

ARSC 58TH ANNUAL CONFERENCE

By Curtis Peoples

ARSC's 58th Annual Conference and Workshop (#ARSCaudio2024) will be hosted in person **May 15-18, 2024**, in St. Paul, Minnesota at the DoubleTree by Hilton Hotel St. Paul Downtown. The city of Minnesota is home to Prince's Paisley Park and Minnesota Public Radio. Be sure to book your room early because there are limited rooms available at the conference hotel. The hotel has given us one of the lowest rates we have seen in recent years, \$140 for a single or double room. There is on-site garage parking at various rates. The hotel is a fifteen-minute ride from the airport through a paid driving service, such as Uber or Lyft. There are also public transportation options to the downtown area.



ARSC Conference Manager Curtis Peoples visited St. Paul in mid-October to see the facilities and some nearby sites. The vendors and exhibitors will be set up just outside the two presentation rooms in the hotel's second-floor atrium area, and breaks will also be held there, allowing for the greatest interaction with exhibitors and vendors for our conference attendees.

A breakfast buffet restaurant, the Town Grille, is right next to the presentation rooms. Just across the hall is a door that leads to a food court, which includes a coffee shop and various restaurants. The Rival House restaurant and sports bar in the hotel lobby area 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.

ARSC is planning special evening programming and possibly off-site tours and activities for conference attendees. We will have a robust dual-track presentation program and our annual workshop. Please visit the ARSC conference page on our website as more details are available.

We hope to see you in St. Paul, Minnesota, in 2024!

Please contact Conference Committee Chair **Curtis Peoples** if you have specific questions about the conference or want to be an exhibitor or vendor.

curtispeoplescollective@gmail.com
curtis.peoples@ttu.edu

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ARChive Donations

Member Mixtapes

PRESIDENT'S MESSAGE

Tim Brooks
President

tim@timbrooks.net



There have been significant developments since my last report to the membership. First, after some difficult—trust me—negotiations, we have signed a contract for our second in-person post-Covid conference, which will be held at the DoubleTree by Hilton Downtown Hotel, St. Paul, MN, May 15-18, 2024. Costs for hotels are skyrocketing, and ARSC may again lose money if not enough members attend. But we have secured exceptionally reasonable room rates and Minneapolis/St. Paul is easily accessible by air. There will be a great program. Hope to see you there. Second, after more than four years of work by the Diversity, Equity and Inclusion (DEI) Committee and the Board we have a

new *Code of Conduct*, which is designed to ensure that ARSC provides “a culture and environment that are safe, compassionate, welcoming and inclusive” for all participants. It was approved by 87% of members who voted on a referendum this summer. Thanks to everyone who worked on this.

Last time I highlighted one major benefit of ARSC: the 200-plus videos on our YouTube channel. The ARSC website provides members with access to nearly 4,700 items—2,768 Journal articles, 1,751 conference audio and video files, 125 Conference slide decks, 28 ARSC Bulletins, and 14 Webinar videos. Beginning next year, the Publications Committee will present an award for the best article and best review published in the Journal each year. In the meantime, here are a dozen exceptional articles from prior years, as chosen by Publications Chair Matt Barton, Journal Editor Chris King and myself. They demonstrate the diversity of what is available to you now.

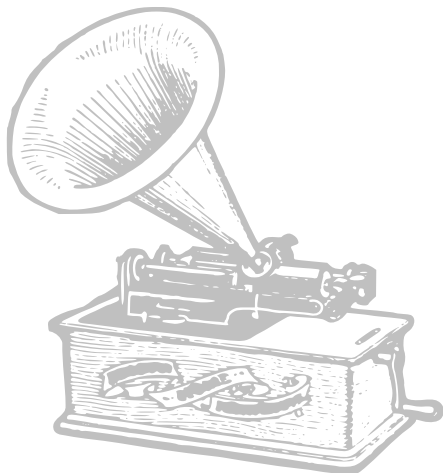
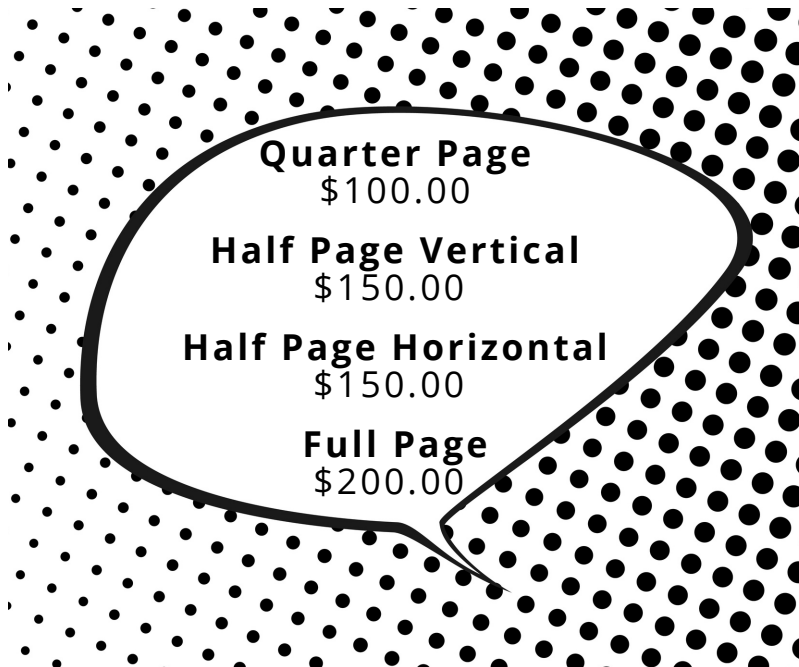
1973: “The Recorded Speeches and Other Utterances of Franklin D. Roosevelt, 1920-1945,” by Jerome V. Deyo. Vol 5 No. 2-3. The first article to reveal that FDR had a secret recording system in the Oval Office as early as 1940, recording private conversations, including one regarding “Negroes in Armed Forces.” Cited by the mainstream press.

1985: “Record Piracy: The Attempts of the Sound Recording Industry to Protect Itself against Unauthorized Copying, 1890-1978,” by Raymond R. Wile. Vol. 17 No. 1-3. One of Ray Wile’s seminal articles, revealing piracy in the early phonograph industry.

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ADVERTISE WITH ARSC!

Display Ads (camera-ready copy only)



ARSC Newsletter Submission Deadlines

No. 164, Spring 2024: February 12, 2024
No. 165, Summer 2024: July 16, 2024
No. 166, Fall/Winter 2024: November 1, 2024

ARSC NEWSLETTER

Issue 163

Fall/Winter 2023

The ARSC Newsletter is published three times a year: in March, July, and November. Submissions should be addressed to the editor via email.

Editor

Maya Edmond
mayaedmond@gmail.com

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Nathan Georgitis
2260 Charnelton St.
Eugene, OR 97405

execdir@arsc-audio.org

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/. Once archived, messages will not be removed from the archives.

ARSC CONFERENCE GRANTS

Application Deadline: January 5, 2024

The Association for Recorded Sound Collections is now accepting applications for ARSC Conference Grants for its Annual Conference, to be held in St. Paul, Minnesota, May 15-18, 2024.

The grants are designed to:

- encourage ARSC members and non-members to attend their first ARSC conference
- reach out to college students and professionals in the early stages of their careers
- promote mentoring and professional development opportunities
- advance scholarly research and publication, and
- support ARSC members who desire to participate more actively in the association.

In addition, the committee will also be using a portion of our grant funds to specifically enable persons who identify as BIPOC (Black, Indigenous, People of Color) and LGBTQIA (Lesbian, Gay, Bisexual, Trans, Questioning, Intersex, Asexual) to attend their first ARSC conference. Persons who do not identify as BIPOC/LGBTQIA are encouraged to apply for Conference Grants, as well.

Grant recipients are awarded:

- complimentary registration for the ARSC Annual Conference.
- complimentary registration for the Pre-Conference Workshop.
- reimbursement up to US\$750 to defray the expenses of transportation and lodging (upon approval of valid receipts, to be submitted after the conference). Rental car costs for transportation within the conference city are not reimbursable.

At the time of application, the applicant must be planning to attend their first ARSC conference.

The applicant must also be one of the following:

- a college or university student aspiring to work with sound recordings
- a recent graduate seeking a professional position involving sound recordings
- a professional within the first five years of their career, who has demonstrated a dedication to sound recordings
- a discographer, collector, or other researcher showing compelling prospects for the publication or dissemination of their scholarly work.

Applicants who demonstrate an interest in serving on an ARSC committee, publishing their work in the ARSC Journal, or presenting at an ARSC conference will be given particular consideration. Preference will be given to applicants who plan to attend the entire conference, including the pre-conference workshop.

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2023 ARSC CONFERENCE: CALL FOR PRESENTATIONS

The Association for Recorded Sound Collections (ARSC) invites proposals for presentations at its 58th annual conference, to be held in St. Paul, Minnesota, May 15-18, 2024 at the DoubleTree by Hilton Hotel St. Paul Downtown.

ARSC welcomes proposals on any and all aspects of sound recording, covering all genres of music and speech, in all formats, and from all periods. Topics of interest include (but are not limited to) record labels and artists, watershed moments documented through recorded sound or in the history of sound recording, and innovative approaches to research, preservation, and access involving recorded sound materials. In recognition of our host city, we especially encourage presentations that highlight performers, composers, broadcasters, musicians, record labels, studios, songwriters, and personalities from the Minneapolis-St. Paul area and from the Upper Midwestern region of the United States more generally.

We seek presentations that are informative, display a passion for their subjects, and include compelling audio and/or audiovisual content. Share your special interests and expertise with our engaged community of archivists, audio engineers, collectors, historians, musicians, and preservationists.

Please submit your presentation proposal using the online form at this URL: <https://forms.gle/m5i6cRAYa6zGdsis9>

The deadline for receipt of proposals is **Friday, January 12, 2024**. Presenters will be notified of decisions about acceptance approximately one month thereafter.

We can accommodate three categories of presentation: speaker presentations, panel discussions, and posters. Descriptions of each of these categories can be found on the submission form at the URL provided above. If you're in doubt about which category best fits what you'd like to do, or if you have any other questions about the submission process, please reach out to **Patrick Feaster, ARSC Program Chair**, at arsc.program@gmail.com. For more information about the conference, please visit <http://www.arsc-audio.org/conference.html>.

TYPES OF PRESENTATIONS:

Speaker Presentations

- Each session typically features three speaker presentations (by an individual speaker or a team of speakers) led by a session chair, assigned by the Program Committee.
- The chair introduces each speaker with a bio submitted by the speaker prior to the conference.
- Presentation periods are 20 minutes per speaker (or per team of speakers), unless otherwise negotiated by the speaker with the Program Committee.
- A 10-minute Q&A session follows each speaker's (or team of speakers) presentation and is moderated by the session chair.

Panel Discussions

- Each session consists of a group of experts on a particular topic led by a moderator, who is selected by the panel members before the conference.
- The moderator introduces the panelists and topic, and facilitates Q&A period(s), which could occur throughout the panel or at the end.

Posters

- Presenters are responsible for printing and transporting their poster to the designated display area within the conference venue.
- Presenters must be on hand in the display area to discuss their poster with attendees on the day and time period given to them by the Program Chair.

IMPORTANT ADDITIONAL INFORMATION

Presenters must register and pay for the conference. Presenters grant ARSC the right to record and distribute their conference presentations, including PowerPoints or other slide shows, unless they specify otherwise in writing.

PRESIDENT'S MESSAGE

1990: "Serge Koussevitsky: A Complete Discography," by Edward D. Young. Vol. 21 Nos. 1 & 2. Comprehensive.

2000: "Giuseppe Creatore: Flamboyant Genius of the Concert Stage," by Fred Williams. Vol. 31 No. 1. Biography and discography of a famous bandmaster.

2005: "Rosetta Reitz: Rediscovering Women in Jazz & Blues," by Ava Lawrence. Vol. 36 No. 2. About the pioneer label owner.

2008: "The Dawn of Commercial Digital Recording," by Thomas Fine. Vol. 39 No. 1.

2010: "Édouard-Léon Scott de Martinville: An Annotated Discography," by Patrick Feaster. Vol. 41 No. 1. New revelations about the pre-history of the phonograph.

2012: "Modern Records: A Conversation with Recording Pioneer Joe Bihari," by John Broven. Vol. 43 No. 1. Creator interview.

2019: "Racial Representation in Popular Songs and Recordings of 1901," by Tim Brooks and Bill Doggett. Vol. 50 No. 2.

2021: "Community Audio Archiving: Mixtape Memories: Hip-Hop Community and Culture at NYC's Mixtape Museum," by Regan Sommer McCoy. Vol. 52 No. 2. Establishing an archive for hip-hop culture.

2021: "The So-Called Common Balkan Culture in Popular Music: The Case of "Alipasalitika"" by Maria St. Kapkidi. Vol. 52 No. 1.

2022: "Judy Garland: The Road Gets Rougher, 1960-1969," by Lawrence Schulman. Vol. 53 No. 1.

To explore (and download) these and others go to www.arsc-audio.org, log in, access the AMP! Database and enter any subject, artist or author you're interested in. Or browse.

Another benefit of ARSC is the opportunity to meet and work with your colleagues by volunteering. Open positions are listed below, some of which require as little as two to 10 hours annually. Check the Volunteer Opportunities page of the website for more detail, or contact Executive Director Nathan Georgitis at execdir@arsc-audio.org.

Archives Committee Chair
Assistant Conference Manager
Conference Registrar
Local Arrangements Chair (Minneapolis-St. Paul)
Conference Videographers
Development Committee Chair
Grants Committee Co-Chair
Membership Committee Co-Chair
Online Media Committee Chair
ARSC Forum Moderators
ARSC Website Editor
AMP! Database Editor
Social Media Editor
ARSC Journal Book Reviews Editor
Advertising Editor for ARSC Publications
Publisher

Have a great Winter, and see you in the Spring!

Tim Brooks
President
tim@timbrooks.net

ARSC JOURNAL PREVIEW FALL 2023

**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

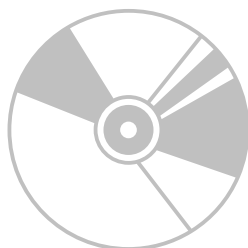
Community Audio Archiving
SHAWN VANCOUR

Letter from the Editor

Book Reviews

Sound Recording Reviews

CD



**2023 ARSC
CD Preview
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Each applicant must submit:

- a Letter of Application describing the applicant's background and current activities, clearly indicating why the applicant merits consideration for an ARSC Conference Grant.
- a Proposed Budget for travel costs, including itemization of any Non-ARSC Funds that the applicant may receive toward ARSC conference attendance, and
- a brief Resume or Curriculum Vitae.

Additionally, each applicant shall arrange for one Letter of Support, to be directly submitted by the writer of the letter, not the applicant.

If applying for BIPOC/LGBTQIA funds, the applicant must include this information in the Letter of Application. This information will only be used to assist the committee in reviewing applications.

Applications lacking any of the above items will be deemed incomplete and may not be viewed favorably by the Conference Grants Committee.

Submit all items to David R. Lewis and Derek Long, ARSC Conference Grants Committee Co-Chairs:
arsc.travel.grants@gmail.com

If you anticipate any problem with e-submission, please contact the chairs at the above address.

All applications and supporting materials must be received by **January 5, 2024**.

Applicants will be notified about the award decisions by January 31, 2024.

For more information, visit:
www.arsc-audio.org/conference.html

or e-mail: arsc.travel.grants@gmail.com

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

**2024 ARSC
CD PREVIEW**

**Matthew
Barton**



The ARSC Journal's long delayed second compact disc will arrive in the next issue, and it's all about firsts: first sessions, first versions, first recordings from a country, first recordings in a language, first recording in a genre, first technical accomplishments, and so on. Knowing the intended audience, there may be a corrective follow-up volume of real, confirmed, inarguable firsts, as our most knowledgeable members dig gleefully into their own collections to prove us wrong. In the meantime, others can enjoy some great performances from the pre-1923 era, and be sure that what they're hearing is at least among the earliest examples of whatever it happens to be!

From the 1890s, you'll get the first recording of Sousa's King Cotton March, recorded on cylinder by Columbia in 1895, George J. Gaskin's performance of the William McKinley campaign song from 1896 "Do We Want Him?," the Fadettes of Boston Ladies' Brass Quartet playing "Sweet and Low," and banjoist Joseph P. Cullen's solo recording of Sousa's march from "The Charlatan."

We'll start the 20th Century with a bang as American trap drummer James I. Lent and the London Regimental Band storm through "The Ragtime Drummer," recorded in London in 1904. From London the following year, come the first commercial recordings of any kind of African music. In New York, you'll hear Len Spencer and Ada Jones and a bit of early overdubbing in "Chimmie and Maggie at the Table D'Hote Dinner."

From the '10s you'll hear the first recording of the "Ukrainian National Anthem," made in Germany in 1910. From pre-Revolution Russia you'll hear rare recordings by soprano Nina Koshetz and Belf's Rumanian Orchestra from their first sessions. There's a unique recording of a Bar Mitzvah speech made in the Jewish quarter of Istanbul in 1914. Back in the USA, Charles. A. Prince leads the 90 member strong Columbia Symphony Orchestra in Wagner's overture from "Rienzi," one of the most impressive accomplishments of the entire acoustic era.

We'll get a taste of the 20s in a broad range of styles, including the first recording made on solo ukulele: Frank Ferera's "Maui Girl," the piano duo of Victor Arden and Max Kortlander play "Anytime, Any Day, Anywhere" from their sole recording session together, Hamilton Harty conducting the Hallé Orchesta and the first recording of the "Hornpipe" from his setting of Handel's "Water Music," and an alternate take from the first recording session of the great tenor Jussi Björling at age 9, in a trio with his brothers, recorded in New York during their 1920 American tour with their father.

Along the way, there will be lots of other pop, ragtime, classical and other treasures. Happy listening!





Kolber, Rose, Devecka, Brooks and Shambarger



Mechanical Music Extravaganza in Wayne, NJ, on October 8, 2023

ARSC AT PHONO SHOWS

Tim Brooks

President

Despite all ARSC has to offer, there are still many who don't know about us—including many who frequent record shows and online collector forums. Kudos to Matt Barton on the East Coast and Yuri Shimoda and Cary Ginell on the West Coast who have organized ARSC tables at phono shows on both coasts.

At the Mechanical Music Extravaganza in Wayne, N.J., in April and October, ARSC has had a table courtesy of show organizer and ARSC member Mike Devecka. Thank you, Mike! The Antique Phonograph Society's California Expo in August was cut short this year by Tropical Storm Hilary, but intrepid Cary Ginell was nevertheless able to sign up several members at our table there. Hopefully we will also be present at the Capital Audiofest in Washington, D.C., in November.

Help spread the word! Contact the executive director execdir@arsc-audio.org or any board member for further information.

ARSC AWARD FOR INDEPENDENT INITIATIVES

ARSC's board of directors has established the ARSC Award for Independent Initiatives to recognize individuals contributing to the field of recorded sound on their own time and their own dime. The award confers a no-strings-attached "genius grant" of up to \$10,000 to materially support personal initiatives, elevate them as exemplars from which we can all learn, and inspire others to independently pursue their own initiatives in recorded sound. It serves ARSC's mission to engender information sharing between avocational experts and professionals—a core tenant of its organizational charter. You may donate via the ARSC website.

The City of London Phonograph and Gramophone Society Richard Taylor Bursary, 2024

The City of London Phonograph and Gramophone Society (CLPGS) is the oldest society of its kind devoted to recorded sound, founded in 1919 with Thomas Edison as Patron. It supports and encourages scholarship and publication by individuals in the field of sound recordings, early talking machines and audio preservation. The CLPGS Richard Taylor Bursary programme exists to fund eligible projects in this field, including discography, bibliography, historical studies of the sound recording industry and its products, company record label research, the history of talking machines, developments of the technology and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. Richard Taylor Bursary grants are primarily (but not exclusively) designed to encourage applications from individuals whose research forms part of an academic programme at the master's or doctoral level. They could, for instance, help fund independent research and publishing projects.

Both CLPGS members and non-members are eligible to apply for grants of at least £500. Grant funds can be used to underwrite clerical, travel, and editorial expenses. However, grants may not be used to purchase capital equipment or recordings; or to create recordings (including field recordings); or to perform operations on sound recordings; or to reimburse applicants for work already performed; or to support projects which form part of paid employment. In addition, grant recipients may submit documentation to reclaim any reasonable extra expenses; any such expenses must be claimed within eighteen months of the grant award.

Grant recipients are required to provide regular status updates on their projects to CLPGS; and are encouraged to submit articles about them for publication in the CLPGS Journal "For the Record."

Applications for a CLPGS Richard Taylor Bursary should include:

1. A summary of your project (one page maximum), with samples of the work attached if possible.
2. An outline budget for the project, highlighting the costs and expenses the Bursary will cover (one page maximum). Indicate any funds that have already been committed to the project, and any pending funding proposals, giving their source(s) (e.g. foundation name and location), the amount requested, and the purpose.
3. Your Curriculum Vitae.
4. An indication of the prospects for publication, or other public presentation of the project results.

Applications should be emailed to Tom Stephenson at co-ord@clpgs.org.uk. The closing date for applying is **March 31, 2024**.

CLPGS Richard Taylor Bursary 2023 Awards

Dr Aurea Dominguez (Basel, Switzerland), who is researching the key role that women played in the development of the recorded music industry from the 1890s to the 1930s, especially in Europe. Her project will inter alia look at contemporary advertising, and the role of women as consumers as well as performers. She has been awarded GBP 850 to prepare and present at three conferences.

Mr Jonathan Emeruwa (London) is expanding his Ambientscape website (www.ambientscape.com) and related project. The aim is to preserve and restore culturally-diverse phonograph cylinder recordings, and make them and discographical information easily accessible online to researchers, enthusiasts and content creators. He has been awarded GBP 610 for editorial and other costs.

Dr Barbara Gentili (Cardiff), who is undertaking a historiography of operatic singing. By studying and comparing early vocal recordings in the late 19th/early 20th century with contemporary vocal treatises she will explore the origins of the multifaceted 'modernity' of Italian operatic singing and the broader cultural context in which it emerged. She has been awarded GBP 750 towards publishing her book.

Dr. Fatima Volkoviskii (Madrid, Spain) who plans to research singing (performance) practices in the early recording era, focusing on the highly popular Spanish mezzo-soprano Conchita Supervía (1895-1936), who made over 200 recordings, and to publish the results. She has been awarded GBP 640 for travel expenses for a research visit to London.

ARChive Donations

Bob George
Founder and
Executive Director of
the ARChive of
Contemporary Music



Donations continue to roll in this final quarter of the year. Recently we have received two major collections from leading music critics, former and current, at the New York Times - John Rockwell and Jon Pareles. From 1972 to 1994 John Rockwell was the head music critic at the Times. In this capacity John faithfully chronicled the city's most vibrant decades of Dance, along with pop, classical, avant garde and experimental music. John commented, "Within this grouping are rare records, some that weren't publicly released or have been lost to history - recordings at the Berlin Opera House pre-World War II - or of historic concerts, artists and studio sessions. It is a treasure trove of musical gems." A big plus is that all of this material is in mint-minus/never played condition or sealed. His 12,000 classical LPs were sent to the Internet Archive to be digitized. John's 6,000+ pop, rock and extremely rare experimental music albums are preserved here at the ARC.

Jon Pareles has been the chief popular music critic at The New York Times since 1988. Over the years Jon has donated more than 12,000 CDs along with piles of memorabilia and swag. This recent donation adds another 8,065 CDs, 175 LPs and 1,201 music books to our collection.

Another major music book donation arrived from Sara Lazin, a leading book agent who established Rolling Stone Press. Nestled among her 612 books was a manila file folder containing 58 hip-hop and breakdance press photographs. All of the images are from films released in 1984, *Breakin'*, *Breakdancing* and *Beat Street*.

It's a time capsule of the style - still kinda disco-glam into emerging street. Sara explained, "They were part of the research folder for one of the first books on hip hop, *Fresh: Hip Hop Don't Stop*. An editor asked me to quickly package a book on this new trend called hip hop, to be published before it goes away."

Other donors include Professors Lenny and Joyce Berkman in Amherst. We lowered their 9,000+ mint, sealed LPs out of a third-floor attic window in carry bags, 30 in a bag. Archivist Tim Broun says, "The Berkman collection is, for me, the most exciting collection we've worked on in a long time. Its chock full of surprises, rarities, and titles I've never heard of, or thought I'd ever see." Like 12 Gong and 17 Sun Ra pristine LPs! More modern items came from longtime research client Gracenote, who supply metadata to iTunes. They donated 55,000 CDs, mostly foreign world music releases that we store in LA.

Milestone: This quarter we catalogued our 103,886th 45rpm 7" vinyl single. ARC is one of the few major archives in America preserving these seminal, often first releases of songs. Many are independent and maybe 30% (?) have never been released on an LP or CD.

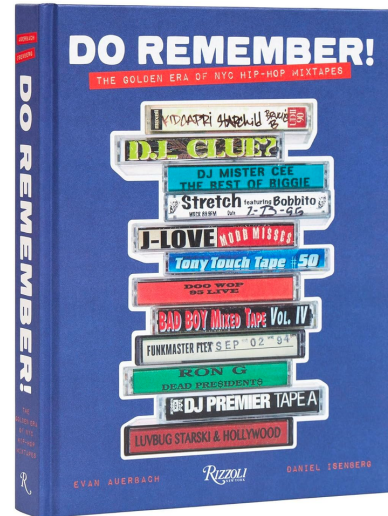
On the fun side we received a copy of the Beatles' Sgt. Peppers LP, crisply autographed by all four band members on the inner gatefold sleeve.

arcmusic.org

MEMBER MIXTAPES



Evan Auerbach and Sommer McCoy at the New York Hall of Science



Auerbach, Evan, et al. *Do Remember!: The Golden Era of NYC Hip-Hop Mixtapes*. Rizzoli International Publications, Inc., 2023.

Do Remember!: The Golden Era of NYC Hip-Hop Mixtapes by Evan Auerbach

Do Remember! The Golden Era of NYC Hip-Hop Mixtapes is the first comprehensive deep-dive oral and visual history of the golden era of hip-hop mixtape culture in New York City.

From street corners to corner offices, mixtapes made a huge impact on the music industry and hip-hop culture in New York City during the late '80s, '90s, and early 2000s. Mixtapes helped dictate what rap songs were hot in the clubs, on the radio, and in the streets, and they influenced which artists would get signed to record deals. Mixtapes also showcased which DJs had the most skills and creativity, and who had the juice to pull the illest exclusives.

Do Remember! combines the best elements of oral and pictorial histories to explore the evolution of mixtapes as a crucial component of New York City hip-hop culture. Featuring a comprehensive collection of rare mixtape cover art, never-before-seen images, vintage tracklists, and exclusive interviews with Kid Capri, Brucie B, Mister Cee, Ron G, S&S, Doo Wop, Green Lantern, Lord Finesse, Clark Kent, Bobbito, Cipa Sounds, Havoc of Mobb Deep, the late, great DJ Kay Slay, and many more, including a special foreword by Fab 5 Freddy, *Do Remember!* captures an era in New York City that went on to inspire future hip-hop generations all over the world.

@dearsommer :
“ We hung out with students from middle school - college @nysci for Science of Sound: Hip Hop 50. We made amazing connections between cassettes, databases, archives, Hip Hop, memory, and more! ”

Evan Auerbach
[@dorememberbook](#)
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Rizzoli

Sommer McCoy
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ARSC SUSTAINING MEMBERS AND HONORARY GIFTS

In keeping with its bylaws, ARSC recognizes members who contribute funds in amounts greater than regular membership dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution.

The following Sustaining Members contributed at least \$90 to ARSC in 2023:

Eric Aijala	Sheldon Hoffman	Joe Pearce
Nicholas Bergh	Charles Howell, CA	Stephen Peithman
Jim Berkenstadt	David Hudson	Vincent H. Pelote
Richard Berntsen	Samuel D. Ingham III	Mark Powell
Scott Booker	Matt Jaro	Wim Prinssen
David A. Breninger	Du Jun Min	Peter J. Rabinowitz
Ian Brooks	Kenneth Kauffman	Charles Reinsch
John Broven	Jeff Kellem	Mark Renwick
Jay Bruder	Janine Kinnear	Harry Rice
Richard Buck	Charles Kirmuss	Russell Scholl
David A. Budd	Robert Kosovsky	John W. Sheets
Abhimonyu Deb	Franz Kunst	Ulrich Sieveking
David J. Diehl	Frederica Kushner	Scott D. Smith
Ray Edwards	Matt Leatherman	Brian Smithson
Milton T. Erickson	Dean Lewis	Steve Smolian
Heliana Farah	Jim Long	David Sommerfield
Richard J. Figone	Christopher Lornell	Louise Spear
Thomas Fine	Brad W. McCoy	Richard K. Spottswood
Cary Frumess	Alex McGehee	Amy Stillman
Peter Glazer	Alec McLane	Tony Tadey
Judith Gray	Lars Meyer	Don Tait
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There were no honorary or memorial gifts in 2023.

ARSC wishes to thank these and all other members who made financial gifts to ARSC during the year. Your contributions help ARSC continue its programs and undertake new activities to support the preservation and study of sound recordings.

Nathan Georgitis
 Executive Director, ARSC

ARSC NEW AND RETURNING MEMBERS FALL 2023





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