

## MEMBERS' OPINIONS WANTED

Editorials are supposed to be buried somewhere after the news and express a partisan opinion about some kind of political or sociological matter. Well, this one is on the front page based on the editor's prerogative. And, while it expresses one member's opinion, it isn't a political opinion. As a matter of fact, it is a loud call for your opinions.

For the past two years there has been an intensive effort underway to develop and carry out the plans and programs that will take ARSC into a new century and new millennium. The first thing we found out was that everyone who responded to our questionnaires or participated in any of the discussion groups believed that ARSC should continue to exist — that we have not outlived our purpose of bringing together all those seriously interested in sound recordings whatever their specific interests might be. Building on that foundation ARSC is being revitalized with new initiatives and new programs as indicated in the following reports from the October 1997 Board Meeting. The "same old names" have been joined by a welcome number of "new names" who are undertaking leading roles: we need more such, but are grateful for those who have stepped forward.

To take only two examples of revitalization: The Membership and Outreach Committee has underway an ambitious, creative program to reach its goal of a 25% increase in membership by the end of 1999; the Technical

Committee, under the leadership of Gary Galo and Seth Winner, now numbers eight active members (even the Cylinder Sub-Committee includes seven members). When one considers the uneven history of these two important committees, these are exciting developments. A single example of a new initiative should suffice: ARSC's decision to support and promote the American Vintage Record Labelography (AVRL) project.

This brings us to your Newsletter. This writer (who is not the Editor) hopes you will agree that there have been solid improvements in the content of the Newsletter. The question is, "Do you?" There have been several invitations for you to write letters to the Editor, but almost no responses. There is still a shortage of news submissions. What would you like to see included in the Newsletter? Would you like regular publication of the e-mail addresses of Board members and Committee Chairs? Would you like regular publication of the addresses of web-sites that carry information related to sound recordings? What do you think of the advertisements, and how many of you have found one or more of them useful to your needs? The Newsletter can, and should, be a major meeting place for members who do not use the internet for this purpose. You may be confident that the Editor wants to make the Newsletter serve the members in the most effective way possible. Let him have your kudos, gripes, and suggestions. He will thank you for them.

### Also In this issue:

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- ◇ *And more!*

## Updated Publishing Schedule for the ARSC Newsletter

Starting with this issue, the ARSC Newsletter will be published according to the following schedule. Please note that the following dates indicate the time frame in which the ARSC Newsletter will be delivered to the Post Office and *not* the deadline for the submission of materials to the editor. The deadlines will continue to be printed on page 2.

Fall issue	End of November
Winter issue	End of February
Spring issue	Mid – June
Summer issue	Mid – September

### JULIAN MORTON MOSES

Just as the ARSC Newsletter was being prepared to go to press, we learned of the recent death of Julian Morton Moses, the author of *American Celebrity Records, 1900-1925*. Mr. Moses was a speaker at the ARSC Conference in New York, June 1994.

## PRESIDENT'S MESSAGE

As I do from time to time, your president attended the annual conference of the International Association of Sound and Audio-Visual Archives (IASA) this past October 1-9 in Muscat, Oman. In addition to enjoying a wonderful opportunity to experience a rapidly developing Middle Eastern country, I also greeted our colleagues in IASA on behalf of all the members of ARSC, and made a short presentation on current developments in ARSC.

Preparing my remarks caused reflection on what ARSC is, and what its role and purposes now are. We're different from any other association dealing with sound archiving and collecting, with unique strengths and opportunities that come from our own special mix of interest and knowledge. This kind of thinking inevitably leads to thoughts of the future, and reflection about what ARSC can and should become. There can be no doubt whatever that collecting and preserving sound recordings, in whatever format, is vitally important as well as fun. So much of the legacy of cultures and societies world-wide resides in the form of sound. So much of that legacy now is threatened with ruin. At the same time, carriers and methods we have all relied upon, like analog encoded magnetic tape, now seen about to disappear in the rush to commercialize digital products.

Yet in the sweeping transformation to digital media, opportunities do exist. Many questions surround the rising use of digital systems to record and preserve sound. Commercially competitive product seldom offer long life despite our fervent hopes. ARSC's role in the next few years can be that of an international forum for the discussion and evaluation of various alternatives, for both collectors and archivists. We all want and need to extend the life of our collections. ARSC has under its umbrella a broad diversity of interests and expertise. As an association it offers members many opportunities to understand the current state of affairs and mold the future. Tell your friends, fellow collectors, and archives colleagues about ARSC; encourage them to join with us. The more the merrier!

Ted Sheldon  
President

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e-mail: sheldont@smtpgate.umkc.edu

### "OKTOBERFEST IN SYRACUSE"

The ARSC Board of Directors and members of the Executive Committee gathered in Syracuse, New York on October 25, 1997 for the regular fall meeting. The sessions covered a very full day. Highlights of the meeting are noted throughout this issue of the *Newsletter*. Everyone enjoyed the hospitality of the Belfer Audio Laboratory and the Syracuse University Libraries. We also noted the new hotels constructed near the University campus since our 1982 conference in Syracuse, and some of us sampled several of the fine restaurants that mark the rehabilitation of the Armory Square area. Thanks go to Susan Stinson for her fine work in hosting the meeting. She reported that our new Conference Manager, John Knowles, is scheduled to visit soon. You may be sure that they will make your visit to the Syracuse Conference May 20-23, 1998 an occasion to enjoy.

*President's message continued.*

## ARSC BOARD MEETING NEWS

### BUDGET

Our failure at Nashville to pass the proposed dues increase by the necessary two-thirds vote — the vote to approve was a few percentage points short — will soon have a severe impact on ARSC programs. The Board authorized a budget plan for 1998 which recognizes the need to cut expenditures in the light of reduced income owing to the effect of inflation. The most costly element of the ARSC budget is the publications program. Ways to cut costs, while still attaining timeliness and quality, are being explored. (Please refer to the Publications Committee reports later in this issue.)

### FROM THE EXECUTIVE DIRECTOR'S OFFICE

Peter Shambarger reported that 879 ARSC members are in good standing through 1997. There are, however, still 136 members who still owe for 1997 and stand to be dropped if they do not become current for 1997 and 1998 when the dues notices go out next month. Please be sure to pay your dues promptly.

### NEW (WELL, ALMOST NEW) COMMITTEE

At the Nashville meeting, the Board combined the Membership and Publicity committees to strengthen efforts to reach new friends and members. To recognize that action appropriately, the new combined committee was officially named the Membership and Outreach Committee; it will be constituted as a standing committee when the by-laws are next changed.

*Please turn to page 3.*

## DEADLINES

### Classified Advertising:

No. 82, Winter 1998	January 23, 1998
No. 83, Spring 1998	May 8, 1998
No. 84, Summer 1998	August 7, 1998
No. 85, Fall 1998	October 23, 1998

### Editorial Material:

No. 82, Winter 1998	January 30, 1998
No. 83, Spring 1998	May 15, 1998
No. 84, Summer 1998	August 14, 1998
No. 85, Fall 1998	October 30, 1998

## ARSC NEWSLETTER

The ARSC *Newsletter* is published seasonally four times a year. Submissions should be typed and well written. You may send submissions to the editor at the following address:

Michael Devecka  
206 Park Street  
Montclair, NJ 07042  
973-655-9730

E-mail: mdevecka@aol.com

Claims or other notification of issues not received should be addressed to the *Executive Director* of ARSC. His address serves as the return address of every issue of the *ARSC Newsletter*.

Co-chairs Wendy Sistrunk and Steve Hudgik reported an active program already underway to make use of the internet, publish reciprocal ads in related publications, and initiate mass-mailings to publicize ARSC. They requested support for an ambitious plan to increase the membership of ARSC through publicity and incentives. The Board approved the majority of these recommendations and commended the outstanding work of the committee so far.

#### AWARDS FOR EXCELLENCE COMMITTEE

Upon the recommendation of co-chair Vince Pelote, Pete Blecha was elected to fill a vacancy as judge at-large for the 1998 ARSC Awards for Excellence competition.

#### ESTABLISHMENT OF LABELOGRAPHY ASSOCIATES COMMITTEE

Of special interest those working on discographies, cataloging their collections, or simply expanding them, the Board received a recommendation to endorse a cooperative project to produce the American Vintage Record Labelography (AVRL) in conjunction with Five Points Technology. The AVRL is to be published in CD-ROM format. The Board approved appointment of the Labelography Associates Committee and the ARSC president was authorized to negotiate a contract with Five Points Technologies whereby ARSC is to receive an agreed royalty from sales of the AVRL.

#### COOPERATION WITH NARAS

Upon the recommendation of the president, the Board endorsed conducting a joint survey of sound archives in cooperation with the National Association of Recording Arts and Sciences (NARAS). An ad hoc committee will be formed to work with NARAS.

#### CHAPEL HILL IN YEAR 2000

An invitation to hold the 2000 annual conference was received from the University of North Carolina, Chapel Hill. The invitation was accepted with thanks and enthusiasm. ARSC members can look forward to returning to Chapel Hill for the first time in many years. Those who were there for the 1980 Conference will recall that we had a fine program and a great time. Future ARSC conferences will be held at:

- ◊ Syracuse, New York (1998)
- ◊ Santa Barbara, California (1999)
- ◊ Chapel Hill, North Carolina (2000)

#### BY-LAWS

Several by-laws issues came to the table, including a suggestion to use mail ballots to conduct more business of the association. An ad hoc By-laws Revision Committee was appointed, composed of Elwood McKee and Mark Tolleson, and charged to make recommendations and proposed by-laws changes to the Board at its May 1998 meeting.

#### PUBLICATIONS

Several changes were considered in the ARSC publications program, all aimed at assuring that ARSC is as efficient and effective as possible. Kurt Nauck submitted a proposal to change the way the Membership Directory is produced through the introduction of new database software that can be shared by the Executive Director and the Directory Editor. Chris Hopkins is being requested to write the program.

The Board directed that the Chair of Publications Committee and the President work with the Editor of the Membership Directory to determine a more cost-effective way to produce the 1998-99 *Membership Directory* and make recommendations to the Board at the May Board meeting.

Inquiries are underway to determine whether the printing costs for the *ARSC Journal* can be reduced. The initial results have not been promising.

Journal Editor, Barry Ashpole, reports that support is steadily increasing for the features "Speakers' Corner" and "Research in Progress." The next issue of the *Journal*, which should be in the mail before the end of November, promises to be particularly interesting with submissions on "Early Black Vaudeville on Record" by Tim Brooks, "The Budapest String Quartet Recordings" by Philip Hart, "Formulating Guidelines for Discographies" by J.F. Weber, and "Developing and Selecting Cataloging Systems for Private Collectors: Part II" by David Sommerfield. Ronald K. Smeltzer has a report on Lord Rutherford's recorded lecture at Göttingen, Ross Laird on his Brunswick Records Discography, and Karl J. Jackson on The Marine Band Historical Recordings Project. The regular columns and reviews promise to be equally interesting.

As always, however, the *ARSC Journal* needs additional articles and submissions. Ours is the one organization that is not limited to a single genre of recorded music and spoken word, nor to a single period and medium of recorded sound. Keep those submissions coming.

The publication schedule of the *ARSC Newsletter* is being adjusted to provide members with more timely information about ARSC activities. Henceforth, you should receive a *Newsletter* following the Fall Board Meeting, the next in the late winter focusing on the Annual Conference, then a post-conference issue, and a summer issue in late August or early September. Closing dates for advertising and submissions will be included in each issue.

#### WMAC NEWS

The Washington Metropolitan Area Chapter (WMAC) offers presentations every month by specialists on various topics concerned with sound recordings. The meetings are normally held in the Mary Pickford Theater of the Library of Congress at 7:00 PM on the last Wednesday of the month. Admission is free to all comers. Planned near-future presentations will be devoted to the Ampex Company, the Marine Band, Digital Audio Preservation, and the Significance of Washington, DC in the Origins of Sound Recording. If you wish to be put on the mailing list, write to Elwood McKee, 118 Monroe St. #610, Rockville, MD 20850

E-mail: [eamckee@erols.com](mailto:eamckee@erols.com)

*(Editors note: the following covers the June 25th WMAC meeting. Due to space limitations it did not run in the previous ARSC Newsletter. Regardless, the material is timely.)*

The June 25th Chapter Meeting was devoted to a panel discussion on Preservation. Information of interest to all ARSC members was reported during and after the meeting. Among the highlights were the following:

Hyperion Records (England) has issued a notice concerning corroding CDs manufactured for them by Philips & Du Pont Optical UK Ltd. (PDO) known as "Bronzed CDs".

*Please turn to page 6.*



## ARSC SUSTAINING MEMBERS

*for 1997*

According to the ARSC by-laws, any "Regular Member who voluntarily contributes an additional amount at least equal to to prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid". This means that a current Sustaining Member is one who has contributed at least \$30.00 or more above the cost of the annual dues. The by-laws also state that these members are to be recognized in the final ARSC Newsletter of the year. So, at this time, we would like to recognize the following who qualify as Sustaining Members for 1997:

David Annett  
Tim Brooks  
Robert Aubry Davis  
Milton Erickson  
David Hall  
J. Wm. Himmelreich  
Bill Klinger  
R. Peter Munves  
Jack Raymond  
Harold Schonberg  
Gail Sonnemann  
Robert Van Wallegham  
Institut des Archives Sonores

Richard Benson  
Samuel Brylawski  
Michael Devecka  
Gary Galo  
Lewis Hall  
Marian Himmelreich  
Konrad Kuchenbach  
Arthur Pfeffer  
Roy Ringo  
Burton Shapiro  
Chris Strachwitz  
Seth Winner

Linda Blair  
A. N. Campbell, Jr.  
Peter Dilg  
Edwin Goldstein  
David Hamilton  
Warren Keats  
John Lambert  
Franklin Picard  
Phil Rochlin  
Roger Snape  
Patricia Turner  
Steven L. Wolfe

Garrett Bowles  
Barrett Crawford  
Barry Ehrmann  
Joel Grill  
William E. Hewitt  
Walter Keevil  
Thomas Leibert  
Peter Rabinowitz  
Dennis Rooney  
David Sommerfield  
Daniel Valon

We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and to undertake new activities which would be difficult if we depended on our modest dues alone.

Peter Shambarger  
Executive Director, ARSC

### ARSC Grants Program

The Association for Recorded Sound Collections (ARSC) Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. Recipients are encouraged to submit articles about their projects to be considered for publication in the *ARSC Journal*.

Both ARSC members and non-members are eligible for grants in amounts up to \$1,000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds *may not* be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects which form part of a job or academic program. Grant recipients are required to submit brief descriptions of their projects for publication in the *ARSC Journal* and documentation of their expenses before reimbursement. Funds must be disbursed within eighteen months of the grant award.

Applications for an ARSC grant should include:

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

Applications should be sent to *Richard Warren, ARSC Grants Committee Chair, Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A.* The deadline for receipt of applications is February 28, 1998. Grants will be awarded at the ARSC Board of Directors meeting held each spring in conjunction with the ARSC Annual Conference.

### THE 1998 ARSC CONFERENCE

Syracuse, NY May 20-23

Highlights of the first conference to be held in Syracuse since 1982 include meeting and hearing from well-known jazz personalities and established young composers about their experiences in the recording business; witnessing the initial running of a laser cylinder playback system being built collaboratively by students and faculty of the SU School of Engineering and the Belfer Audio Laboratory and Archive; recently discovered experimental recordings of Paul Hindemith presented by Martin Elste; and numerous presentations by esteemed ARSC colleagues and friends covering analog and digital systems, preservation, cataloging, copyright, record labels and more.

At this time *there is room* on the program for additional presentations. Program Chair *Jim Farrington* should be contacted as soon as possible; he expects to have the complete program lineup in place by January 30, 1998.

Syracuse in mid-May should be in the full bloom of spring. It offers several local sites of interest and many memorable clubs and restaurants. It is near wine country, the Adirondack Mountains, the Thousand Islands — many options for day trips or a short vacation. Come to the ARSC Conference, and see New York State!

Check these websites for further and updated information about the area: [www.Syracuse.com](http://www.Syracuse.com) and <http://newtimes.rway.com>

*Jim Farrington, ARSC 1998 Program Chair, Olin Library, Wesleyan University, Middletown, CT 06459 phone: 860-685-3899, fax: 860-685-3890, alt. fax: (860) 685-3899, e-mail: [jfarrington@wesleyan.edu](mailto:jfarrington@wesleyan.edu) (e-mail preferred)*

*Sue Stinson, Local Arrangements, Belfer Audio Laboratory & Archive, 222 Waverly Avenue, Syracuse, NY 13244-2010 phone: 315-443-3477, e-mail: [ststinso@library.syr.edu](mailto:ststinso@library.syr.edu)*

## Photos from Nashville...

April 30–May 3, 1997

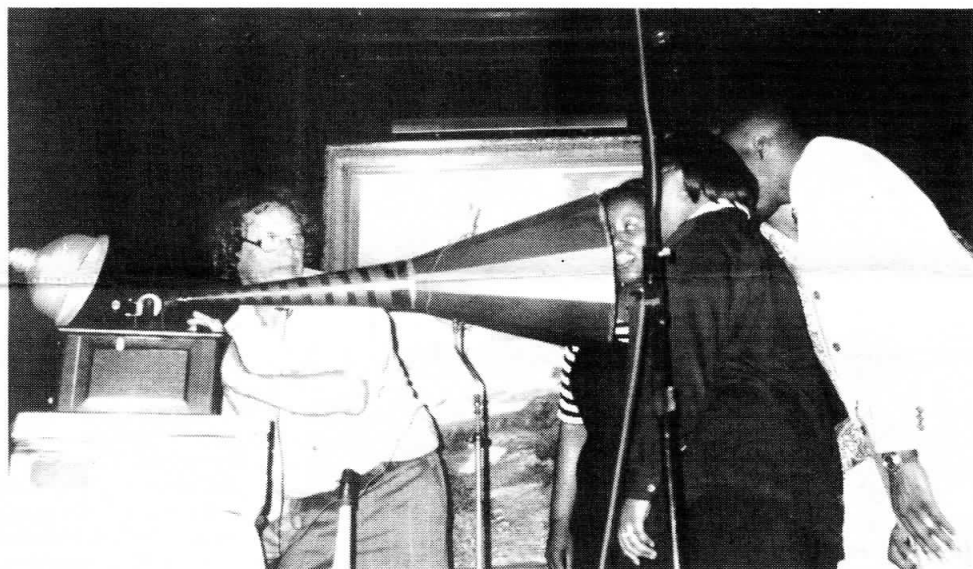
Photographs courtesy of Steve Ramm.



*Above left:* Russian ARSC members Boris and Natalia visit RCA “Studio B”; a historic site operated by the Country Music Hall of Fame.

*Above right:* Energetic ARSC members Steve Ramm, Tim Brooks, Sue Stinson, and Richard Green attend a midnight concert in the “Music City”.

*Right:* New ARSC member Peter Dilg records the Fisk University Quartet on wax cylinder. The recording horn is an original from Mr. Dilg’s collection: the recording machine is an Edison Triumph. The lamp to the left of the machine keeps the cylinder warm during the recording process. Warm wax is slightly softer than cool wax, thereby reducing the resistance to the cutting mechanism. The net result is increased sensitivity which results in better fidelity and increased volume. Controls used in the acoustic process are purely mechanical, yet more numerous than a laymen might suspect. Choice of horns, recorders, the studio space are all factors in the success of an acoustic recording.



**THE AWARDS COMMITTEE** requests your nominations for the 1998 ARSC Awards for Excellence. This is the highest honor (in fact, the only honor) presented in the field of historical recorded sound research, and past winners have expressed their gratitude for the recognition. If you want to propose a nominee, forward your suggestions directly to Vince Pelote, Brenda Nelson-Strauss, or via Peter Shambarger. See the prior issue of the *Newsletter* for details and instructions. Vincent Pelote, ARSC Awards Committee, One Gateway Center, Suite #A208, Newark, N.J. 07102-5383, e-mail: [pelote@andromeda.rutgers.edu](mailto:pelote@andromeda.rutgers.edu).

Full information may be downloaded from the internet at <http://www.hyperion-records.co.uk>. (In the menu listed on their home page there is a heading for the the bronzed CDs) One chapter member reported similar experience with other CDs that have audible symptom but not the visible one. He provided a selection of these corroding CDs to the Library of Congress Office of Preservation for verification and testing. More information will be forthcoming.

(Editor's note: the text from the Hyperion web page has been printed in full in this issue of the "ARSC Newsletter". Please see the column to the right.)

The International Association of Sound and Audiovisual Archives (IASA) Technical Committee has distributed IASA-TC 03, "The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy" (Version 1, February 1997). For further information send e-mail queries to [Chris.Clark@mail.bl.uk](mailto:Chris.Clark@mail.bl.uk) or [Pharchiv@kfs.oeaw.ac.at](mailto:Pharchiv@kfs.oeaw.ac.at). The National Technology Alliance website has considerable information on "Guidelines for the Storage and Handling of Recorded Information, Storage Media Longevities, Questions and Answers", etc. Log on to <http://www.nta.org> and use the Site Navigator to look at Media Stability Studies and related topics for useful information related to Sound Recordings. The Library of Congress has contracted with William Storm (former Chair, ARSC Technical Committee) to advise it on the development of a unified strategy and a working model for the preservation and access of its audio, video, and related materials. The report is to include a full review of the options and a recommended design. Mr. Storm's report will be mounted on the Library's Web Page, as well as being presented to a special panel of experts for review and recommendation on actions.

#### OTHER NEWS

For Collectors planning to visit London in the Fall: In preparation for completing the move of the British National Sound Archive to the new British Library building by May 1998, the NSA will close certain of its services briefly in mid and late October, 1997. ARSC members may be interested in the NSA bulletin "Playback", published without charge three times a year; it contains interesting brief notes on the collections, activities - including audio preservation, and events of NSA. Write to the *British Library, National Sound Archive, 29 Exhibition Road, London SW7 2AS, England. Fax 0171-412 7441, e-mail: [nsa@bl.uk](mailto:nsa@bl.uk)*

### Seeking Honored Dead by Sousa's Band

I urgently need to borrow or buy the following disc: Victor Monarch 3244, or G&T 0431, "Honored Dead" by Sousa's Band. (Recorded April 4, 1901.) This will be part of a 3 CD set by Crystal. *Frederick Williams, 8313 Shawnee Street, Philadelphia, PA 19118. 215-247-0410.*

**WEAR A LAPEL PIN WITH THE ARSC LOGO!** Proudly identify yourself to your fellow members, and to others who may learn about us in this way. Five - eighths - inch in diameter, the pin features the ARSC logo in gold on a red background with a narrow gold rim, and is very attractive. Price is \$5.00 postpaid in the U.S.; \$6.00 to foreign addresses. Send check or money order made payable to ARSC (U. S. funds only, please) to *Peter Shambarger, ARSC Pins, P.O. Box 543, Annapolis, MD 21404-0543.*

ALLEN KOENIGSBERG'S BOOK LIST is accessible at the following web site: <http://www.teleport.com/~rfrederi/wvend3a.htm>. Mr. Koenigsberg's page is part of the Wolverine Antique Music Society (WAMS) Web site.

### A NOTE ABOUT CORRODING CDs MANUFACTURED BY PHILIPS & DU PONT OPTICAL UK LTD (PDO)

The pressing factory PDO has acknowledged responsibility for producing some CDs between 1988 and 1993 using a lacquer which was not suitable to withstand the corrosive effect of the sulphur content of paper used in the printing of CD booklets and other paper parts. The problem has been extremely disruptive to us and has caused much embarrassment. We can only apologize for any alarm and inconvenience caused and assure you of our commitment to your satisfaction.

The symptoms of the corrosion are obvious. Audibly it manifests first towards the end of the disc (i.e. the outer edge) and sounds not unlike rhythmic LP surface noise. Visibly it manifests as a coppery-bronze discoloration, usually on the edge of the label side of the disc. (NB. It is *not* the overall yellow tint which is common to all PDO pressings. This is due to the addition of a tiny amount of yellow dye which PDO adds to the polycarbonate for cosmetic purposes.) At the time that PDO were manufacturing the affected CDs for us, they were also pressing for other classical labels and we suggest that you check any discs you have from ASV, Unicorn-Kanchana, Pearl, DGG, IMP, Decca and Collins. Given the nature of the problem of corrosion, in that it progresses over time, we recommend that you check any suspect discs on, say, a six-monthly basis. The name of the disc manufacturer is usually (but not always) engraved around the center hole of the disc in the transparent area. If there is no manufacturer's name shown at all then it would be worth checking with PDO. They have agreed to replace any CDs which are corroding as a result of the defect. If you have reason to believe that there are discs in your collection made by PDO which are showing signs of corrosion, contact PDO directly at the following address: *Philips & Du Pont, Optical UK Ltd, Philips Road, Blackburn, Lancashire BB1 5RZ, England.* Plus, here is the address for Hyperion: *Hyperion Records Limited, PO Box 25, London SE9 1AX, England, Telephone (0181) 294 1166, Fax (0181) 294 1161, e-mail: [info@hyperion-records.co.uk](mailto:info@hyperion-records.co.uk).* (Richard Howard, Production Manager).

### International Association of Sound and Audiovisual Archives:

*IASA Cataloging Rules for Audiovisual Media With Emphasis on Sound Recordings: Draft for comment available in December 1997*

*The IASA Cataloging Rules for Audiovisual Media With Emphasis on Sound Recordings* is in preparation and due for release at the end of 1998. This work is designed to be compatible with the *Anglo-American Cataloging Rules - 2nd ed.*, and the *International Standard Bibliographic Description (Non-Book Materials)* and to be able to be used in MARC or other cataloging systems.

It aims to address cataloging problems, solutions and concepts in particular for content and physical description of: a) audio formats (published, unpublished and broadcast); b) multimedia formats (including interactive CD-Roms with audio content); c) jukeboxes or mass storage systems; and d) moving image formats where these are a natural extension of audio formats (e.g. music videos, musical performances on laser disc), or related to audio (e.g. FM simulcasts).

Cataloging of a wide variety of content will be addressed. These include: music and literary recordings in all genres, oral histories, interviews, radio programs, wildlife and environmental sounds, ethnographic recordings and actuality.

Emphasis on appropriate information to include for different types of content will be highlighted. In addition, options and alternatives will be presented to assist in guiding archives and libraries to decide on and select suitable approaches for cataloging of their collections, and for their clients' needs and meeting institutional responsibilities.

It is intended that this work will not duplicate existing standards such as the *FIAF Cataloging Rules for Film Archives* (1991), or the *Rules for Archival Description* (Bureau of Canadian Archivists, Ottawa, Canada, 1990) but, again, will be compatible with these and will focus freshly on matters pertinent to audio visual archives and in particular sound archives.

For instance, special attention will be given to demonstrating analytic or multilevel cataloging of individual items or tracks on published, unpublished and broadcast items.

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A pre-publication draft will be available for comment by interested persons and organizations in December 1997. The draft will be available: either electronically through this web site: <http://www.llgc.org.uk/iasa/iasa0001.html>; or by request as hard copy from Olle Johansson (within Europe) or Mary Miliano (outside Europe).

All comments to be forwarded to Mary Miliano.

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Email: [f.huck@sr-online.de](mailto:f.huck@sr-online.de)

Available: Update to Conductors on Record

I recently consulted John L. Holmes, who assures me that, apart from a condensed second edition, he has not pursued the subject of conductors since publishing *Conductors on Record* in 1982. I have been compiling dates of death for the conductors he listed, and as an extension I have also added to my list the names of conductors both living and dead who are not included.

My list now includes 450 conductors (name, year of birth, date of death), with additional names marked by an asterisk. I propose to make this available to all who are interested, asking only \$2.00 for copying and postage. Anyone who contributes additional data will receive an update next year; presumably we all share in the benefit of the additional data. There is a great need to add living conductors whose dates of birth I have not discovered yet. *Jerome F. Weber, 1613 Sunset Avenue, Utica, NY 13502.*

AVRL Editors Needed

The quality and success of the AVRL project will depend greatly on the editing that will be required to edit contributor submissions for accuracy and put them into the AVRL database format. Each member of the Editorial group must be thoroughly familiar with MS Access and become a licensed user of the AVRL Editor program. Each should also be familiar with one or more other database programs. For further details interested candidates should write to *Elwood McKee, 118 Monroe Street #610, Rockville, MD 20850 e-mail: [eamckee@erols.com](mailto:eamckee@erols.com).*

The Song-Poem: What is it?

Possible Information Sharing Desired

For the past several years I have researching a peculiar division of the music industry I call (because it's so obscure it doesn't have a real name) "song-poem" music. Song-poem music is what results when amateur lyricists — everyday people, usually with no discernible flair for their craft — have their words set to music for a fee by one of the many recording companies who do this sort of work. These companies prey on the naïveté of the lyricist customers, in that the customers are led to believe that the companies will promote and distribute the finished recordings, when in fact the songs are quickly ground through a "music-mill" and then just as quickly forgotten. I've traced this scam as far back (at least) the turn of the century, and it continues to the present day.

Although the industry is a rip-off on the one hand, what makes it interesting is the fact that the results are often far better than one might expect, so on the other hand I'm extremely sympathetic toward many of its practitioners. I've been tackling song-poem music by 1. researching the history with the intent of writing a book; 2. overseeing the compilation of several "greatest hits" anthologies; 3. compiling as thorough a set of discographies of the records produced in this elusive field of music as possible. The sharing of discographical information and other input would be desirable. Contact me for more information: *Phil Milstein, curator, American Song-Poem Music Archives (AS/PMA) P.O. Box 5746, Boston, MA 02114-0012, phone 617-666-1128; e-mail: [fxm@channell.com](mailto:fxm@channell.com)*

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