

ARSC 2023 CONFERENCE PREVIEW

Yuri Shimoda

ARSC Second Vice-President/Program Chair

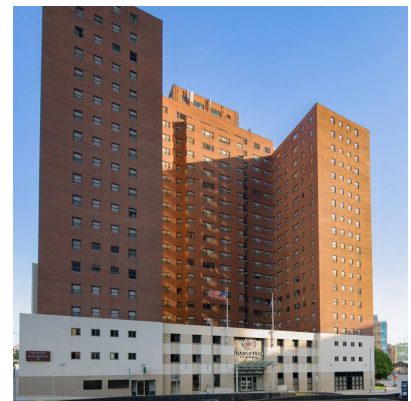
Registration is now open for the 57th annual ARSC Conference, taking place **May 17th through the 20th, 2023 in Pittsburgh, Pennsylvania at the DoubleTree Hotel Downtown**. In addition to a program full of presentations and panels, the association is offering a workshop, social events, and film screenings.

ARSC's Education and Training (E&T) Committee has organized a "Collecting 101" Workshop, which takes place from 9:00 AM to 4:30 PM on Wednesday, May 17. The workshop is divided into seven different modules: Starting a Collection; Building a Collection; Organizing and Documenting a Collection; Storing and Maintaining a Collection; Providing Access to a Collection; Copyright and Collections; and Planning for the Future of a Collection. Each section is led by members of ARSC's E&T, Cataloging, Technical, and Copyright and Fair Use committees. Whether a private collector or manager of a community-based or small institutional collection, you will benefit from the expert advice offered throughout the day. Please note that separate registration for the workshop is required. That evening, participants in the ARSC Mentoring Program gather for a welcome event, followed by the Opening Reception.

Sign up for the program at <https://forms.gle/9t9mGehTrv97Swjt9>

This year's special keynote session celebrates the 50th Anniversary of Hip Hop with a panel discussion on the history and future of the genre in Pittsburgh and the greater Pennsylvania area. A separate Pittsburgh-focused plenary session includes speakers from Duquesne University and Penn State sharing their research on singer-songwriter Betty Davis, radio announcer Porky Chedwick, and the city's historic Hill District. The "A Conversation with the Winners of ARSC's Independent Initiatives Award: Advancing the Field One Passion Project at a Time" plenary session scheduled for Saturday is going to provide information on the award and an introduction to this year's recipients.

The conference proceedings officially kick off on May 18th with a welcome from President Tim Brooks. Concurrent sessions throughout the three days cover a wide array of topics related to the study and preservation of recorded sound. Traditional sessions on recording history, music makers, and folk and ethnographic collections are complemented by others that explore the cultural impact of recording technologies (e.g., "The Mixtape Generation: How Gen X Turned Cassette Recording into an Art Form" and "SFX - A British Cassette-Only Pop Music "Magazine" of 1981-1982"), as well as the impact of private collections, and even discuss how to preserve computer music performance software. New work in the realm of radio preservation



DoubleTree Hotel Downtown
Pittsburg

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PRESIDENT'S MESSAGE

Tim Brooks

President

tim@timbrooks.net

A key theme I want to pursue during my term is providing service to members. We're all here because of a shared interest in recorded sound—professional, avocational, or both. ARSC was founded to promote and enable that interest. When you say “service to members” some will say, “Great! What do I get?” But others will say “How can I help?” or “How can I get involved?” ARSC has always been lucky to have a lot of the latter: the volunteers who keep our programs running, and propose new ones. Right now, among other things, we have:

- A greatly expanded ARSC Journal, with no fewer than 13 in-depth articles published in the past year (Volume 53) -more than double what we used to have- covering a wide variety of subjects and interests. There is now a color section and a second free CD is in the works for later this year. Both the articles and the recordings are available to members to download, for those who prefer their content that way. Editor Chris King and Publications Chair Matt Barton are shepherding these projects.
- Our first in-person conference since before Covid is taking place in May 2023, in Pittsburgh, with a bumper crop of presentations and events to choose from. An enormous amount of planning goes into this, by Conference Chair Curtis Peoples, Program Chair Yuri Shimoda and their teams. Of course, the presentations will be available online to members after the conference, along with hundreds of presentations from past conferences. How many associations give you that?
- The first Independent Initiatives Awards, worth \$5,000 each, will be announced at the conference. Independent Initiatives Awards Chair David Giovannoni has got this new program up and running quickly and smoothly, and I think you'll be proud of (maybe even inspired by) the first class of recipients.
- The first sale of the state-of-the-art ARSC Archival Cylinder Box (ACB), developed under the expert guidance of Bill Klinger, has taken place, with sales now managed by Executive Director Nathan Georgitis.
- There is much more, including the collections management workshop held on the first day of the conference, the innovative community audio archiving series running in the Journal, the grants available for your projects, the Awards for Excellence highlighting the best books and articles to look for, and guidance from the Technical Committee.

Some of our most successful programs can be renewed and refocused. Someone said to me recently that ARSC's crusade to change U.S. copyright law scored a great victory with the passage of the 2018 Music Modernization Act, and, they assume, is now “over.” It isn't. ARSC had five goals in the field of copyright, including further changes in U.S. law to make modern out-of-print recordings accessible (which the EU has already done), freeing “orphan works” (of which there are millions locked up), and modernizing preservation exceptions to allow libraries and archives to thrive in the digital age. There is plenty left to do in the field of copyright. I'm also working with the leadership of the MLA, SAM, and PCA to determine the future of the Historical Recording Coalition for Access and Preservation (HRCAP), which we founded in 2008 to jointly lobby for copyright reform. Volunteers to work on all these issues are welcome by the Copyright Committee!

What else would you like to see from ARSC?

As I've said before, volunteers are the lifeblood of ARSC. If there is an existing committee that interests you, or a new activity you want to propose, speak up. ARSC will support you and you will find it very rewarding. Contact execdir@arsc-audio.org, the appropriate chairperson, or see the “volunteer opportunities” page on the ARSC website.

EDITOR'S MESSAGE

Maya Edmond
Newsletter Editor

The Spring 2023 Newsletter is particularly eventful because ARSC is hosting its first in-person conference since the pandemic began. It is an exciting time to come together in a bit of a sound-recording renaissance! Please make your registration and travel plans according to info presented here.

This issue begins with a thoughtful tribute to revered community member Larry Holdridge, followed by rediscovered fantastical pop records from the San Francisco Opera, compelling research from Stanford University and lastly, a new column that I hope will bring joy and inspiration to you: "Member Mixtapes." Our first submission provides us two self-made mixtapes from their collection, composed of a range of genres from 60's and 70's classics to pop and trip-hop (my favorite addition is "Crystalline" by Björk). Feel free to search the tracks on YouTube to listen along! If you enjoy "Member Mixtapes," consider sharing your mixtape for our next issue. In fact, there seems to be a magnitude of mixtape interest, which is reflected in a few topics covered in this year's conference programming. From Yuri Shimoda's Conference Preview on page one: "The Mixtape Generation: How Gen X Turned Cassette Recording into an Art Form" and "SFX - A British Cassette-Only Pop Music "Magazine" of 1981-1982."

Please reach out to me with articles you would like to share or any additional comments.

Thank you!



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No. 163, Fall/Winter 2023: November 1, 2023
No. 164, Spring 2024: February 12, 2024

ARSC NEWSLETTER

Issue 161

Spring 2023

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.

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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

Only subscribers can post to the list. You may also subscribe to the list via the Library of Congress website at listserv.loc.gov/listarch/arsclist.html

ARSClist Archives

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

and research, the arrangement and description of, and access to, archival collections is going to be shared. Staff from the Smithsonian Institution, New York Public Library, and Preserve South will speak on preservation initiatives, and the archivist from the Apollo Theater shares challenges and recordings.

Team members from Indiana University's Media Digitization and Preservation Initiative take a look back at the multi-year project in one panel discussion, while a group of historians, archivists, and preservation experts explore technologies for production, transmission, and preservation of analog-era television sound in the U.S. In another, attendees can "Meet the 2022-2023 Public Broadcasting Preservation Fellows," admire "Indian 78 RPM Record Sleeve Art," and learn about "Finding Rare Tapes Using Automated Queries of Online Music Databases" from poster Presentations.

In addition to hosting the annual "Ask the TC" event on Thursday night, ARSC's Technical Committee is sponsoring an entire session devoted to preservation and restoration. The talks include "Building Audio Preservation Capacities for Georgian Ethnographic Recordings at the Tbilisi State Conservatoire," "Digital Phono Equalization using iZotope RX10 and Ozone Software," and "Vitaphones—Revisiting and Revitalizing Early Film Soundtracks." There is also a screening of documentary *How They Got Over*, followed by a Q&A with co-producer Jerry Zolten on Thursday evening. The Collector's Roundtable is scheduled for Friday night, along with a film presentation by Mark Cantor. The ARSC Business Meeting, followed by the Awards & Closing Reception, wrap up the final day of the conference on Saturday evening.

Special thanks go to Conference Program Committee members Danielle Cordovez, Traci Mark, Regan Sommer McCoy and Mariana Mejia Ahrens for their outstanding efforts this year.

To register for the workshop and conference, visit <https://www.arsc-audio.org/conference.html>.



ARSC Election Notice

The 2023 election of ARSC Officers and ARSC Awards Judges will open on **March 20, 2023**. ARSC Members with email addresses on file will receive an election notice and an invitation to cast an electronic ballot or paper ballot. ARSC Members without email addresses on file may request a paper ballot from the ARSC Executive Director (execdir@arsc-audio.org / 541-852-3163).

Ballots must be returned by mail or email by **May 15**.

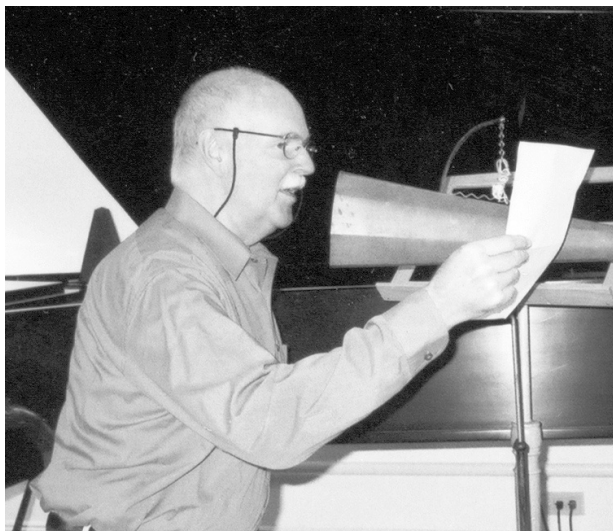
And thank you to ARSC Nominating Committee members Brenda Nelson-Strauss, Derek Long, Sam Brylawski and Alex McGehee for preparing the slate of nominees.

- Nathan Georgitis, ARSC Executive Director

A TRIBUTE TO LAWRENCE F. HOLDRIDGE

MAY 5, 1939 – FEB. 7, 2023

GARY GALO



Larry Holdridge making a cylinder recording in his living room, 2001. (Photo courtesy of Gregor Benko)

Like so many who knew him, I was saddened to learn of the passing of Lawrence F. Holdridge on Feb. 7, 2023, at the age of 83. Larry Holdridge was a legend among collectors of historical recordings, with a world-wide reputation for his nearly unrivalled expertise. A musician first and foremost, Larry earned an undergraduate degree from Ithaca College in 1961, followed by a Master's in Music Education from Queens College. He began a career as a well-respected public school choral director in 1963 at Berner High School, Massapequa, NY, a position he held until 1987. In 1987, when Berner merged with Massapequa High School, he served in a similar position there until his retirement in 1993. During his tenures at those schools, his choirs won several regional and state awards. Yet, for most of his friends and admirers, it was his

avocation as a collector and dealer of records from the 78- rpm era for which he was best known. For some 50 years Larry published annual auction catalogs listing some of the rarest vintage records on the planet. Although the bulk of his catalogs were devoted to his specialty – historical vocal recordings – he always included a choice assortment of classical instrumental and orchestral records, as well.

Larry's auction lists were unique among such publications. His listings went well beyond the usual descriptions one would expect to find, and included important and thoroughly-researched discographic data, along with select information on many of the artists in question. Larry also included a generous assortment of artist photos and scans of some of the most important record labels, with an attractive and professional presentation that must have been the envy of his competitors. He often injected his sense of humor into his listings. In one list, two photos of Nina Koshetz were included, one he described as being from "her salad days" and the other from "her dessert days"! Unlike a lot of other used record catalogs, which were often destined for the recycle bin, Larry's catalogs were keepers, serving as important references down the road, especially when it came to biographies of some of the lesser-known singers that were featured in his auctions.

Larry earned a well-deserved reputation as one of the most scrupulous and meticulous dealers in the record business. His gradings on his records were unfailingly accurate. He continually sought out the best copies of some of the rarest records in existence. If he described a record as being "1-2" in his grading system, the customer could bid with confidence, knowing that the record would, indeed, be in "Top condition." As he would note in each catalog, "There should be no unpleasant surprises." His attention to detail resulted in many satisfied customers.

During my visits to the New York City area, I would sometimes stop by Larry's house to look through the three and four dollar piles of records he kept in his garage. These consisted of items that wouldn't yield much in an auction, but which were, nonetheless, very fine records. I never found records in bad condition in these bargain piles – most were very good to excellent. I found many items in his garage over the years that I was happy to add to my collection. Larry had standards, even if the selling price was low; the junk went out with the trash! And, our conversations during my visits were always most enjoyable.

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Larry was unfailingly generous with his collection, freely loaning rare copies for many of the most important historical reissues. As Gregor Benko noted, "He has been a 'secret weapon' in the reissue production work of Ward Marston and me for several decades." Seth B. Winner invited Larry to serve as producer for a number of notable vocal reissues, along with a few instrumental and orchestral collections, for the Pearl label in the 1990s. These CD editions were universally acclaimed. Seth engaged Larry because of his encyclopedic knowledge of vocal 78s, as well as his vast and all-encompassing record collection in prime condition. He also was a great annotator and wrote the notes for every release he produced, with one exception: He persuaded Aida Favia-Artsay to write the notes for the CD edition of Giuseppe de Luca's complete Victor recordings, a wise decision since Favia-Artsay had known de Luca personally.

Larry was a decades-long member of the New York City-based Vocal Record Collectors' Society, and was a driving force behind their annual releases, first on LP and later on CD. Many of the rarest recordings included in these releases came from Larry's personal collection, including a number of previously unpublished items. In addition to providing important biographic and discographic information for the VRCS CDs, Larry's musicianship and unfailing ear were invaluable assets when determining correct playback speeds for the recordings. VRCS President Joe Pearce goes back to the earliest days of that organization, and first met Larry and his wife Jan when they became members in the late 1960s. In those days, collectors who knew proper ways to play and restore vintage recordings were scarce, and Joe recalls Larry leading the pack. When Larry gave presentations at the club meetings, members were astonished at the excellent sound quality of his transfers, and equally impressed with his erudite and often entertaining commentary. Joe recalls that "He and Jan were absolute delights to know, and I have never known anyone more revered in the collecting fraternity as collector, dealer, educator, or just plain friend." In a 1953 issue of the British magazine *The Record Collector*,

Larry was favorably mentioned as part of the younger generation of record collectors. He was 14 years old at the time, but already making his mark.

In 2001 Ward Marston released a compilation on his own label titled *The Edison Trials – Voice Audition Cylinders of 1912-1913*. The collection contained previously unpublished cylinders of opera singers made by Edison for test purposes. They lay dormant at the Edison National Historic Site in West Orange, NJ until Ward and Larry decided to investigate to determine if their long-rumored existence could be verified. Indeed, it could, and with Ward serving as Transfer and Audio Conservation Engineer, Larry as Producer, and with the co-operation of Edison Historical Park Museum Curator Jerry Fabris, a 2-CD set of the some of the most important of these recordings came to fruition. The Edison Trials received an award from *Classic Record Collector* magazine but, since neither Larry nor Ward could attend the London ceremony in person, they decided to record their acceptance speeches using Edison's own technology. The cylinder recording session was held at Larry's home in Amityville, NY, with Peter Dilg as recording engineer. Gregor Benko was also in attendance and took the photo of Larry recording his acceptance speech.

Over the many years I knew him, I never heard Larry utter an unkind word about anyone. He was a true gentleman, and for those of us who were privileged to know him and call him a friend, he will surely be missed.

I am grateful to Gregor Benko, Ward Marston, Joe Pearce and Seth Winner for their contributions to this tribute.



**You will
be missed!**

ASSOCIATION
FOR RECORDED
SOUND
COLLECTIONS

ARSC

ARSC's 57th Annual Conference
May 17-20, 2023 in Pittsburgh, Pennsylvania
DoubleTree Hotel Downtown, One Bigelow Square



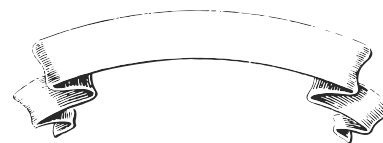
ARSC brings its love of sound recordings and record collecting to Pittsburgh. Join us for presentations and a workshop. Recorded sound topics often include recording artists, record labels, radio, recording technologies, record collecting, archives, and preservation.

Do you have expertise or interest in record collecting or recorded sound of Pittsburgh or the region? Consider attending! The conference has affordable one-day registrations. Saturday is filled with programming suited for local record collectors. Check our conference webpage for more details and registration information.

<https://www.arsc-audio.org/conference.html>



Ferruccio Furlanetto takes a bow as Prince Gremin in Tchaikovsky's Eugene Onegin at San Francisco Opera on September 25, 2022. Photo: Stefan Cohen/San Francisco Opera



An Opera Legend's Forgotten Pop Record

Jeffery McMillan
Public Relations
Director, San
Francisco Opera

On September 25, 2022, San Francisco Opera honored Italian bass Ferruccio Furlanetto with the Opera Medal, the Company's highest honor. Furlanetto is one of opera's greats; he has portrayed gods, rulers, devils, conquerors, and holy men at all of the leading opera houses since the early 1970s. A handful of his stage creations, especially his deeply sympathetic King Philip II in Verdi's *Don Carlo*, are considered definitive. San Francisco Opera presented Furlanetto in *Don Carlo* only once, on June 29, 2016, and people here still talk about that night with hushed reverence.

But Furlanetto's musical journey did not begin with dreams of operatic glory. As a youth in the northern Italian town of Sacile his talent found expression playing guitar and leading a band. Furlanetto occasionally discusses this period of his life but with five full decades as a living legend on the opera stage, the rock frontman chapter rarely gets a mention in most published interviews. Yet, when he gets into it, I have been struck by his occasional allusions to having made records in his salad days before discovering classical music. Evidence of these records has been elusive. Until now!

While Mr. Furlanetto was in San Francisco to portray Prince Gremin in Tchaikovsky's *Eugene Onegin*, Associate Chorus Master Fabrizio Corona and I discussed the lost Furlanetto pop sessions. Fabrizio took the question to the great singer himself and gained some critical pieces of information. In 1967, Furlanetto performed at Italy's Castrocaro Festival, an early *American Idol*-like talent contest known for putting young pop singers on the road to stardom. He made the finals and landed an invitation to record for Italian CBS under the mononym, Morván. We could not find Morván on any streaming services or YouTube, but quick searches of Discogs and eBay located sellers (all in Italy) with copies of a 1968 45 rpm single. The jacket artwork showed a female model on the front cover, but on the back, in a handsome, two-toned portrait, was 19-year-old Ferruccio. I promptly ordered it.

The record arrived a week after the close of *Eugene Onegin* and Mr. Furlanetto's return to Italy. Nevertheless, some of the opera staffers—Amici di Ferruccio—gathered in the music library to spin Morván. Side one is an Italian version of John Phillips' "Holy Man," a modest hit in 1968 for singer Scott McKenzie (best known for the hippie anthem, "San Francisco").

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Ferruccio Furlanetto on the back of a 1968 45 rpm single, released under his mononym, Morván.



In 2012, Ferruccio Furlanetto portrayed the title role in Verdi's *Attila* at San Francisco Opera. Photo: Cory Weaver/San Francisco Opera



Ferruccio Furlanetto made his San Francisco Opera debut in 1979 as Alvise (seen alongside Stefania Toczyńska as Laura) in Ponchielli's *La Gioconda*. Photo: Ron Scherl/San Francisco Opera

Performed here as “Ama me,” the song mostly follows the outline of McKenzie’s version with Furlanetto singing the song in the same key which admittedly fits McKenzie’s reedy tenor more comfortably than the bass’s lower center of gravity. Furlanetto’s voice is recognizable at first hearing but only because we know it is him. I doubt many opera connoisseurs could identify the singer of “Ama me” in a blindfold test—the musical setting feels miles away from opera arias like “Non piu andrai” or “Ella giammai m’amo.” Side two is more fun. Bill Martin and Phil Coulter’s bouncy “Congratulations” is grounded in a 1960s musical aesthetic that recalls television game show themes of the period. Furlanetto’s voice is, again, recognizable and he sings with swagger and confidence. Somehow it is easier to visualize Furlanetto, decked out in a leisure suit and ruffled shirt, putting this song over versus the folk rock of “Ama me.”

Based on this limited sample, it seems Morván had the goods to be an Italian Tom Jones-like figure, but fortunately Furlanetto’s destiny lay elsewhere. Repelled by the rampant drug culture of 1960s Italian pop music, he soon found a more suitable avenue for his vocal talent in the music of Mozart. The rest is history.

So a word to collectors: when tracing the extensive discography of Ferruccio Furlanetto, be sure to get all of the full Mozart-Da Ponte opera recordings (Deutsche Grammophon, Philips, Erato, Sony), the great Don Carlo (Sony), Don Quichotte (Mariinsky), the recital discs, the sacred music, and Morván. Don’t forget Morván!





Disc photography in process at the Rodgers and Hammerstein Archives. From: Hamilton, David, A New Way to Find Old Records. Opus, December, 1985, pp. 12-13

1980s Rigler Deutsch Index Project Revisited

Jerry Parsons
Stanford University

The 1980s Rigler Deutsch* project set out to create preliminary bibliographic access and control over the pre-LP (aka 78 rpm) commercial disc sound recordings in five sound collections -- the Library of Congress and the New York Public Library, plus those at Stanford, Syracuse, and Yale universities. Working as members of the Associated Audio Archives Committee under the auspices of the Association for Recorded Sound Collections (ARSC) the project used data entry personnel with no cataloging or discographic expertise to keyboard

label names, issue/matrix numbers, authors/ composers, titles, performers, and institutional identifiers, plus microfilm frame numbers taken from projected images of the discs. The data was transcribed from high-resolution microfilm copies of photographs taken on-site at each of the archives using specially modified, computer- controlled cameras developed uniquely for the project.

First thoughts for the present-day effort at Stanford were devoted to recapturing and refining the RDI metadata. Readily visible sources were the COM indexes where all the data elements are present. Unfortunately, the use of OCR to read that data proved impractical and re-keying the information turned out to be prohibitively expensive.

In the course of those early investigations, a set of thirty-one 9-track computer tapes housed in Stanford's Archive of Recorded Sound came to light. With support from The Stanford University Libraries, a vendor was tasked with determining the readability and actual content of those tapes, seven of which turned out to be copies of much of the metadata captured during the 1980s RDI project. Subsequent access to another copy of the RDI metadata based on tapes at the Library of Congress and made available to the project via UC Santa Barbara helped fill in the gaps in the Stanford copy of the data.

As a second phase, work was undertaken to convert the raw data from the tapes into a MARC-like format and investigate matching the RDI metadata with extant bibliographic records in Stanford Libraries' *SearchWorks* as well as with the records held by OCLC. With some success in hand working along these lines, it became clear that modest progress toward improved access might be possible, but the scale of the full RDI metadata set for nearly 2.3 million images and vagaries found within the metadata itself (some 1 million discrete entries) necessitated a change of plans.

A third and final approach scaled the project back to just the metadata and images of recordings at Stanford that were part of the original RDI effort. A vendor converted the 16mm microfilm images of the Stanford discs into TIFFs. With tools that combined concurrent access to both the original RDI metadata and to digital copies of the disc images from which it was captured, it has proved possible to:

- adjust miscues in the numbering sequence of digital images of the discs
- build a nearly complete digital copy of the original RDI data set
- resolve various anomalies found in the RDI metadata for Stanford's discs

*So-called because the project was funded by the Lloyd E. Rigler-Lawrence E. Deutsch Foundation, a charitable group that supports the arts.

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- connect images of some 270,000 disc sides with some 53,000 bibliographic records
 - link nearly 22,600 of the titles to data already in Stanford's *SearchWorks*
 - find and upgrade 14,600 bibliographic records from other libraries
 - create approximately 15,800 new records for the remaining discs
 - load a total of 30,400 new bibliographic records into *SearchWorks*
 - see the images of the discs preserved in the *Stanford Digital Repository*
 - provide links that display the archived TIFFs in *Search Works* records,

for example:

<https://searchworks.stanford.edu/view/13170698>

click this icon in upper right corner for full screen view & double-click the disc image to enlarge it



Though limited to the RDI recordings photographed at Stanford, the current project provides evidence of means that could be applied to improved access to other segments of the results from the 1980s RDI effort. A relatively complete copy of the original RDI metadata set for all five institutions is available as both flat text files and in the form of a MySQL database of structured records. Also, a MySQL database produced by the *RDI revisited* project includes links between bibliographic records and the reel-number + frame-number identifiers for each of the Stanford images associated with a given bibliographic record. These links also apply to JPEG images of the disc label area that were extracted from the project's archived TIFFs.

Full documentation of the project as well as guides to the source data, to database and bibliographic products, to a copy of the JPEG images, and to methods for searching these resources are preserved in the *Stanford Digital Repository* and are freely accessible [here](#) under the Creative Commons *Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0)* license. Scroll down to *Bibliographic Information: RELATED ITEM* for a list of available content.

ARSC Conference Videos Now Online

The Association for Recorded Sound Collections is pleased to announce the online publication of video recordings of presentations at the following ARSC Conferences:

- ARSC's 45th Annual Conference in Los Angeles, CA in 2011
- ARSC's 46th Annual Conference in Rochester, NY in 2012
- ARSC's 47th Annual Conference in Kansas City, MO in 2013
- ARSC's 48th Annual Conference in Chapel Hill, NC in 2014

This is the latest installment in the association's "Reeling in the Years with ARSC" series of archival releases, brought to you by the ARSC Archives Committee and the ARSC Online Media Committee.

All conference video recordings are available to ARSC members in ARSC's Aviary Site: <https://arsc.aviaryplatform.com/collection>

Members must log into or create an Aviary account using the email address on file with ARSC in order to gain access. Alternatively, members may email ARSC Executive Director (execdir@arsc-audio.org) to request an invitation to join ARSC on Aviary.

Selected conference recordings are available to the public in ARSC's YouTube channel: <https://www.youtube.com/user/arscaudio/playlists>

The same selected conference recordings are also available to the public on Aviary in public playlists: <https://arsc.aviaryplatform.com/playlist>

Thank you to all who presented or contributed!

Thank you to Mike and Leah Biel for videography!

Thank you to George Blood for digitization services!

Thank you to Miyuki Meyer and Abhimonyu Deb for Aviary and YouTube management!

MEMBER MIXTAPES

Jeremy Mendicino

Record Producer & Collector

Did you make these mixtapes for yourself, or were they gifted to you by someone?

These were both self made, mostly from vinyl sources.

What is a particular memory you have listening to these mixtapes?

I remember the feeling of giving these tapes as gifts to my bandmates as we'd be going out to tour the country or the region in our noisy cargo van!

Do you have a favorite genre of music, or do you enjoy a mixture of genres?

Definitely a mixture, but i tend to favor experimental music.

Favorite album of the last year: Horse Jumper of Love by *Natural Part* (2022)



P&N MIX #9: Merry 2012
(Let Go of the Past)
Françoise Hardy Et Míme
Cat Stevens I Love My Dog
Emperor X The Magnetic Media Storage Practices
of Rural Pakistan
Michael Jackson Human Nature
Vince Guaraldi Trio Skating
The Fantasticks They Were You
Jon Anderson Everybody Loves You
Clannad dTigeas a Damhsa
Dory Previn Mythical Kings and Iguanas
Björk Crystalline
Joni Mitchell For Free
Portishead Hunter
Takako Minekawa Black Forest
Deerhoof Dream Wanderer's Tune
Beatles The Ballad of John & Yoko
Beach Boys Do You Like Worms (Roll Plymouth
Rock)
Books There Is No There
Ray Charles Just For A Thrill
Can Spoon
Monkees Randy Scouse Git
Rahsaan Roland Kirk Island Cry
Alex De Grassi 36
Simon & Garfunkel So Long, Frank Lloyd Wright
Nose Bleed Island Here Comes the Fun
Led Zeppelin Bron-Yr-Aur
The Curtains Go Lucky
DFM & QTN (my parents) Together

KLASSIC PLASSIC

-SIDE 60s-

Herman's Hermits Silhouettes
Everly Brothers Sleepless Nights
Tommy James & The Shondells Mirage
Velvet Underground White Light/White Heat
Neil Young with Crazy Horse Cinnamon Girl
The Kinks Tired of Waiting For You
Tommy Roe Sheila
The Supremes Love Is Like An Itching In My Heart
Lou Christie Lightnin' Strikes
Buffalo Springfield Broken Arrow
Harry Nilsson Think About Your Troubles
Simon & Garfunkel I Am A Rock
The Who We're Not Gonna Take It
Crosby, Stills, & Nash Helplessly Hoping
Tiny Tim Welcome To My Dream
-SIDE 70s-
Simon & Garfunkel So Long Frank Lloyd Wright
Abba S.O.S.
Captain & Tennille Love Will Keep Us Together
Yes Long Distance Runaround
Godspell Day By Day
Neil Young Only Love Can Break Your Heart
Elton John Goodbye Yellow Brick Road
ELO Mr. Blue Sky
Jesus Christ Superstar Everything's Alright (reprise) /
I Don't Know How To Love Him
Carpenters Superstar
Peter Gabriel Games Without Frontiers
Jethro Tull Cup of Wonder
Cat Stevens The Wind

ARSC MENTORING PROGRAM

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

The program matches Newcomers (those new to ARSC and student/recent graduate 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 17, 2023 at 6:00 PM at the ARSC Conference in Pittsburgh.

Sign up for the program as a Guide or Newcomer at <https://forms.gle/iVepg7M3fP8idoLo6> by April 9, 2023 (open to all Newcomers who did not participate in the 2022 program).

Contact arscguides@gmail.com with any questions.



ARSC NEW AND RETURNING MEMBERS

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