

## MEET ARSC IN ST. PAUL

**By Curtis Peoples**

ARSC Conference Committee Chair

Meet ARSC in St. Paul for our 58th Annual Conference and Workshop (#ARSCaudio2024), May 15-18, 2024 at the DoubleTree by Hilton Hotel St. Paul Downtown. The conference will feature three days of presentations on a range of topics in recorded sound, as well as evening programming, including a tour and reception at Minnesota Public Radio. See the program overview by Patrick Feaster elsewhere in this issue.

The conference hotel has given us one of the lowest rates in recent years, \$140 for a single or double room, and there is on-site garage parking at various rates. Please reserve your room early as availability is limited. The hotel is a fifteen-minute ride from the airport, with Uber, Lyft, and public transportation options. If you find a lower rate for the hotel online, be advised those rates may be non-refundable and the dates may not be adjusted. Check with the hotel or ask the conference manager if you have questions. Our group rate code is 90K, and the special room rate applies to the dates May 14-20, 2024.

The conference presentations and exhibitor area will be on the hotel's second floor in the atrium, which will allow the greatest interaction with exhibitors and vendors with our conference attendees. Conference registration and applications for vendors and exhibitors are now available.

The hotel has various dining options for all meals, with The Town Grille adjacent to the presentation rooms and a food court, including a coffee shop and various restaurants, near the conference area. The Rival House restaurant and sports bar in the hotel lobby has ample room to accommodate conference attendees as needed. Many other restaurants located near the hotel are primarily open for lunch. There is one small record store about a block and a half from the hotel focusing on rock and pop with a mixture of new releases and used records, but there are several other record stores in the metropolitan area.

To learn more about St. Paul, see the conference webpage. If you want to visit the Paisley Park Museum, please make your arrangements; as the museum does not offer group rates or tours. Record Stores of interest include Vintage Music, a local store devoted solely to 78 rpm discs, and Hymie's Records and Cheapo Discs in Uptown Minneapolis.

We hope to see you in St. Paul this May! Please contact Conference Committee Chair Curtis Peoples (curtis.peoples@ttu.edu) with any questions or if you want to be a sponsor, exhibitor, or advertiser.



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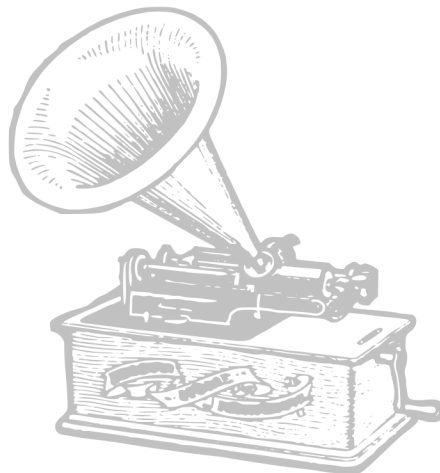
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## ARSC Newsletter Submission Deadlines

No. 165, Summer 2024: July 16, 2024  
No. 166, Fall/Winter 2024: November 1, 2024

## ARSC NEWSLETTER

Issue 164

Spring 2024

The ARSC Newsletter is published three times a year: in March, July, and November.

Submissions should be addressed to the editor via email.

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of the Association for Recorded Sound Collections.

## 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.

### SUBSCRIBING

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

### ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives from 1999 - 2009 are kept on the Conservation OnLine (CoOL) site at [cool.conservation-us.org/byform/ mailing-lists/arsclist/](https://cool.conservation-us.org/byform/ mailing-lists/arsclist/). Once archived, messages will not be removed from the archives.

## ARSC CONFERENCE PROGRAM PREVIEW

### By Patrick Feaster

Second Vice President/Program Chair

The program for ARSC's 58th Annual Conference in St. Paul, Minnesota, May 15-18, 2024 is jam-packed with attractions you won't want to miss.

Panel sessions will include an exploration of how the copyright landscape for sound recordings has been evolving lately as the provisions of the Music Modernization Act of 2018 go into effect, a memorial tribute to Dennis Rooney featuring his friends and colleagues from the world of live classical music radio broadcasting in the Twin Cities, and a multifaceted examination of Baylor University's Black Gospel Music Preservation Program.

We'll have an hour-long session on "Tape Equalization Basics and Digital Techniques for Equalization Conversion" with Gary Galo, together with sessions on the technical nuances of film sound preservation and new research into the mechanisms underlying the degradation of brown wax cylinders.

Who do you like better, Judy Garland or Alan Freed? No need to choose: they're both on the docket. And let's reach into the hat and pull out just a few titles of other confirmed presentations to whet your appetite:

- StoryCorps Virtual: Recording the Stories and the Sounds of the Pandemic
- Austin Hip Hop Oral History Project
- Black Power On The Air: The Story of the Black Mass Communications Project at UMass Amherst
- How to Assemble a Reliable Discography from Particles of Information: The Example of Elektroton Record Company
- "La Photo c'est Bien: La Voix c'est Mieux": Alexander Lissiansky and the Invention of the Automatic Recording Booth
- Reviving the Recorded Incunabula: The Earliest Re-recording and Re-circulating of very early historical recordings, 1930-1950

As for ARSC's own doings, other sessions will recognize the impactful contributions of recipients of ARSC's Independent Initiatives Awards and introduce Sound Foundations, a residency program being formed under the auspices of the Education and Training Committee that aims to ensure knowledge and expertise about audio preservation is kept alive.

That's only a selection of what's in store, so be sure to find the full program online and join us in St. Paul!

## PRESIDENT'S MESSAGE

**By Tim Brooks**

ARSC President

tim@timbrooks.net



My, how time flies by! When I began this term as your president, in 2022, we were just beginning to emerge from the worst of the COVID pandemic and planning, nervously, for our first in-person conference in three years. Major financial risks were all around. Would people come? Prices for everything were skyrocketing. An attempt to meet that Spring in Philadelphia had fallen through, largely because of soaring costs and uncertain attendance.

But with the hard work of new conference manager Curtis Peoples and his team, and the full engagement of the Board, we pulled it off in Pittsburgh in 2023, and will do so again in St. Paul in 2024. In fact, Curtis is already working on 2025 (I'll let him announce where).

Given the radically changed economic environment compared to pre-COVID days, this is almost as miraculous as the sudden turn to virtual conferences engineered by my talented predecessor, Rebecca Chandler, when COVID hit.

In my first message to members (Summer 2022 Newsletter) I promised to focus on "service to members, both professionals and collectors," and we've tried to do that for both groups. As always, it has been a team effort. Matt Barton, Chris King, Maya Edmond and the publications team have turned out a superlative *ARSC Journal* and *ARSC Newsletter*, Program Chairs Yuri Shimoda and Patrick Feaster and New York Chapter Chair Seth Winner have produced rich programs which feed our online offerings, and Awards Chair Roberta Freund-Schwartz and her panel of judges have brought much attention to ARSC with the highly-regarded Awards for Excellence. To these have been added the Independent Initiatives Award, spearheaded by David Giovannoni, which has provided substantial grants to self-initiated researchers. Executive Director Nathan Georgitis has helped greatly with coordination.

Combined with hard work by the volunteer chairs of the Technical, Cataloging, Grants, Education & Training, and other committees, we have accomplished much on your behalf. But make no mistake, ARSC is headed into rough financial waters. Your association is currently losing a significant amount of money due to soaring costs, combined with declining income, eating into the reserves built up during the pre-COVID years. It's not just us. In the new post-COVID world all non-profits, no matter how noble their goals, are severely challenged financially. More than ever, ARSC needs your membership, your contributions (if possible), and your willingness to volunteer. A major benefit of ARSC is the opportunity to meet and work with your colleagues. For more on this check the Volunteer Opportunities page of the website or contact Nathan Georgitis at [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org).

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## PRESIDENT'S MESSAGE

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For the future, I hope that ARSC remains a truly open organization, open to anyone with a genuine interest in recorded sound. Committees and projects should be open to all. As the founders intended, it is a meeting place for private collectors and professionals where we can share knowledge that benefits us all, while remaining focused on recorded sound.

It has been a privilege to serve as your president for the last two years. My successor, Yuri Shimoda, is supremely qualified to take the reins for the next two. Please give her all the support you can.

Have a great 2024, and hope to see you in St. Paul!



*ARSC President Tim Brooks at the microphone. Photograph by Richard Garfunkel.*

**ARSC Membership Year  
runs from  
January 1 to December 31  
Please Renew now!**



*Jerry Fabris describes an Edison Cylinder Phonograph to ARSC newcomer David Tines. Photograph by Matthew Barton.*

## ARSC AT CAPITAL AUDIOFEST

Last November ARSC was represented at another major audio show, the 2023 Capital Audiofest in Rockville, MD, outside Washington, DC. The display was organized by Publications Chair Matt Barton, and helping him staff the table were Jerry Fabris, David Giovannoni, Jay Bruder and Peter Shambarger. There was considerable traffic, with several new members joining and copies of the ARSC Journal sold. Please consider organizing, or helping out at, an ARSC booth at one of these shows in your area. It's great publicity for the association! Contact Nathan Georgitis ([execdir@arsc-audio.org](mailto:execdir@arsc-audio.org)) for details.



*Onlookers listen and learn as David Giovannoni and Jerry Fabris talk about ARSC. Photograph by Matthew Barton.*

**ARSC JOURNAL  
PRODUCTION DELAY**

**ARSC Journal 53.2 (Fall 2023)  
and CD will ship soon!**

**The Gramophone Company, Ltd.'s  
Chief Recording Experts, Theodor  
Heinrich Max Hampe and Arthur  
Spottiswoode Clarke in India and  
Asia: 1910-1915**

MICHAEL KINNEAR

**Digital Phono Equalization Using the  
iZotope RX and Ozone Equalization  
Modules**

GARY A. GALO

**Finding Nelson Eddy's Grandmother:  
Soprano Caroline A. Kendrick**

EMIL PINTA

**Somebody's Angel: Peter Allen, The  
Boy from Oz in the Key of Camp - A  
21st-Century Reevaluation of His  
Music**

LAWRENCE SCHULMAN

**The "Crippled London LP" Recording  
Curve**

WOLFGANG LEISTER

**Community Audio Archiving**

SHAWN VANCOUR

**Letter from the Editor  
Book Reviews  
Sound Recording Reviews  
Current Bibliography  
CD**



**UCLA RADIO TAKEOVER**

**By Sydney Kysar**

*"Welcome to ARSC Radio Takeover! Over the next hour you'll hear vinyl, cassettes, CDs, and open reel audio digitized here in our Media Preservation Lab at UCLA."*

A messy "ARSC 2024!," written in black Sharpie, now joins the many signatures in the UCLA Radio recording booths. Over recent months, ARSC's UCLA Student Chapter has hosted a series to highlight student work from the library science program. Pulling from personal collections, family mixtapes, and sound archives, hosts have shared their love of sound with the larger student body.

Jackie Forsyte (UCLA '23) and I digitized a vinyl record from Jackie's dad's high school jazz band. The audio artifacts from that vinyl showed how many times it was listened to. I was tempted to play the full concert because each set was that good.

Some episodes focused on a genre. When DJ Ludwig van Beatsoven, aka Alicia Mara (UCLA '24), hosted one on classical music, she showcased recordings of favorite compositions that people maybe hadn't heard before. Sifting through Wikimedia Creative Commons, Alicia decided between recordings. "Is the sound clearer?," she asked. "Does a certain part better hit the emotional sections more so than others? Is the energy higher or lower? Did someone cough in the middle? I love that no recording is the same and there can be huge variations between the same compositions."

From there, the show featured some of our favorite music and personal collections. As Nat Stewart (UCLA '24) noted, "The opportunity to share cool archival projects over the air is such an awesome way to engage with our community, and I wouldn't have enough support to get there without you and ARSC."

Tune in at [www.uclaradio.com](http://www.uclaradio.com) and find ARSC Radio Takeover! in the calendar.

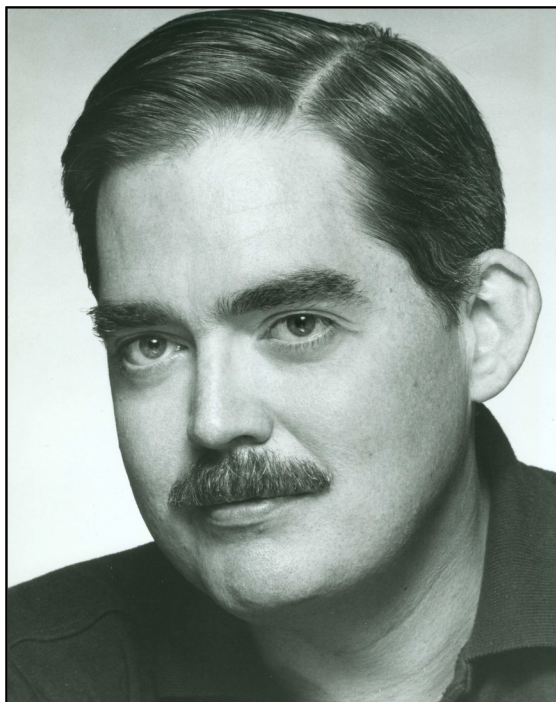
## A TRIBUTE TO DENNIS ROONEY (1941-2024)

By Seth B. Winner

"Vas makt ir?" This is how Dennis would greet me via email or by phone during the 32 years of our close and personal friendship. Let me translate: "Vas makt ir?" means in Yiddish, "What's going on?" You may be wondering how did a gentleman with an Irish surname hailing from Minnesota became fluent in a language that was native to my parents and grandparents and almost all of the Ashkenazic Jewish population in the Metro New York area? The answer was simple: as he stated to me, his family lived in a section of Minneapolis where his and one other family were the only gentile households in the entire prominently Jewish neighborhood in which he grew up. In fact, he was invited over to many of his childhood friends' homes during the various Jewish holidays, where he met their grandparents and reveled in their stories about the "Old Country" before they emigrated to the "New World." When he relocated to New York in 1984, he immediately enrolled in an adult education course in conversational Yiddish at the New School; he knew more phrases than I did!

During the summer of 1957, Dennis and an uncle travelled to New York for the first time. On that trip, he was already a dyed-in-the-wool record collector, who visited Eichler's record store on 4th Avenue, caddy-corner from the famous Strand Book Store, which still exists. When he walked in, he heard Mr. Eichler in the back of the store yelling into a phone exclaiming: "Don't talk to me about thousands, talk to me about hundreds of thousands!" After purchasing some shellac pressings of Brunswick Minneapolis Orchestra recordings, Mrs. Eichler said to him in a typical Yiddish-New York accent, "From you I vant to make a customer of!"

Dennis graduated from De La Salle High School in 1959. He told me that he went onto college, but left after two years because he wanted to get into the work force as soon as possible, finding that



*Dennis Rooney, circa 1971.*

having an academic degree was not his calling. It was in 1960 that he started to volunteer at one of the local Minneapolis radio stations where he could do classical historic music programs. It was at this time he met D. Michael Shields, who became one of his closest friends. More about that friendship in a bit. He held a couple of jobs that brought him to Montreal and San Antonio in the 1960s, but finally wound up going back to the Twin Cities to become a classical music announcer.

His big break was on October 7, 1971, his 30th birthday, when he hosted the first live broadcast of the Minnesota Orchestra, made possible through the Minnesota Public Radio Network. D. Michael Shields was the head engineer who worked with Dennis in keeping those live broadcasts on the air every Friday night without a glitch every week during the broadcast season. Mike was also the engineer who was in charge of moving the broadcast facilities from Northrop Auditorium to the newly built Orchestra Hall in 1974.

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## Dennis Rooney

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Dennis told me that he was in awe of Mike's knowledge and hands-on practicality in getting this feat done just in time for the first broadcast from the orchestra's new home. Both of them also produced and created masters in 1976 and 1977, for a number of the orchestra's commercial recordings, most notably, the Vox recordings of Bartok's "Concerto for Orchestra", the suites from "The Miraculous Mandarin" and "The Wooden Prince," as well as the "Divertimento for String Orchestra."

Dennis was also host of a tape delayed live program he recorded, produced and announced featuring chamber music programs in and around the St. Paul area. He told to me that he had to carry the Ampex tape machine electronics and motors separately on his back to the concert venues in order to record the events for those radio broadcasts. He also presented broadcasts of the annual Santa Fe Chamber Music Festival in that same period. It was during this time, he met his future wife, Jacqueline (Jackie) Jones, a fine pianist and musician in her own right; they were married from 1978 until his death this past February.

By 1984, Dennis and Jackie decided that there were greener pastures to be had in New York City. They moved to the Big Apple with his vast record, tape, book and score collection that had to be housed in a storage area, since the size of it couldn't fit into a two-bedroom N.Y.C. apartment! One of his first jobs was reading books for the blind; he was very suited for this task, since his expressive baritone voice was perfect for the job. I do remember a number of times going with him for a meal when our server would ask Dennis if he had ever done any radio announcing! Another job was being a major contributor to the "Strad Magazine", which originates in England. There he did reviews of CD issues, as well as reviewing concerts in the N.Y. Metro area for this publication.

In the early 1990s, Dennis discovered his ultimate passion; he was hired by SONY Music as a consultant and record producer for their various reissue projects. It was in the summer of 1991 that he travelled to my studio, then in Brooklyn, to transfer some original 16" session lacquers for an upcoming Bruno Walter edition. After hearing the results I got, in comparison to what the studio engineers had tried to accomplish, he said to me, "Never send a boy to do a man's job." This association that began on a hot afternoon became one of the strongest friendships in my life.

By the mid 1990s, Dennis was the fountainhead for the highly praised reissue project titled "Masterworks Heritage," which focused on the early recordings from the beginning of the 20th Century that had been issued by Columbia Records. He made sure that I did all the pre-tape material that either derived from pressings, metal parts, or session lacquer discs. He and Art Fierro, another reissue producer that I helped to hire at SONY at that time shortly after he was let go by BMG, were two of most talented and experienced producers I had ever worked with; both understood the pitfalls and problems of working with this type of material, and with my help, we produced a number of outstanding reissues.

One of them, Columbia's 1903 Grand Opera series, which Dennis produced, was nominated for a Grammy Award. While we were working together in the studios at SONY, with regards to the quality work we were attaining in comparison to the rest of the work done by the house engineers, Dennis exclaimed, "As Bessie Smith one said, 'I've got what it takes, but I hates to give it away.'" When we finished a session, his favorite expression was, "Let's blow this pop stand," which was his way of saying that we were done for the day, and it was time for a well-deserved repast.

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## Dennis Rooney

*Continued from Page 8*

It was in 1996 that I encouraged Dennis to join ARSC, and to present with me on the Masterworks Heritage series at the annual conference held that year in Kansas City, Missouri. It was a major hit, and since he had such a warm and affable personality, as well as being knowledgeable about historic recordings, everyone at the event who came in contact with him immediately became his friend and colleague. Within a short period, Dennis became an important member of the Technical Committee, giving technical presentations for over 20 years at the annual meetings, which were anticipated with keen interest by those who attended. Dennis had been a regular presenter at the conferences, as well as the author of numerous book and recording reviews in the *ARSC Journal*, while also serving as the classical music specialist as part of the ARSC Awards Committee. In 2022 he was given ARSC's Distinguished Service to Historical Recordings Award. Along with Gary Thalheimer and myself, we organized the ARSC N.Y. Chapter in 2008.

Our last major collaboration, was assembling part of the Minnesota Orchestra's 2003 Centennial CD issue. It was also conceived and proposed by Dennis in 1999; work began in 2001. He and I went down to the Library of Congress twice that year to copy various tapes and electrical transcriptions of broadcasts done by the orchestra, which Dennis had located during previous visits. The second trip began by taking a regularly scheduled Amtrak train during the evening of Monday September 10th, 2001. Well, as we all know, what happened the next morning changed our lives forever. We arrived at the library just in time to see, on network television, the second tower get hit; we couldn't get any work done that day, since everything in Washington shut down immediately. It was quite chilling to both of us when we found out that the plane which targeted the Pentagon was so close to where we were situated at that moment.

We went back to our hotel room around the corner, turned on the TV and watched the tragedy begin to unfold. After a short while, I saw a look on Dennis's face of such mournfulness that I will never forget. He said to me, "You know Seth, this is the second time a tragedy like this has affected me in this way so deeply; the first time was when John F. Kennedy was assassinated."

As I said before, Dennis and I were very close friends. When superstorm Sandy hit in late 2012, the area of Long Island in which I have lived in since 1997 was devastated to the point that I had no electrical power for almost two weeks. Dennis opened his apartment to me so that I could get to work at the Performing Arts Library, which was situated around the corner from where he lived. That's what I call true friendship. The next year, he sold that apartment in order to move permanently down to Delray Beach in Florida with Jackie. I reciprocated by opening my house to him for the next ten years, which he graciously accepted. I looked forward to his month-long visits, sometimes two or three times a year. He always arrived during the mild seasons, never wanting to see snow again. To him, SNOW was a four-letter word not to be uttered ever again in his presence. Spoken like a true Minnesotan.

A number of ARSC members who came to the conferences over the years became friends of Dennis and myself, and as a result we became a group known as the "New York Clique." The core of this group included the late noted collector Don Hodgman, colleague Gary Galo, noted discographer and collector John Bolig, Dennis's colleague from MPR Donald Manildi who is currently the curator at IPAM, former record executive R. Peter Munves, fellow collector Gary Thalheimer and myself. Why were we named that? Well, when it came to the awards dinner which concluded each annual conference, we generally got up and left en masse to the bar in the hotel to recuperate.

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## Dennis Rooney

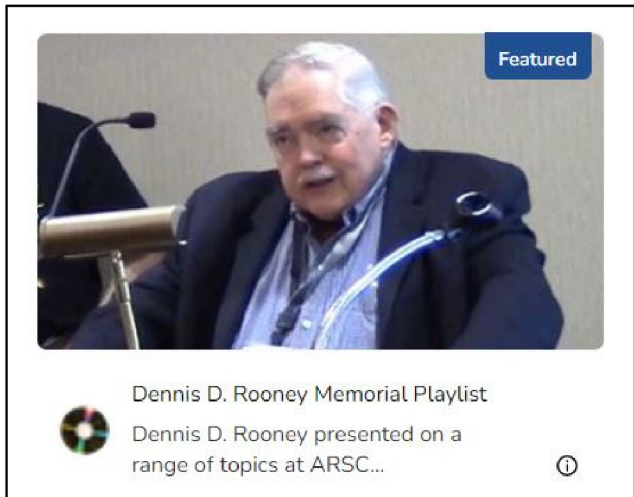
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Unfortunately, nearly three years ago, Dennis was diagnosed with a health condition that required extensive treatments. He seemed to have recovered from it, but when he visited me for the last time a year ago, I saw how he had deteriorated. When he returned to Florida after that visit, he collapsed, and never regained his full strength and stamina. He passed away in his sleep on the morning of February 19th of this year. The last project he was involved with was making suggestions for the 2023 ARSC CD issue concerning the violin recordings that were selected for inclusion; unfortunately, he isn't around to see and hear the fruits of his knowledge.

I have to relate one of Dennis's more endearing culinary traits that I found fascinating. Besides knowing more Yiddish than I do, he was an expert in a Jewish delicacy known as "kishka" or stuffed derma. Essentially, "kishka" is a Jewish dish traditionally made from flour or matzo meal, schmaltz (rendered chicken fat) and spices inserted into an inedible synthetic casing in order to be cooked properly. (Angioplasty anyone?) Dennis always judged how good a Jewish deli was by the seasoning, moistness and texture of the derma; he always had it "dry", without the accompanying brown gravy on the side. An expert in wielding his knife and fork, and just like a skilled surgeon, he removed the outer casing without disturbing the surface tension and integrity of the delicacy that he was about to eat.

Many of his emails always ended with the salutation, "Zay gezunt" or just the abbreviation "ZG". The accepted translation is: "Take care, be well; goodbye!" I always knew it as: "Go in good health!" Godspeed Dennis, R.I.P. and Zay gezunt! You will be missed....

*The author thanks Ellen and Matthew Kelly, Dennis's sister and nephew, and ARSC members Gary A. Galo and Alan S. Lesitsky for their contributions.*



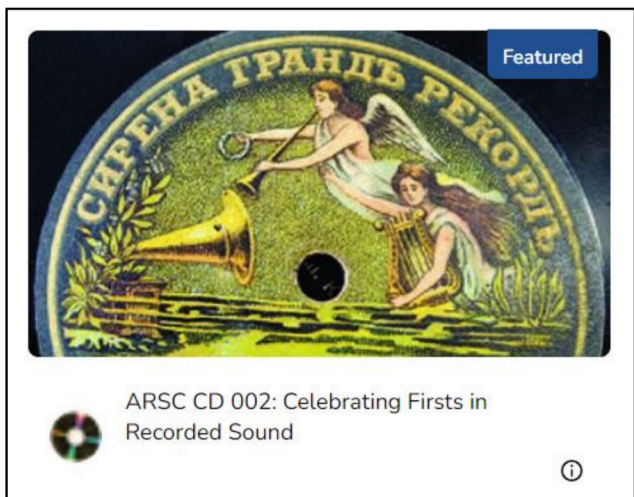
## Find ARSC on Aviary!

ARSC has a long tradition of recording presentations at its conferences and making them available to members in keeping with its aim to facilitate exchange of information and expertise relating to historical sound recordings.

In yesteryear, these recordings were distributed on cassette through a duplication service! Today, ARSC makes them readily available to members in an instance of the Aviary digital collections platform, provided courtesy of AVP.

Please visit ARSC's Aviary instance to browse ARSC Conference sessions by year, stream the contents of ARSC's CD releases, and revisit Dennis Rooney's conference presentations.

<https://arsc.aviaryplatform.com/>



# ARSC MENTORING PROGRAM

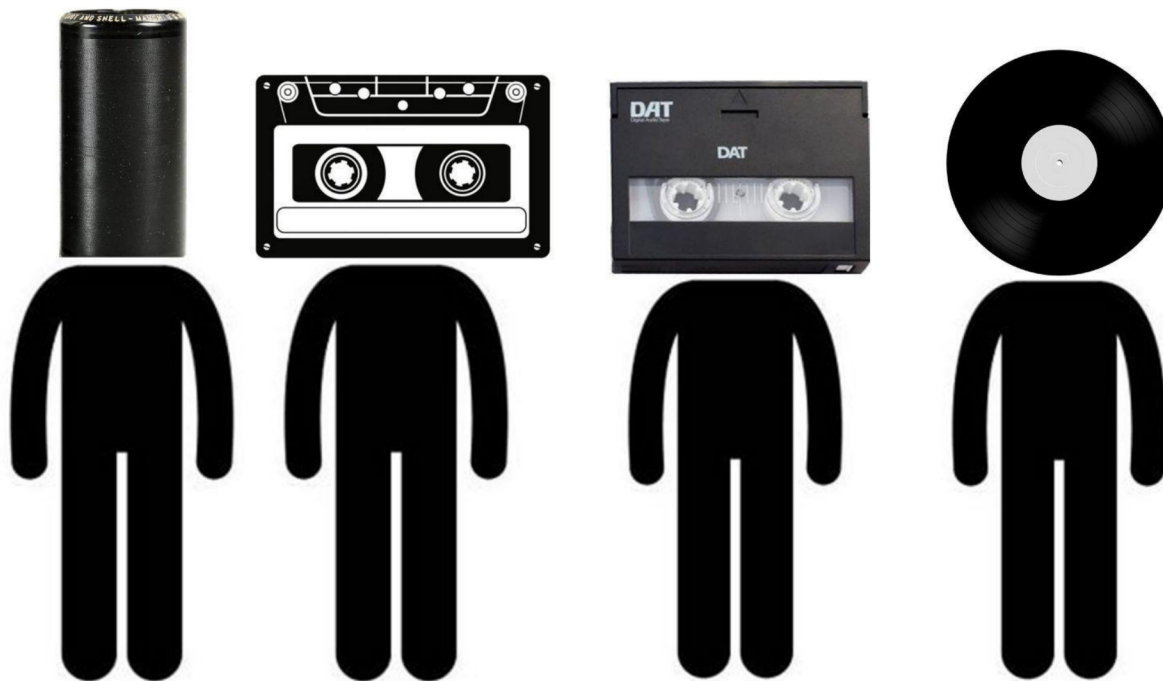
The Association for Recorded Sound Collections invites current student/emerging members, ALL who are new to the association, and ARSC veterans to participate in the ARSC Mentoring Program!

The program matches Newcomers (those new to ARSC and student/emerging members) with Guides (long-time members) based on their shared interests. Guides begin to provide Newcomers with an orientation to ARSC, its members, and activities through email, phone, and/or virtual meetings leading up to the annual conference.

All Guides and Newcomers should plan to attend the Mentoring Program event on May 15, 2024 at 6:00 PM at the ARSC Conference in St. Paul.

Sign up for the program as a Guide or Newcomer at <https://forms.gle/hzR48U7ND99R1YqZA> by April 19, 2024 (open to all Newcomers who did not participate in the 2023 program).

Contact [arscguides@gmail.com](mailto:arscguides@gmail.com) with any questions.



UNIVERSITY OF CALGARY

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## EMI Music Canada

The EMI Music Canada digital archive provides access to the corporate audiovisual records from Capitol Records of Canada and EMI Music Canada, covering the time period 1949–2012.

Explore our collection How to

## UNIVERSITY OF CALGARY LAUNCHES EMI MUSIC CANADA

The University of Calgary Archives and Special Collections has announced the launch of the EMI Music Canada Audiovisual Digital Collection, which provides online access to the audiovisual records of Capitol Records of Canada and EMI Music Canada from 1949–2012! The collection documents over 5000 artists and bands, including Anne Murray, Nickelback, Robbie Robertson, k-os, Luba, The Rankin Family, and Breach of Trust, to name just a few.

ARSC Members Mike Casey and Nathan Georgitis provided consultation during the project's planning stages and University of Calgary librarians Annie Murray and Robb Gilbert joined ARSC as they put that plan into action. The Mellon Foundation generously funded the project and many others made significant contributions, including Kathryn Ruddock, who implemented the digital asset management and preservation that supports the collection.

The resulting digital collection truly is a paragon of archival description and access. Users have full access to all images of 54,417 media objects, as well as streaming access to a 30-second clip of nearly every one! Once users have created and signed into user accounts, they can request streaming access to full audio files, which the University of Calgary's Digital Services and Archives team manages based on the type of use requested.

Requests for use beyond research and private study are fielded by University of Calgary's Music Archivist (and ARSC Member) David Jones, who conducts a reference interview with the user. Requests for publication and other more complex uses are then directed to Universal Music Canada.

Robbie Robertson is reputed to have said, "You don't stumble upon your heritage. It's there, just waiting to be explored and shared." Thanks to the University of Calgary, The EMI Music Canada Audiovisual Digital Collection is here! On behalf of the University of Calgary, ARSC invites its members to explore this province of Canada's musical heritage.

Digital collection: <https://digitalcollections.ucalgary.ca/emi>

Further collection info: <https://asc.ucalgary.ca/emi/>

Full description: <https://searcharchives.ucalgary.ca/emi-music-canada-fonds>

## **ARSC NEW AND RETURNING MEMBERS SPRING 2024**

## **ARSC NEW AND RETURNING MEMBERS SPRING 2024**

*Redacted from online version.*





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Cartoon by Mike Cope, courtesy of Steve Ramm