _____

Return this form by September 30 to: Louise Spear, ARSC Program Committee Chair
 GRAMMY Foundation, 3402 Pico Blvd, Santa Monica, CA 90405
 Email: LouiseS@grammy.com • Phone: 310-392-3777, ext 219 • Fax: 310-392-2188

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Mummers visit ARSC Conference...



ARSC member Fred Williams brought some of Philadelphia's famed Mummers to play at the 2003 ARSC Conference in Philadelphia, PA. (Photo by Cary Ginell)