

ARSC))))))))))) Newsletter

Association For Recorded Sound Collections

Number 107 • Winter 2005

ARSC to Visit Live Music Capital

The 39th annual ARSC Conference will be held March 30 through April 2, in Austin, Texas, "the Live Music Capital of the World." Hosted by the University of Texas at Austin, in collaboration with ARSC's Texas Chapter, this conference promises to be lively, enjoyable, and memorable. Don't miss it!

Save money by registering early. Full conference registration, postmarked by March 7, is \$120 for ARSC members, \$60 for students. After that date, registration is \$145 for members, \$75 for students.

For those wishing to sample the conference, single-day registration, postmarked by March 7, is \$35 for members, \$25 for students. After that date, single-day registration is \$45 for members, \$30 for students.

The Radisson Hotel & Suites Austin will be the conference site. The hotel, located downtown at 111 East Cesar Chavez Street, overlooks beautiful Town Lake, with more than thirty miles of hiking and bicycling trails. ARSC has arranged a special conference rate of \$129 per night, single or double. To reserve a room at the special rate, use promotional code ARSC05 online at <http://www.radisson.com/austintx/> or by phone at 512-478-9611. The special rate is good until March 7, but book as early as possible.

For the complete preliminary program, registration form, and further details about the conference, visit <http://arsc-audio.org/conference2005.html>.

If you have questions or wish to exhibit at the conference, please contact Kurt Nauck, ARSC Conference Manager, at nauck@78rpm.com.

An exciting and diverse program has been planned for this conference. Scheduled sessions include:

(Continued on page 3)

ARSC Creates Grants for Audio Preservation

Thanks to a generous gift from ARSC member Al Schlactmeyer, the Association has established a grant program to preserve unique classical recordings, particularly live concert recordings on fragile media.

Schlactmeyer, a long-time collector and lover of classical music, has served as chair of the ARSC Publications Committee and has also volunteered at the Recorded Sound Division of the Library of Congress. While working with radio transcription recordings at the Library, he saw the fragile state that many of these recordings were in and how the Library was in a race against time to preserve them before it was too late. To assist with the preservation efforts, Schlactmeyer approached the ARSC Board of Directors about establishing a grant program and began discussions that led to the establishment of the preservation grants.

Many of these recordings are on deteriorating lacquer discs or open reel

(Continued on page 6)

Events

March 30-April 2, 2005. 39th Annual ARSC Conference, Austin, Texas. <http://www.arsc-audio.org/>

April 17, 2005. **Mechanical Music Extravaganza.** Wayne, NJ. <http://www.antique-sound.com/>

May 28-31, 2005. **Audio Engineering Society (AES), Annual Convention, Barcelona, Spain.** <http://www.aes.org/events/118/>

July 6-9 2005. **International Association of Jazz Record Collectors (IAJRC), Copenhagen, Denmark.** <http://iajrc.org/>

July 7-9 2005. **Audio Engineering Society (AES), Annual Conference: Audio Forensics In The Digital Age, Denver, CO.** <http://www.aes.org/events/26/>

August 13-14, 2005. **CAPS Show and Sale.** Buena Park, CA. http://www.ca-phono.org/show_and_sale.html

August 15-21, 2005. **Society of American Archivists (SAA), Annual Meeting, New Orleans, LA.** <http://www.archivists.org/conference/index.asp>

October 23, 2005. **Mechanical Music Extravaganza.** Wayne, NJ. <http://www.antique-sound.com/>

Please send notice of events to the editor.

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President's Message

By this time you should have all received your 2005 membership renewal forms and are preparing to submit your dues for the coming year. You may also have noticed that we've implemented a new feature in order to make the renewal process faster and more convenient. As collectors, I'm sure that many of you have already established Paypal accounts. Now you can utilize that same account to submit your ARSC dues in one easy step (see details on page eleven). Whether paying electronically or by check, please submit your renewal materials as soon as possible to ensure receipt of ARSC's publications and other member benefits.

As 2005 is also an election year for ARSC, ballots were recently mailed out with the registration materials for the upcoming conference in Austin. We've lined up an outstanding slate of candidates and I'd like to encourage each of you to cast your votes and return the ballot to ARSC's Executive Director by the March 25 deadline. The new officers will be "sworn in" during the annual meeting to be held on April 2 in Austin.

Louise Spear, ARSC's Second Vice President/Program Chair, has once again pulled together an exciting conference program. You will not want to miss the many special sessions, events, sights, and sounds in Austin. Collectors are invited to attend the Friday night "Wingding" hosted by Kurt Nauck and might also wish to extend their stay through Sunday in order to attend the famous Austin Record Convention. All institutional representatives are invited to attend the Associated Audio Archivists committee meeting on Thursday evening. Whether or not you are able to attend the conference, please consider donating an item or two for the Silent Auction—ARSC's annual fund-raising event. For further information contact David Hunter at 512-495-4475 or david.hunter@mail.utexas.edu.

Our Publications Committee Chair, Allan Sutton, and Outreach Committee members Anna-Maria Manuel and Bill Klinger are to be commended for their expert work in developing a new promotional brochure for ARSC. Tim Fabrizio kindly photographed a stunning collage of sound carriers, catalogs, and accessories for the front cover, and a Berliner Gramophone from Tim's collection graces the back cover. You are encouraged to distribute the brochure at conferences and record shows, when mailing out auction lists, or to pass them along to collectors and colleagues. To request a stock of brochures contact Peter at execdir@arsc-audio.org.

Finally, I'm very pleased to announce the new ARSC grants program, founded by Al Schlactmeyer and the Board of Directors of ARSC, to preserve historically significant classical music recordings (see details on the front page). We are delighted that Al chose to work with ARSC's Development Committee in establishing the grant, and hope others will join Al in supporting the historic preservation grant program and its purposes.

-Brenda Nelson-Strauss, ARSC President

ARSC Newsletter

Issue 107 Winter 2005

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.

Editor

David Seubert
Davidson Library
University of California
Santa Barbara, CA 93106-9010
seubert@library.ucsb.edu
Telephone: 805-893-5444
Fax: 805-893-5749

Advertising Manager

Martin Fisher
4816 Foley Drive
Nashville, TN 37211-4826
nipper@infionline.net
Telephone: 615-731-1544

Board of Directors

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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
execdir@arsc-audio.org

Texas Conference *(Continued from page 1)*

- A Look Back at 78 rpm Records
- Texas Music History and Collections in Austin
- Recording Technology: Past and Future
- Classical Music Careers and Recordings
- New Discoveries in Jazz and Literary Recordings
- Traditional Musics: Folk, Country, and Hill-billy
- Vintage Records, Blues, and Gospel

This year's Technical Committee session will examine digital preservation. Join Mike Casey, Peter Al-yea, John Spencer, and Jon Dunn as they explore key areas that need to be addressed, in order to achieve enduring digital preservation of audio.

On Friday evening, Kurt Nauck will host the "Record Collectors' Wingding." This special, unmoderated session will be held in a split-level hotel suite. Let your stories fly on the lower level. Or, share a few of your favorite records on the upper level, where a turntable will be set up. Experience ARSC camaraderie first hand!

The pre-conference workshop, "The Assessment, Preservation, and Access of Audio Collections in the Digital Age: An Archival Case Study," will take place March 30, 9:00 AM–4:45 PM. The workshop registration fee is not included in the conference registration fee. Early workshop registration (before March 4) is \$70 for members. Detailed information is on page nine or on the ARSC website.

Other fun-filled activities are planned, including a tour of the Lyndon B. Johnson Presidential Library. Conference attendees will get a behind-the-scenes look at the library that is preserving the speeches, phone calls, and broadcasts of the president from central Texas. Be sure to visit the library's current blockbuster exhibition, *Signs of the Times: Life in the Swingin' Sixties*, which captures the excitement of 1960s American popular culture.

After the library tour, buses will take us to the Austin City Limits studio, at KLRU, for a reception. You've

seen the famous television program, which premiered in 1976. Now, tour the studio where exceptional musical and songwriting talents—from Willie Nelson to Sheryl Crow—have been showcased.

Don't forget to join us for the ARSC banquet, to be held at Threadgill's World Headquarters, which has been serving home cooking since 1933. Peabody Award-winning radio producers, the Kitchen Sisters (Davia Nelson and Nikki Silva), will be the guest speakers at this event.

As a bonus, conference registrants are likely to find many treasures at the Austin Record Convention. Advertised to be "the largest sale of recorded music in the USA," the convention will take place at the Crockett Event Center, during the weekend of the conference.



The LBJ Library will be offering tours for ARSC Conference attendees. *(Photo courtesy of the LBJ Library and Museum)*

Conference attendees may also want to check out the Austin Fine Arts Festival, April 2 and 3, at Republic Square Park. Explore the booths and shop the artwork of 220 of the nation's top visual artists. The festival includes non-stop, eclectic, live musical performances.

For a change of pace, try Spamarama, the "World-Famous Pandemonious Party of Potted Pork," April 2, at Austin's Waterloo Park. Join the three-ring circus, consisting of a Spam Cook-Off, the Spam Jam (a day-long musical event), and the not-to-be-missed Spama-lympics.

-Anna-Maria Manuel, ARSC Outreach Committee Chair

Tape Manufacturer Quantegy Files Chapter 11

New Year's Eve gave us all a start when we learned that hastily printed signs were put up around the Quantegy plant in Opelika, Alabama and a brief statement was issued stating "Quantegy Inc. has ceased operations pending restructuring. This is due to financial issues that have plagued the industry and Quantegy for some time. All employees are on layoff pending further notice."

The plant reopened with a skeletal staff to sell off warehoused stock on Monday, and the following Monday, January 10, Quantegy filed for Chapter 11 protection.



Quantegy, the successor to the Ampex Corporation, produced blank tape such as 456, a staple of the recording industry, and because of sticky-shed syndrome, a troublesome tape for archives.

There was a "feeding frenzy" on January 3. One tape salesman said he'd never had a day like that before in his life. Most of the warehoused tape appears to be spoken for. The problem is money. For example, the city of Opelika is owed \$250,000 for a past-due power bill. Quantegy management, the courts, and perhaps some investors are attempting to keep the company afloat. They believe they can still be profitable after a reorganization.

The challenge will be to adapt the company to smaller volumes. To put this in perspective, EMTEC had 2,700 employees worldwide in 2003 according to a snapshot of their website at the Internet Archive. In comparison, Quantegy laid off about 250 people in Opelika, down from a high of 1,800, and the Quantegy to emerge from Chapter 11 may have far fewer than that.

There has been much speculation over the past month over the future of analog tape. The major initiatives are:

1. Quantegy will continue to produce tape. In an interview published January 26 with Quantegy CEO Dick Lindemuth by the Society of Professional Audio Recording Services (SPARS), Lindemuth stated that the plant was back in operation and manufacturing tape. SPARS has also organized a SPARS-authorized tape order purchase program. Tape can be purchased by calling Quantegy at 800-752-0732 and referencing SPARS. The goals of the SPARS action are to "help Quantegy" and to keep "tape available and affordable as a creative tool for our profession." Further details are available on the SPARS website at <http://www.spars.com/>.

2. ATR Services in York, PA, USA (<http://www.atrservice.com/>) has been working on their own tape formulation for a year and now have placed that effort in high gear. Their tape should be available by the summer.

3. In an email to the ARSCList, Joachim Polzer reported that the remaining EMTEC assets were purchased by a company in Europe and relatively fresh EMTEC tape is still available by contacting Jürgen Heimbach by email jheimbach@web.de or phone at +49.172.567 82 11. He has not returned this writer's email.

4. Polzer also reported ongoing rumors that "the Dutch company MPO B.V. (<http://www.mpobv.nl/>) in Oosterhout (which bought some of the hardware manufacturing assets of the EMTEC/AGFA mag tape manufacturing site in Munich) will not only continue to produce magnetic tape for the compact audio cassette but has also plans to start production in other mag tape gauges for studio and mastering purposes. But access to chemicals seems to be the current issue."

Reports of other manufacturers in the Far East, India, Argentina, and Australia have surfaced, but none of these appear to be currently making high-quality mastering or archival tapes to replace the EMTEC and Quantegy tapes that have been widely used.

The recent history of tape manufacture reflects the reduction of demand. Ampex spun off Quantegy in 1995 and shortly thereafter, 3M sold its audio tape line to Quantegy. GP9 is the only 3M product in Quantegy's catalog. 3M's data storage line was spun off as Imation in 1996. Capitol Magnetics which acquired the Audio-tape name from tape pioneer Audio Devices stopped making tape in 1988. Maxell dropped open-reel tape from its website in mid 2002. BASF sold its tape operations in 1996 and the name changed to EMTEC at the end of 2001. By 2003, EMTEC was floundering, and product was hard to get. They closed for good in 2004 after failing to find investors.

The markets that the Quantegy closure effects are:

- Professional recording: Many studios still prefer 2-inch analog multi-track for tracking and ¼- or ½-inch two-track for mixdown. Quantegy may have been the sole manufacturer of multitrack DASH tape used by archives in Hollywood. Sony is still supporting the format and is looking for alternatives supplies of the tape.
- Archives: Some archives still prefer to make an analog preservation copy instead of just digital copies. If no tape appears, then these users will need to reevaluate their archive strategy and look towards more robust digital solutions, including allowing the IT infrastructure to expand to encompass essence as well as metadata.
- Logging applications: Most of these have migrated to video-cassette-based systems and those are now migrating to computer-based solutions.
- Instrumentation systems: Most of these appear to have migrated to computer-based technology, but one report stated that NASA was looking to buy twenty reels of tape right after the closure.
- Video tape: Quantegy got into trouble with some of their video tape products and that contributed to the current situation. Video tape is available from several major Far-East manufacturers, including Fuji, Maxell, and Sony. 1-inch C-format video tape appears at risk from the Quantegy closure since Sony stopped making it in 2004.
- Audio cassettes, DAT/DDS, LTO/Ultrium, Mini-disk, ADAT, and DTRS media are all available from major Far-East sources.
- FireWire hard drives are available from domestic and international sources.

Even if tape remains available, users will continue to be challenged to find machines for the highest-quality, since almost none are being manufactured any longer.

ARSClist continues to receive up-to-the minute reports on the happenings, but if the EMTEC demise was an example of what to expect, there will be months of rumor and hope and worry. We won't know what will happen until it's announced and tape actually ships.

-Richard Hess, Vignettes Media (<http://www.richardhess.com/tape/>)

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Classical Grants *(Continued from page 1)*

tape and are at a critical point in their lifespan. According to Schlactmeyer, these recordings “are losing the battle with entropy. They’re dying. We have only a few years left before radio transcriptions made in the 1940’s and 1950’s become unplayable. I hope this preservation initiative stimulates other funding, as well as rescue and recovery efforts to preserve at least some of them.”

The ARSC Grants Committee will announce guidelines this spring and start accepting applications in the fall. The first grants will be awarded in 2006. Several grants of up to \$5000 each will be available annually to aid in preserving these recordings.

For further information on the program, contact the chairman of the ARSC Grants Committee: Richard Warren, Historical Sound Recordings, Yale University Library, PO Box 208240, New Haven, CT, 06520-8240.

Fair Practices Committee Unveils Copyright Resource Page

With the help of webmaster Bryan Cornell, ARSC’s Fair Practices Committee has launched a committee page on the ARSC website which contains links to numerous sites and articles containing information on sound recordings and copyright. While there is a lot on the Internet regarding copyright (just Google the term!), surprisingly little of it deals specifically with recordings. This is an area in which ARSC can make a contribution. Information on copyright in the United States, Canada and England is included, and links are annotated as to content. Members are invited to check out the page by going to <http://www.arsc-audio.org/> and clicking on “Committees” then “Fair Practices (Copyright)”. If you know of additional relevant links you think should be included, contact committee chair Tim Brooks at tbroo@aol.com

We also invite members to submit questions on recordings and copyright for consideration by an attorney who will provide answers in the *ARSC Journal* “Fair Practices” column. Short essays about your own experiences with copyright as it has affected reissue projects, preservation, websites, etc., are also welcome.

-Tim Brooks, Chair, Fair Practices Committee

OCLC, Safe Sound Archive Form Partnership

OCLC (Online Computer Library Center) and Safe Sound Archive have signed an agreement to provide digitization services for libraries’ audio collections, including digital reformatting, archiving and improved access through Open WorldCat. The new partnership will provide a convenient, integrated digital audio archive solution through OCLC Content Conversion Services and Safe Sound Archive. The first project is a pilot for Columbia University to digitize 258 hours of interviews from the *Notable New Yorkers* collection.

Safe Sound Archive will reformat various media (including cassettes, reels, and DATs) to high resolution digital preservation masters and create derivatives for physical and web access. OCLC will scan and re-key, and mark up the transcripts in HTML. All of the resulting files (digital audio, transcript images, HTML files, preservation masters, and web accessible derivatives) will be served from OCLC’s Digital Archive and made available through the Columbia University web site.

OCLC’s Open WorldCat is a project to increase the visibility of the holdings of OCLC’s member libraries by making the holdings of libraries accessible through search engines such as Yahoo Search and Google. Libraries participating in the program allow the contents of their public catalogs to be searched and displayed, providing web users with information on what is held by libraries, much like the inventory of Amazon.com and other online bookstore appear in web search results. For the library and archival community, this will help to publicize not only the fact that libraries are free sources of information, but also to promote the unique materials held by various institutions.

- George Blood, SafeSound Archive

AAA Committee Meeting Scheduled

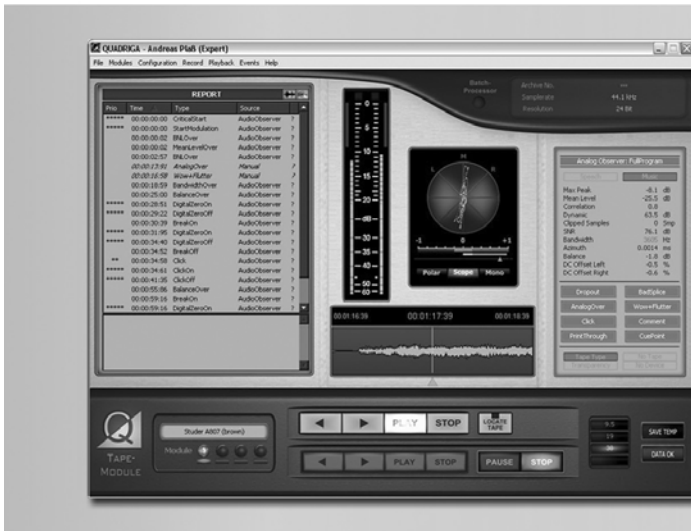
The newly revitalized Associated Audio Archivists (AAA) committee will meet Thursday evening, March 31 from 7:00–10:00 PM during the upcoming ARSC Conference in Austin. The meeting, addressing cataloging, preservation, and other issues, is open to all ARSC members affiliated with institutions. Conference attendees who are interested in attending the meeting should contact Chuck Haddix at haddixc@umkc.edu or 816-235-2798.

-Chuck Haddix, Chair, AAA Committee

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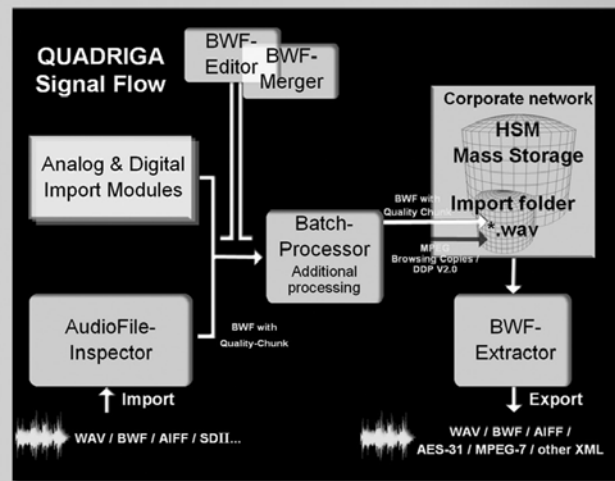
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Research Requests

Rachmaninoff's 3rd Discography

ARSC member Scott Colebank, who collects all recordings of the Rachmaninoff Third Piano Concerto, has compiled a mini-discography of thirty-six recordings of this work that have been issued since 2000 and would be happy to send this to anyone interested via email attachment. He is also seeking a copy of an out-of-print CD of this work with pianist Eric Vidonne performing with the Geneva Symphony Orchestra that was available in Switzerland until recently. Scott may be reached at colebank@kcnet.com

Golden Age of Radio

Book Hunter Press is compiling a directory of audio collections of old-time radio (1920s to early 1960s) for inclusion in a *Resource Guide to the Golden Age of Radio* scheduled for publication in summer, 2005.

Designed primarily for researchers, the guide will include both audio and print collections in libraries, museums and other locations, bibliographic sources, and select Internet sites. The guide will not include private collections.

A key part of the publication will be a single subject index incorporating data from all three sections.

If your institution has an old-time radio collection, we would appreciate your completing the short collection submission form on its webpage, <http://www.bookhunterpress.com/index.cgi/radio.html>.

The company is also very interested in leads on the whereabouts of other radio related collections, audio or print. For more information about the resource guide, contact Susan Siegel at bookhunterpress@verizon.net or at 914-245-6608.

Exhibitors Wanted!

We all love the outstanding presentations, field trips, and workshops each meeting offers, but most members agree that the primary draw of an ARSC conference is the fun, food and fellowship, and the conference exhibit hall is where a great deal of that occurs.

In addition to our traditional exhibitors, expect to see a few new faces this year. Persons, companies, and institutions wishing to exhibit should contact us right away, as space is limited. Your participation can range from setting up a booth to sending books for the display table. You may also submit materials for inclusion in the conference registration packets or advertise in the conference program. Interested parties should contact Kurt Nauck.

Some vendors have already signed on as sponsors: **Cube-Tec, Relevant Records, Chace Productions, Metal Edge, Gary Thal Music** and **Nauck's Vintage Records**. Thanks to these companies, regular coffee breaks will be available in the exhibit hall throughout the conference. If you would like to help sponsor the conference, please contact Kurt Nauck as soon as possible. There are several sponsorship levels to choose from, and each one comes with significant benefits and visibility for your organization.

As always, the silent auction will also be held in the exhibit hall, and this one promises to be bigger and better than ever. We are anxious to receive quality items from collectors, dealers, archives, and companies that would like to make donations. Records, CDs, books, supplies, audio equipment—anything having to do with recorded sound—is welcome. Items need not be new, but should be clean and in good condition. All proceeds go to ARSC, and donations are tax-deductible. Persons willing to help with the silent auction are also needed, and should contact David Hunter.

For exhibitor and sponsorship information, contact:

Kurt Nauck (Conference Manager)

c/o ARSC Conference 281-288-7826
22004 Sherrod Ln. Fax: 425-930-6862
Spring, TX 77389 nauck@78rpm.com

*For local arrangements, technical assistance
and the silent auction, contact:*

David Hunter (Local Arrangements Chair)

Fine Arts Library, PO Box P 512-495-4475
University of Texas Fax: 512-495-4490
Austin, TX 78713 david.hunter@mail.utexas.edu

ARSC)))))))



The Association for Recorded Sound Collections, Education and Training Committee
and the Kilgarlin Center for Preservation of the Cultural Record,
School of Information, University of Texas at Austin present:

A PRE-CONFERENCE WORKSHOP ON
The Assessment, Preservation, and Access of Audio
Collections in the Digital Age: an Archival Case Study

Wednesday, March 30, 2005, 9:00 a.m. to 4:45 p.m.
Travis 3 meeting room, Radisson Hotel & Suites
111 E. Cesar Chavez St., Austin, Texas

Presenters and Their Topics:

Mike Casey, Coordinator of Recording Services, Archives of Traditional Music, Indiana Univ.
• Risk Assessment for Audio Collections • Ranking Tool to Develop Priorities for Preservation

The following speakers from the University of Missouri–Kansas City on the digital audio project *Voices of World War II: Experiences from the Front and at Home–KMBC Radio*:

Rob Ray, Special Collections Librarian, Miller Nichols Library, Dept. of Special Collections
• Creation of digital library projects

Wendy Sistrunk, Music Catalog Librarian, Miller Nichols Library,
• Metadata for digital audio preservation • Relationship to the OPAC

Chuck Haddix, Director, Marr Sound Archives, Miller Nichols Library,
• Transfer of original analog audio to digital files • Public access

Workshop registration fees: **ARSC members**: \$70 (before March 4); \$80 (after March 4); **Non-ARSC members**: \$85 (before March 4); \$95 (after March 4); **Students**: \$30

Workshop registration information is included in the ARSC Conference registration packet and is also posted on the ARSC Conference website. For further information, please contact either co-chair of the Education and Training Committee, Nancy Seeger at nsee@loc.gov or Sara Velez at svelez@nypl.org.

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Nearly 1000 collectors, archivists, engineers, historians and others involved in the field of historic audio and preservation receive ARSC publications five times a year.

To learn more about advertising in ARSC publications, including the ARSC Newsletter and the ARSC Journal, visit <http://www.arsc-audio.org/rates.html> or contact the advertising manager:

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ARSC Newsletter Submission Deadlines

No 108, Summer 2005—June 10, 2005 (advertising, June 1, 2005)
No 109, Fall 2005—October 10, 2005 (advertising, October 1, 2005)
No 110, Winter 2006—January 10, 2005 (advertising, January 1, 2006)

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 [your name]" 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.

ARSC Dues Due

ARSC dues run the calendar year from January to January. Renewals for 2004 have been mailed out to all members. Please remember to return your dues promptly so you don't miss any issues of the *Journal* or *Newsletter*. If you didn't receive a renewal form, contact Peter Shambarger at 410-757-0488 or execdir@arsc-audio.org

ARSC Accepts PayPal

ARSC can now accept PayPal for all payments including membership renewals and publication orders. This should be particularly helpful for overseas members who formerly needed to pay with bank drafts or international money orders.



If you have a PayPal account already, they allow payment either from a bank account or from a credit card. The URL for PayPal is <http://www.paypal.com/> and payments can be sent to ARSC's account:

payments@arsc-audio.org

Please specify what the payment is for. If you don't already have an account, they are free and there is no charge to send a payment.

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Cousin Abner, KSKY, Dallas



“Cousin Abner” at Dallas radio station KSKY, ca. 1950. Though now a talk station, KSKY featured local music in its early years. Abner, a nickname for John Hitt, was a minor string band musician who recorded for Star Talent records in Dallas. If you have a photo of historical interest you’d like featured here, please contact the editor. (*Image courtesy of Andrew Brown and Kevin Coffey*)