

## NOTES ON THE CONTRIBUTORS

**Sharon Almquist** is a longtime opera fan and is the Assistant Media Librarian at the University of North Texas Media Library. She has written audio and visual media reviews for other publications.

**Tim Brooks** is Media Research Director at NW Ayer in New York. He has written numerous articles and books on television and the history of the recording industry.

**Gary Galo** is Audio Engineer at the Crane School of Music, Potsdam College of the State University of New York. He is a Contributing Editor to *Stereophile*, *Audio Amateur*, and *Speaker Builder* magazines, and has also written for *Antique Phonograph Monthly*.

**Jeffrey Hollander** is a faculty member of the department of music at Franklin and Marshall College in Lancaster, Pennsylvania.

**Ernst Lumpe** is a teacher at a West German high school. A collector of LPs, 78s, and radio performances for some 20 years, he only recently took a keen interest in following the strange ways in the field of pseudonymous LP issues.

**June Ottenberg** is Professor Emeritus of Music History at Temple University in Philadelphia where for twenty years she directed the College of Music Record Library and taught in the Music History Department. She has reviewed for *High Performance Review* for several years.

**Walter Pate** is a member of the piano faculty at the Catholic University of America in Washington, DC. He is active as a piano performer in the Northeast, and recently presented a paper on recordings of Liszt pupils playing Chopin before the American Liszt Society.

**Bruce Rosenstein** is a librarian at *USA Today* and a long-term rock reviewer and dealer. He has been published in the *ARSC Journal* previously.

**William Shaman** has reviewed extensively in the area of jazz discography in other publications, including *American Music* and the *Sonneck Society Bulletin*. He is a librarian with the A. C. Clark Library of Bemidji State University.

**Steve Smolian** is a collector, dealer, and archivist with a special interest in sound preservation. He has been published in the *ARSC Journal* previously.

**Dick Spottswood** has been a jazz, country and folk music collector for 38 years. He has held offices in ARSC and recently published an ethnic recordings discography for 1893-1942.

**Suzanne Stover** is the chairperson of the Fair Practices Committee, and a member of several other ARSC committees. She is currently the Sound Archivist at the Eastman School of Music in Rochester, New York.

**J. F. Weber** is the early music reviewer for *Fanfare*. He has written for the *Journal* for many years and has held a number of offices in ARSC. He is currently the chairperson of the ARSC Publications Committee.

**Raymond R. Wile** is one of the founding members of ARSC and has been conducting research on the history of the early industry for many years. He retired from Queens College Library.

**Edward D. Young** produced and distributed "The Koussevitzky Legacy" radio series to FM stations around the country from 1966 to 1974. This series, which includes all of Koussevitzky's commercially issued recordings, will return to the air in the early 1990s.