

EDITOR'S NOTE

Mortimer Frank has had to relinquish the editorship of the **ARSC Journal** because of the pressure of other responsibilities, and so Michael Gray has asked me to take on the job. I've promised Mike, and hereby promise you, that I will do all I can to get the **Journal** back into step with the calendar, provided of course that you keep on sending in good articles, discographies, bibliographies, reviews, and other materials to fill up those 240 or so pages a year.

The interests of ARSC members are so diverse that no one issue of the **Journal** can touch on more than a few, but perhaps we can do better than we have. This issue represents a first try. The discography is not of a record label or a classical recording artist but of a long-running and influential British radio comedy series of the 1950s, while Tim Brooks' survey of record collectors' clubs includes a large number of jazz societies. Classical record buffs, and sound archivists too, will find much of interest in Mortimer Frank's article on the Toscanini Collection at Wave Hill, of which he is the curator. Our continuing departments, "Current Bibliography" and "For the Record," point as usual to books and articles on all aspects of historic recordings. And the correspondence column brings into print the controversy aroused by Tom Owen's technical article, "Fifty Questions on Audio Restoration and Transfer Technology."

You will also find a new department, "Discoveries," meant as a forum for brief reports of research in history, discography, sound technology, or any other subject area of concern to ARSC--the only unifying feature of "Discoveries" is that all the items in it will be fairly short. I've written the first piece to get the column started and to encourage contributions, but from now on I hope to be reading about your work rather than promulgating mine. There's another department in the works, "Information Exchange," for practical information and advice on doing research or on building, maintaining, cataloging, and using collections of sound recordings, whether personal or institutional; again, short pieces belong here, while longer ones will appear as articles.

The **ARSC Journal** is your journal. This means that any topic having to do with the history of sound recording, collecting, preservation, reproduction, and documentation is a potential **Journal** topic. It also means that the content, quality, and indeed the frequency of the **Journal** depends on your contributions--your articles, bibliographies, and discographies, the fruits of your research. After all, if you don't write for us who will? So write me about your projects, whether completed or still in progress. I particularly need discographies: the cupboard is quite bare. And also write me with your suggestions as to how the **Journal** can be improved--what could be done better, or what isn't being done that should be, and especially how these improvements can be made.

Immediately following these notes is a statement from ARSC's board of directors, adopted in response to the dispute over Tom Owen's "Fifty Questions on Audio Restoration and Transfer Technology" (**Journal** XV:2/3,