

## **Blues and the Power of Myth: Ten True Tales about the Big, Bad Wolf**

Mark Hoffman, co-author of *Moanin' at Midnight: The Life and Times of Howlin' Wolf*

A famous film maker once said, "When you're confronted with a myth, you can only destroy it by creating a counter-myth." That famous filmmaker was Oliver Stone, and when he said that, he was spewing the kind of stuff that comes out of the north end of a southbound bull.

When you're confronted with a myth, you can only destroy it by excavating the truth behind it, if it exists; otherwise you end up with another myth. As we wrote *Moanin' at Midnight: The Life and Times of Howlin' Wolf*, James Segrest and I set out to dig up the truth behind all the tall tales about the legendary bluesman. Discovering the truth about the big, bad Wolf was not easy. He died in 1976, fifteen years before we started working on our book. No one before us had ever made a serious effort to document his life. James and I were thrilled and challenged to be Wolf's first biographers. We faced myth layered on top of myth, half-truths piled high atop mysteries. Along the way, we toppled many long-standing myths about the great bluesman.

In my presentation, I will describe the major myths about Wolf that we explored and excavated. I will also describe the remaining mysteries in Wolf's life that we could not solve. Finally, I will point out several areas where researchers can make a major contribution to American music by exploring and excavating other great myths about the blues.

## **The Buddha of the Keyboard: Transcendental Execution in the Recorded Legacy of Leopold Godowsky**

Donald Manildi, International Piano Archives, University of Maryland, College Park

Leopold Godowsky (1870-1938), described by one critic as "The Buddha of the Keyboard," was one of the great geniuses in the annals of classical pianism. Hailed by colleagues for the unique refinement and fluency of his playing, he was equally esteemed for his compositions, which carried the polyphonic aspects of piano technique to new heights.

Godowsky left an imposing recorded legacy extending from 1913 to 1930, with discs issued by Brunswick, American Columbia, and British Columbia. Only a portion of this legacy has so far been reissued. In addition, there are dozens of surviving unreleased test pressings of Godowsky, now part of the International Piano Archives at Maryland thanks to a donation from Godowsky's grandson, Mr. Leopold Godowsky III of New York.

This presentation explores diverse aspects of Godowsky as both pianist and composer, drawing upon his issued and unissued recordings from the IPAM collection, as well as published accounts of Godowsky's performances by critics and fellow pianists such as Hofmann and Rachmaninoff.

## **Capitol v. Naxos**

David Levine, Resident Fellow, Center for Internet and Society, Stanford Law School

David Levine will discuss the Capitol v. Naxos opinion's impact on sound recording preservation and distribution, as well as the state of New York law on sound recording copyright. More broadly, Mr. Levine will contextualize Naxos within the larger framework of the state of copyright law and where Naxos fits in the larger issue of intellectual property law reform. Understanding where Naxos fits in this larger sphere is critical to understanding why such decisions should be of concern to anyone who cares about our cultural future.

## **"Carry Your Cross with a Smile:" Homer Rodeheaver, Rainbow Records and the Birth of the Gospel Recording Industry**

David N. Lewis, All Music Guide, Ann Arbor, Michigan

Record collectors often dismiss Homer Rodeheaver (1880-1955) as an overly prolific recording artist whose many Victor and Columbia records are disposable. Yet little is known about Rodeheaver's Rainbow label, the first record label designed primarily, and exclusively, for the recording of sacred music and sermons. Instituted as "a mission" twice, in 1919-1926 and again in 1947-1954, Rodeheaver began Rainbow with the intention of capturing the thriving religious and social movements of his day, minus its sectarian and racial divisions. He recorded several of the earliest surviving sermons by prominent clergymen and black Gospel music by amateur groups. Rodeheaver closed Rainbow down in 1926, but after a 20-year hiatus, he revived the label in much the same spirit as before, capturing a key transitional period in Sacred America just before the rise of modern fundamentalism.

Under the aegis of an ARSC Grant, working with the Reneker Museum of Winona History, the Billy Graham Center, the Center for Gospel Music at the University of Iowa and other collectors, I have compiled the first comprehensive discography of the Rainbow label and have "cracked" its bizarre and confusing system of numbering. My talk will demonstrate how to identify different kinds of Rainbows and will include rare film clips of Rodeheaver found at the Reneker.

## **CHARM (Centre for the History and Analysis of Recorded Music): Objectives and Progress Report**

David Patmore, University of Sheffield, U. K. / CHARM

CHARM (the Arts and Humanities Research Council's Research Centre for the History and Analysis of Recorded Music) was established on 1st April 2004, supported by a five-year grant of approximately one million pounds from the United Kingdom's Arts and Humanities Research Council. A partnership between the University of Sheffield, King's College, London, and Royal Holloway, both of the University of London, CHARM's aim is to promote the study of music as performance through a focus on recordings. Its activities include discographical projects, seminars and research projects.

In brief, CHARM is seeking to address three fundamental problems for research in this field:

- The difficulty of accessing early recordings
- The dispersal of knowledge about recordings
- The need to develop analytical approaches to the study of sound recordings as performance

It is tackling these issues in the following ways:

- The placing on the internet of elements drawn from Alan Kelly's massive discography of the Gramophone Company, together with other discographies, such as some of those created by Michael Gray
- The development of computer-based analytical methodologies for the study of performances on record, applied specifically in this case to the songs of Schubert and the piano music of Chopin
- The historical study of the development of the record industry in the United Kingdom between 1925 and 1932, to examine the effects of commercial competition upon cultural activity, as evidenced by recordings
- The organisation of conferences bringing together musicologists, performers, members of the record industry, collectors and archivists

This presentation will report on CHARM's first two years of activity and will describe some of the outcomes achieved so far.

## **Corporate Utopias: The Hidden History of the Industrial Musical on Record**

Jonathan Ward, Los Angeles, California

Recently, music aficionados and record collectors have become obsessed with private pressings. They represent one of the last frontiers in recorded sound, whether it's Christian garage rock, obscure vanity projects, or outside music. But the strangest and most elusive genre in the realm of private pressings is the Industrial Musical.

For 30-plus years, from the 1950s to the mid-1980s, corporations produced in-house, full-length, Broadway-styled musicals about their corporate identity, company history, and products. Acting as motivational tools solely for managers and salesmen, they were pressed as souvenir albums in miniscule amounts and left to history's dustbin.

Once heard, industrial musicals cannot be forgotten. They feature big, brassy numbers about air conditioners, fluorescent light fixtures, and how to market silicones. There are show-stopping finales jam-packed with details about earth-moving equipment or Coca-Cola sales routes—even lusty ballads rife with double-entendres specifically tailored for the hardened calculator salesman. Industrial musicals hearken back to a thriving, post-war economic climate, before the world became familiar with outsourcing and offshore tax shelters. An underground phenomenon, they acted as a pit stop for Broadway-bound actors, composers, and lyricists.

This presentation will trace the entire lifespan of the genre, from its beginnings in the automobile industry to its slow dissipation during the Reagan era. It will feature dozens of rare album covers and photos, which will be coupled with a multitude of audio clips—many from records with only one known existing copy.

## **Creating a Discography of Classical Music**

Tore Simonsen, Norwegian Academy of Music, Oslo

While jazz discographies have been published the last seventy years or so their inherent data model has not been much discussed and for classical recordings even less so. When preparing a discography of a Norwegian classical pianist it therefore became clear that it would be necessary to examine both the possible theoretical models and the difference between jazz and classical discography more closely. The first part of the paper discusses these aspects and considers the extent to which it is possible to map the information about a classical recording session to the *Functional Requirements for Bibliographic Records* data model and to implement it in a traditional relational database system.

The second part presents *Sentences*, a UK developed application based on an alternative “associative” database principle, and illustrates how this is used in the author's research. Not all the components discussed in the

first part of the paper are observed, this being a deliberate choice of adapting the structure to the data in question rather than a restriction of the application. It will be shown that the associative principle in this case, however, offers a considerable simplification of the database structure and at the same time conforms quite closely to the FRBR model.

**Dan Des Foldes, Director, Victor Foreign Department, ca. 1924-1940: Impressions and Directions for Further Research, with a special focus on the comic sketches of the Michael Tokarick Minersville Slovak Orchestra**  
Steve Shapiro, Takoma Park, Maryland, and Walter Maksimovich

Dan Des Foldes assumed directorship of Victor Records Foreign Department in New York at the same time as the dawn of electrical recording. Along with colleagues Tetos Demetriades and Alfredo Cibelli, Des Foldes left his particular mark on Victor's A & R (artists and repertoire) during the mid- and late-1920s and the early 1930s.

From the minimal indications in Richard K. Spottswood's *Ethnic Music on Records*, Des Foldes' presence at Victor would appear sporadic, somewhat elusive ... until now.

Using documents and recordings from both sides of the Atlantic, this presentation will include a rough outline of Des Foldes' time at Victor, his likely development of A & R, his writing and collaborating on various Slavic comic sketches, and his field recording trips to Eastern Europe and the Caribbean; and will address changes in and the marketing of musical tastes during his time at Victor in New York, ending at the start of the Second World War.

The Michael Tokarick sketches, generally a mixture of English and Slovak, focus on immigrant life in America, married life, prohibition, and gypsies.

It is expected that written documentation towards a fuller story of Des Foldes' work resides in the business files at RCA. By this ARSC presentation, which will include musical examples, the author hopes that others will pursue the fuller story of how A & R developed at Victor during the Des Foldes years.

**Dobbin: New Techniques in Audio Mass Processing**

Joerg Houpert and Jerome Luepkes, Cube-Tec International, Bremen, Germany

Dobbin is a distributed, fully scalable, high-availability audio-processing and rendering engine, created to fully automate file management, rights management and media processing functions for large on-line media centers. Dobbin will supervise parallel automated batchprocesses based on media availability, conditional branching using internal or external criteria, database integration and more. Processing/supervision functions include audio file integrity, normalization, sample-rate conversion, format conversion, CODEC encoding/transcoding, water-marking and other signal processing functions. Dobbin uses open XML-based interfaces that integrate a VISIO-like workflow and automation designer in conjunction with GUI based job managers/supervisors. Dobbin users can easily create and manage multiple complex jobs in a secure and fully controllable network environment.

DOBBIN Features:

- Automated Mastering and Restoration
- Database, Content or XML driven workflow
- Fully scaleable hardware and software systems
- Complete File and Play List (EDL) Management
- Watermarking and File Conversion
- Graphical design of user workflows
- Multiple complex rendering jobs at the same time
- Workflow integration with QUADRIGA and Media-Inspector

**Elektra Records and the Development of Album Cover Art (1951-1970)**

Cary Ginell, Origin Jazz Library, Thousand Oaks, California

When 19-year-old Jac Holzman founded Elektra Records in 1950, the 33 1/3 rpm record album was still in its infancy. By the time he sold the label to Warner Communications twenty years later, the LP had completely transformed the music industry. This twenty-year period marked an amazing cultural transformation in the United States, with music as its motivating force. Beginning with a series of groundbreaking 10" LPs, Holzman began utilizing the covers of his albums to assist in marketing the eclectic folk and ethnic music he was recording. In Holzman's viewpoint, "compelling covers were essential to capture the eye of the browser and convey the drama of the music to people forced to buy on faith. Elektra graphics were a key part of our identity."

As the 1950s progressed, Elektra's album covers became much more than a marketing tool; they became works of art and the focus of a new part of the music industry. Elektra's art director Bill Harvey created the label's

visual identity, using stark line drawings, high quality photography, whimsical ideas, abstract art, and even sex to help sell the albums. Whether the music was folk, blues, ethnic, or psychedelic, Holzman and Harvey blazed a trail that would lead to the Beatles "Sgt. Pepper" and the revolutionizing of album art. This presentation explores the history of Elektra, showing Elektra covers and hearing Jac Holzman's analyses of key LPs in the series.

### **The Encyclopedic Discography of Victor Recordings Redux**

David Seubert and Sam Brylawski, University of California, Santa Barbara, Special Collections, Davidson Library

In 2002 the Ted Fagan/Bill Moran discography project of pre-1950 Victor recordings moved from Stanford University to the University of California Santa Barbara. This presentation by the project director and manager/editor will trace the history of the project, review the methodologies being employed to complete the discography, and preview its plans for presentation as a free website.

The presentation will include an overview of the database structure being employed in the discography, discussion of the enhancements to be made to the formats employed in the book versions of the discography published in the 1980s, a review of the editing processes and sources used to verify and enhance entries, and discussions for future plans for the discography. Questions about the project will be answered at its conclusion.

### **From Burma to Myanmar: Audio Journeys through a Southeast Asian Nation in Context**

Christopher A. Miller, Arizona State University, Tempe

Measured stability in Myanmar (Burma) has provided opportunity to revisit its sonic landscape, largely abandoned by rigorous investigation within the country since the last generation of scholars was forced away by the military in the 1960s. Since that time of isolation and through recent periods of fluctuating openness, music-making and audio recording within Myanmar has experienced pronounced change. Drawing on eighteen months of field experience in Myanmar and extensive knowledge of audio collections in the United States, this paper presents a broad introduction to the current state of Burmese recordings. The paper begins with the author's experiences during graduate studies as compiler and editor of the Muriel Williamson Collection at the Center for Burma Studies (NIU), over seventy reel-to-reel recordings of traditional Burmese music captured in the early 1960s before the large-scale adoption of Western tunings. Extensive field research (2002–03, 2005) provided the author with opportunities to produce his own recordings, including hours of audio from the tenth annual national performing arts competitions (Sokayeti), among young musicians at the University of Culture in Yangon, master musicians in Mandalay, and ethnic minority ensembles in the southern Shan hills. As Southeast Asian studies librarian at Arizona State University, the author has further sought to create a singular collection of Burmese recordings, from the nationally treasured classical traditions to the budding domestic industry supporting pop, rock, and hip-hop styles. Building on his research investigating the role of music in national identity construction, the author presents these audio collections in a greater cultural context.

### **From the Handcrank to the Hyperlink: Technical Means and Technological Methods of the UCSB Cylinder Digitization Project**

David Seubert and Noah Pollaczek, Davidson Library, University of California, Santa Barbara

In January 2002, UCSB conducted a pilot project to study the feasibility of digitizing the Library's collection of cylinder recordings on a large scale. This undertaking began in earnest in late 2003 with grant funding provided by the IMLS, and recently the project passed the milestone of 5,000 cylinders digitized and made freely available online. The presentation will discuss numerous technical aspects related to transferring cylinders to digital format as well as the issues raised in creating and managing an online repository of audio recordings.

### **A Fuller Perspective of the Pacific: Opening an Audio Portal into the Field Museum's A. W. F. Fuller Ethnographic Collection**

John Maniatis, The Field Museum, Chicago, Illinois

Captain A. W. F. Fuller was a man bent on learning about the indigenous technologies of the peoples of the Pacific Islands and, as a result, studied them by collecting everything he could. At the time of his death, the Fuller Collection included 6622 objects obtained from 1896 to 1961. Driven to document his collection, he began to aurally record descriptions of these artifacts from the Pacific Islands on sonobands: thin, narrow, and grooved celluloid acetate belts. Some of the recordings contain conversations that took place between Curator Roland Force and Captain Fuller. Their conversations were held in Fuller's home, where the two men recorded every bit of information about each artifact in the collection.

The Field Museum, who acquired the Fuller Collection in 1958, contracted the Cutting Corporation in 2004 to digitize this collection. The engineers had to solve numerous technical problems at each step of the process.

Several Walkie-Recordall machines had to be located and studied. The Cutting Corporation's sound preservation engineers and technical engineers had to reverse-engineer and build a machine for playback of the obsolete recording format. Using their years of experience with multiple grooved media, the Cutting Corporation's engineers had to carefully handle the deteriorating sonobands, preparing them for playback, cleaning dirt and debris built up over the years, and identifying an appropriate stylus and rotation speed to achieve sound from this obsolete technology.

This paper will cover those technical issues as well as the background and significance of the Fuller Collection.

### **Gordon Tracie as Record Producer**

Tommy Sjöberg, Centre for Swedish Folk Music and Jazz Research, Stockholm

Many research archives started out as the private collection of one individual. A famous case in point is the later collections of Alan Lomax. My focus is another such individual, Gordon E. Tracie from Seattle. He was active for some forty years as collector, record and radio producer, and teacher.

Tracie was born in 1920 of Scottish and Swedish ancestry. He became enamored with Swedish folk music and dance on a trip to visit relatives and study in Sweden in 1947. Then he also hatched the idea of a cultural exchange between USA and Scandinavia, an idea that would include producing and releasing records with Scandinavian folk dance music in the US. Tracie contacted Linden Records in Seattle and they released his recordings in the fall of 1952 – about a dozen 78 rpm records on colored Vinylite! Later these records were re-released on 45-rpm records, both in the USA and in Sweden through an exchange contract with Swedish label Cupol. Tracie used these records in his dance teaching all over the USA and in his radio shows on different Seattle radio stations.

During his travels to Scandinavia Tracie recorded folk musicians – some as early as 1950 – and collected books and records in addition to getting contacts with artists he would later invite to Seattle. When he passed away in 1989 his collection was transferred to the Nordic Heritage Museum in Seattle where it today is a source for research on Scandinavian folk dance music in USA.

### **Gospel Music as Story: The Life and Work of Otis Jackson**

Robert M. Marovich, Chicago, Illinois

Songwriter, vocalist, and gospel music entrepreneur Otis Jackson used the medium of gospel music—specifically the musical structure of the jubilee song—to chronicle the achievements of African-Americans at mid-century. Through his songs and recordings, Jackson taught blacks and whites alike about Mary McLeod Bethune, the efforts of the NAACP, World War II, and other figures and episodes important to American history. Since school textbooks at that time lacked information on the contributions of African-Americans, Jackson's songs were often the first time many blacks learned about their culture's heroes. But in treating their subject matter as religious metaphor, many of the songs also appealed to church audiences.

This presentation—based on original research and that of historians such as Guido van Rijn, Robert Laughton, and Bernice Johnson Reagan—will chronicle the life and music of Otis Jackson and feature snippets of recordings made of his songs by gospel artists such as the Dixie Hummingbirds, the Soul Stirrers, the Reliable Jubilee Singers, the Evangelistic Singers, and Jackson's own quartet, the Gospel Pilgrims. The recordings were made in the 1940s and 1950s, and in some instances have never been re-issued commercially on CD. Participants will therefore be treated not only to the story of one of black music's unsung heroes, but to rare recordings and photos, as well.

### **Grant Funding Strategies for Sound Collections**

Michael Pruzan, OCLC Western Service Center, Lacey, Washington

This grant writing training is focused on preparing for and writing proposals to granting organizations. Presents funding strategies as well as for recorded sound digitization and/or preservation projects for cultural heritage organizations and museums. Focuses on developing proposals for state, local and foundation funding sources. Includes matching your institution's project with the appropriate funding agency and proposal strategy. Outcomes include the ability to properly choose and prepare a grant proposal and evaluate appropriate funding sources to benefit your projects.

### **The Ins and Outs of Making a Good Oral History**

Marie Azile O'Connell, Center for Oral History, University of Southern Mississippi

Marie O'Connell, a New Zealander, worked at Radio New Zealand Sound Archives/Nga Taonga Korero for nine years as their analogue tape preservation specialist. She has been working for the University of Southern Mississippi at the Center for Oral History and Cultural Heritage. Part of her contract required her to work on the collections held at the Mississippi Department of Archives and History and Tougaloo College in Jackson, Mississippi.

Since her time here she has also assessed several audio collections for other institutions in Mississippi. The focus of her work is preserving the oral histories, meetings and rallies from the Civil Rights Era in Mississippi.

This presentation will include audio examples and some of the processes that a sound archivist uses when preserving analogue audio.

### **“It’s the Going Home Together:” *The Golden Apple* and the Development of the Cast Album in the Mid-1950s**

Helice Koffler, New York Public Library

On Mount Olympus in Washington State,  
The town of Angel’s Roost feels great.  
The war with Spain at last is through,  
And Penelope waits for her boy in blue.  
John Latouche

*Narration #1, The Golden Apple (1954)*

A *succès d’estime* in its day, *The Golden Apple* was assured some sort of an afterlife with the release of its original cast album on the RCA Victor label in 1954. Set in small town Washington State following the Spanish-American War, this clever retelling of Homer’s Trojan War epics has long been venerated by musical theater aficionados. Its belated reissue in CD format in 1997 was greeted with excitement and palpable relief. But why would this work—unusual in every way—even get recorded in the first place? The second collaboration between composer Jerome Moross and lyricist John Latouche, *The Golden Apple* had been partially developed under the auspices of a Guggenheim Fellowship. The production opened Off-Broadway to enthusiastic reviews, picking up a New York Drama Critics Circle award before making the move uptown, where it eked out 173 performances at the Alvin Theatre in a season that also featured *The Pajama Game*.

By the mid-1950s, recording a cast album for a Broadway production was becoming standard practice, but not quite inevitable. As musical theater historian, Ethan Mordden has pointed out, Columbia’s 1948 introduction of the LP format helped to establish the cast album as “culturally central” and to displace Decca as the early industry leader. Using *The Golden Apple* as its focus, this presentation of my research-in-progress, will demonstrate how RCA Victor fought back and briefly came to dominate the field of cast recordings. Along the way, I will reconsider *The Golden Apple* album as cultural artifact, play selections, and shed some light on the too little known Moross and Latouche (as well as share some stories of Moross’ odd connections with Seattle and Washington State).

### **Licensing in the Music Industry**

Ava Lawrence, Northeastern University, Boston, Massachusetts

Licensing music does not have to be a complicated exercise if one understands the basics. This presentation will guide music enthusiasts through the process. This discussion will cover the difference between a composition and a sound recording, researching copyright owners, understanding and negotiating deal points for both the master recording and the composition.

### **Many Sides of Hamp: Cuts from the Glad-Hamp Reformatting Project**

Michael Tarabulski and Lewis Ricci, International Jazz Collections

Jazz great Lionel Hampton (1909-2002) donated materials to the University of Idaho in the early 1990s, forming the nucleus of the International Jazz Collections. Among the Hampton materials were approximately 150 audio tapes, of various dimensions, dating from 1961 to 1988. The majority of these tapes, about 130, were either Hampton himself or other artists recorded for his own label, Glad-Hamp Records. Some were released, others were not. A National Endowment for the Arts grant, in 2004-2005, enabled the identification and reformatting of the audio data on these tapes. A partnership between the IJC and the Lionel Hampton estate may lead to the issue of never heard, re-mixed, and historic music. The presenters will discuss the reformatting project and present cuts from the tapes; some gems which might be part of new releases, and some “experiments” which probably won’t be.

### **Master of the Media: Arthur Fiedler on Radio and Recordings**

Ayden Adler, Eastman School of Music, Cambridge, Massachusetts

On July 4, 1976, Arthur Fielder and the Boston Pops Orchestra gave a Bicentennial concert on the banks of the Charles River that drew an audience of nearly half a million people and was televised worldwide by CBS. Fiedler's eagerness to reach out to his audiences, exhibited through his willingness to play any style of music, travel to any venue, celebrate American patriotism and support war time causes, produce free concerts, reply to his voluminous fan mail, pose for goofy album covers, and take programming requests, was only enhanced by technological innovations such as radio, television, and recordings. In fact, Fiedler played the violin in the Boston Symphony's first recordings sessions in 1915. In 1935 Fiedler conducted the first recordings of the Boston Pops Orchestra for RCA Victor. During these sessions the orchestra recorded a catchy gypsy tango that Fiedler had picked up for fifteen cents from the clearance bin of a Boston music shop – so he always claimed. This tango, *Jalousie*, by the unknown Danish composer Jacob Gade, became the first orchestral recording ever to sell more than one million copies. Based on extensive primary sources in the archives of the Boston Symphony Orchestra, Boston University, and the Boston Public Library, this paper examines Fiedler's historic relationship with RCA Victor within the context of the contentious relationship between classical music and mass media expressed by cultural critics at the time.

### **Memorial Tribute to Engineer Anthony C. Griffith (1915-2005)**

Seth B. Winner and Dennis D. Rooney

Anthony C. Griffith was the only sound engineer who worked at EMI in the 1930's to 1950's in which he cut masters and worked with early tape recordings, and then remastered these very same recordings in the 1950's through the 1970's for World Record Club Records. He was the first engineer that set a standard for reissues that were of the finest sonic quality for their time. In many ways, he paved the path for the high standards that became a rule for the generation of reissue engineers that followed him. The presentation will contain the only known interview he granted in 1988. Some of his work from LP reissues will also be presented. This a fitting memorial to an important figure in the record industry who died on September 1, 2005, at the age of 90.

### **Milton Kaye—New York Pianist**

Dennis D. Rooney, New York

At 97, Milton Kaye just released a CD of the Brahms Violin Sonatas and is working on a new CD. His career has included European tours, appearances with both the NY Philharmonic and Philadelphia Orchestras, extensive performance for radio, and recordings beginning in the thirties for Musicraft. During the "Pettillo Ban" of the forties, Kaye accompanied Jascha Heifetz on the series of Decca recordings made in 1943-44. Additional recordings for Decca, Golden Crest, Musical Heritage Society, etc. have embraced a repertoire from Arensky to Barber to Zez Confrey. Excerpts from his recordings will be supplemented by an interview that I did with him in which he recalls making recordings for New York-based independent labels before WW2.

### **MuDoc: A New Model for Digital Music Archiving and Retrieval**

David Descheneau, University of Alberta, Edmonton, Alberta - Canada

MuDoc is a multimedia digital repository system enabling peer-reviewed web submission, permanent archival storage, searching, retrieval, processing, and recursive annotation of digital multimedia music documentation (including audio, video, text, and image). In this presentation we intend briefly to outline MuDoc's motivation, functionality, and design.

MuDoc is designed as a distributed federation, linking potentially heterogeneous repositories via a central brokerage. Multiple metadata standards are locally translated by "abstract handlers" to a common format; flexible metadata search facilities are provided. A system-wide thesaurus (structured as a semantic web) provides a modifiable graph of standard keywords, including geographical, cultural, linguistic, and genre terms. Attached to submitted digital objects, keywords guide the peer-review process via associated editors and reviewers, and are subsequently used for browsing and searching within the system. Users may annotate MuDoc objects, then submit those annotations for peer review. MuDoc also provides a flexible programming environment in which algorithms (including signal processing and search) can be tested and deployed, thus offering an ideal platform for research in music information retrieval. Using ODRL (Open Digital Rights Language) MuDoc features powerful digital rights management capabilities, including support for subscription and pay-per-download services. The distributed nature of the MuDoc federation provides natural opportunities for data permanence via redundancy and transcoding.

Beyond its capability to accelerate archival-based music research in ethnomusicology, musicology, popular music studies, and related fields, we believe that MuDoc will serve as a model for a range of comparable applications within the broader field of multimedia content management.

### **New Business Model for Archive-Industry Collaboration**

Peter McDonald, Syracuse University Library, Belfer Audio Laboratory and Archive

This presentation will offer a business model for collaboration between analog collection holders and the music industry. It will posit that the issue, perhaps, isn't so much copyright clearance, but rather a business model that the industry will understand. With this business model "we" (the archives) will build an inter-linked digital repository of our analog recordings, funded by foundations? donors? government? etc, that will provide open access for educational domains through streaming-like technology, while providing a *commercial* front end of the same repository, managed by industry jointly with the archive world, where historical recordings can be purchased by the public "buck a song" in MP3-like formats.

Since industry still makes money in this business model on "their" stuff, the stumbling block of copyright is partly, if not mostly, circumvented. Further, the industry gains three heretofore unrealized revenue streams: a) money from public online purchases; b) likelihood that as this music becomes more widely accessible in digital format, recording artists will hear it and re-record with royalties paid; c) and finally, the industry can track purchase patterns, then create saleable compilations for re-sale via CDs and/or other emerging pre-packaged options of what people really want. Meanwhile, the domain-restricted dot.edu "side" provides pedagogic, research and preservation access to our collections. Technological safeguards can prevent illegal file-sharing from this educational access point.

The archives meanwhile can (via 501(c)3 consortia?) get "a penny on each dollar" for repository growth and maintenance as the commercial side makes its money. In theory everybody wins.

### **New Imaging Methods Applied to Mechanical Sound Carrier Preservation and Access**

Carl Haber, Senior Scientist, Lawrence Berkeley National Laboratory

A variety of optical scanning methods have been applied to imaging the surface of mechanical sound carriers. A digitized map of the carrier may be processed to repair damage and the stylus motion may be emulated numerically. In this way recordings may be recovered without contact to the media. Delicate or damaged samples may be digitally preserved with this approach. Efficient mass digitization is required to create broad access to recorded sound collections. An optical scanner is also a promising approach for access since it offloads the entire transcription process to software. Recent progress on optical scanning will be discussed including the ongoing IRENE project, with the Library of Congress, to develop an imaging workstation for disc media access.

### **Progress and Problems in Modern-Day Jazz Discography**

Noal Cohen, Montclair, New Jersey

As jazz enters its second century and with jazz studies emerging as a significant area of interest in academia, accurate and detailed reference materials are in great demand. Over the last 10 years, the science of discography has seen important developments that have radically altered the field. This presentation will focus on recent efforts to definitively document the recorded legacy of several representative musicians using modern technology and resources. Emphasis will be placed on data retrieval and authentication through networking, the utility and pitfalls of existing discographical sources including those found on the Internet and challenges associated with the manner in which jazz recording has evolved. Underpinning these endeavors is the BRIAN relational database application [Paper presented at the joint ARSC-SAM Meeting, Cleveland, OH, March 11, 2004; See also <http://www.jazzdiscography.com/>; <http://www.attictoys.com/jazz/>] which has proven to be a powerful tool for compiling, storing and displaying information on jazz recordings. With its users increasing in number in the U.S.A. and abroad, this software has now been employed to generate web-based discographies of over 60 artists both famous and obscure.

### **Revisiting John Cage and Recorded Sound**

Rob Haskins, University of New Hampshire, Durham

In spite of John Cage's legendary dislike of recordings, CD releases devoted to his work have appeared in ever increasing quantities in the past ten years; some of the releases, like those in Mode Records' ongoing survey of his complete works, began at the composer's behest: as a method to disseminate important performances of his music to a larger public. Some of his works, notably *Roaratorio* (1979), exist principally through the medium of recorded sound, and it can be documented that Cage also wrote two of his late works—*Four*<sup>4</sup> (1991) for percussion quartet and *One*<sup>10</sup> for violin solo (1992)—with the medium of the CD in mind. These facts invite us to take a fresh look at some issues related to Cage and recordings of his work. This paper addresses three such topics: 1) the role of recordings in establishing the breadth, variety, and beauty of Cage's compositional output; 2) the recent appearances of multitracked recordings of his work and their possible contravention of the composer's own profoundly practical

approach to real-time concert performance; and 3) the use of multiple recordings of the same work to offer preliminary information on what might constitute an appropriate performance practice for Cage's music. These and other questions suggest that much work remains to be done with respect to Cage's work and recorded sound.

### **A Roundtable Discussion on Preservation in the Digital Domain**

We have reached a critical point in the history of recorded sound collections marked by the simultaneous rapid deterioration of unique or rare original materials, the development of powerful new digital technologies, and the consequent decline of analog formats and media. It is clear that, for both technical and economic reasons, analog-based preservation methods are no longer viable and new strategies must be developed in the digital domain. In this session, members of the ARSC Technical Committee will discuss preservation in the digital domain, focusing on the preservation chain from the converter forward to long-term storage. Topics likely to be covered include analog-to-digital conversion, sample rates and bit depths, technical metadata, storage solutions and quality control. Bring your questions!

### **Saving the Unique Sounds of American Political Campaigning**

Lewis Mazanti, University of Oklahoma, Political Communication Center

Approximately 23,000 political advertisements made for radio broadcast, dating from 1936 to the present, including jingles for John Kennedy sung by Frank Sinatra and Eisenhower Campaign songs by Jimmie Dodd are housed in the Julian P. Kanter Political Commercial Archive at the University of Oklahoma. These sound recordings present a unique aural documentation of both cultural and historical aspects of American political campaigning—indeed a valuable legacy for future generations. Although approximately one quarter of these materials were previously cataloged from the master tapes, none of the materials had ever been transferred to preservation and access copies. In 2003 the archive initiated a project to digitize this collection of more than 7,000 reel-to-reel audiotapes and over 800 audiocassettes for cataloging and preservation, and to make these recordings accessible for scholarly, political, and artistic research and use.

This presentation will be an overview of progress to date on the project, first highlighting the historical value of the materials by playing several examples from the collection and then illustrating the major types of political ads. Images of the archive and equipment setup will be presented during a brief description of the workflow and methods; screen shots of the cataloging table, pre-play inspection, and recording characteristics input forms will be seen as these topics are covered. A review of the difficulties encountered and some of the cataloging problems that may be unique to these materials will be presented prior to summarizing the outcome of the current objectives and looking at additional longer-term goals.

### **Sound Recording Workflow and Metadata at Emory University Libraries**

Lars Meyer and Kate Murray, Emory University Libraries, Atlanta, Georgia

In the process of establishing a preservation program for recorded sound at the Emory University Libraries, staff from Preservation and Special Collections developed new workflows and tools that resulted in fundamental changes in how sound recordings are processed, described, preserved, and accessed. Most of the changes were prompted by the Libraries' goal of improving preservation of recorded sound. As Preservation staff developed workflows and database tools to support their work—condition assessment, rehousing, rerecording, etc.—the need for descriptive metadata, beyond that usually found in archival finding aids, became apparent. In order to avoid duplicating work, Preservation and Special Collections staff collaborated to identify extant metadata, the need for new metadata, and methods to share metadata. Their work resulted in a locally developed metadata schema and related database. Although the database consists of many mandatory fields, by reviewing practices—past and present—in the areas of 1) collection accessioning; 2) arrangement and description; 3) condition assessment for preservation purposes; 4) conservation, reformatting, and storage; and 5) access, the value of a common metadata schema and database tool to bring together disparately collected metadata becomes apparent and economically viable. The Emory metadata schema brings together elements from MODS and its extension schemas and other locally developed elements. The database contains many custom features to facilitate controlled high quality metadata input and to ensure relevant searching output. Current work will continue to evolve towards a goal of improving access to users. Emory's workflows and tools might serve as models for other institutions with similar collections and responsibilities.

### **Strange To Your Ears—A History of Manipulating Pitch, Timbre, and Time in Sound Recordings.**

Leah Biel, Brooklyn College, and Mike Biel, Morehead State University

From the very beginning of sound recording it was known that if the recording and playback speeds differed from each other, the pitch and the tempo of the reproduced sound would be affected. But because the usual goal of sound reproduction was recognizable recreation of the original sound, rarely were there any attempts to purposefully alter recorded sound until the 1930s. After a few scattered uses, mostly in cartoons, the first major use of altered voice pitch was in the 1939 movie "The Wizard of Oz." Following Danny Kaye's "The Babbett and the Bromide" it is a long way to Big Jon Arthur's Sparkie, Ross Bagdsarian's Witch Doctor and Chipmunks, Sheb Wooley's Purple People Eater, and Jerry Samuel's Napoleon XIV.

Most of these voice pitch manipulations are used only in conjunction with normal voice recordings. Once the public was familiar with this technique, musical instruments were also manipulated for comedic effects by, among others, Andre Popp and Peter Sellers. The Solovox and Vocoder allow musical instruments and trains to speak. But musical pitch and tonal identity are generally tied in with the tempo of the recording because normally speed and pitch are interrelated. But allowing the separation of pitch and tempo, first with the Eltro and Whirling Dervish, and later with the Eventide Harmonizer and other pitch shifters, has freed sound manipulators to change the pitch of a sound with out changing the tempo, and vice versa. This has allowed for compressed speech, and changing dance tempos and musical keys independently to create seamless dance mixes. It has also allowed for disguising and counterfeiting orchestral recordings, and making fanciful alterations of Caruso's voice for different and amusing purposes by Charles Dodge and David Hamilton.

This presentation has borrowed its title from a pioneering series of essays about sound manipulation by Jim Fasset. Starting as intermission features on the CBS broadcasts of the New York Philharmonic-Symphony in the late 40s and culminating in a groundbreaking Columbia LP, Fasset and his engineer Mortimer Goldberg turned sound inside-out and backwards and forwards and faster and slower to create a whole mysterious new world. This presentation is dedicated to him, and to the proposition that recreating reality is not all that it is cracked up to be.

### **Toscanini and the Mendelssohn *Reformation* Symphony**

Gary Galo, Crane School of Music, SUNY at Potsdam, New York

During the history of recorded classical music, conductors have offered disparate approaches to the question of tempo relationships in the final movement of Mendelssohn's *Reformation* Symphony. The reason for this disparity is a lack of clear direction on the part of the composer. Arturo Toscanini gave five broadcast performances of this work with the NBC Symphony Orchestra between 1938 and 1953. All five performances survive on recordings, but only the last was approved for release by the Maestro. This paper will examine excerpts from each of these performances, some of which have never been released to the general public. Examination of the five performances will show that Toscanini's approach to the tempo relationships in the final movement changed considerably over time, belying the often-held view that his interpretations were "cast in stone," with little variation from one performance to the next.

### **"Unintelligible at Any Speed": "Louie, Louie," the FBI, and the Pacific Northwest**

Roberta Freund Schwartz, University of Kansas, Lawrence

The garage rock classic "Louie, Louie" resides deep at the heart of the American consciousness; over 1600 versions have been recorded, and it has served as a party anthem for four generations of rock fans. However, the song has particular importance in the Pacific Northwest. It was the foundation of the original "Seattle sound," and so deeply ingrained in its culture that citizens in Washington and Oregon campaigned to make "Louie, Louie" the official state song.

"Louie, Louie" was a modest local hit for Los Angeles based Richard Berry in 1957. Several Pacific Northwest groups added the song to their repertoire, and it quickly became a regional staple played with such regularity it was dubbed "the national anthem of the Northwest." Many renditions were recorded on local independent labels before the 1963 version by the Kingsmen found a national audience. Its infamously garbled lyrics led many to conclude the song was obscene; this pushed the disc to the top of the charts and led the FBI to investigate. After 31 months the Bureau admitted that they had not been able to transcribe the lyrics, and dubbed it "unintelligible at any speed."

This paper will describe the FBI investigation of "Louie, Louie," discuss the song's musical lineage, and its extensive impact on rock and roll and the independent music scene in the Pacific Northwest. The surprising, true lyrics of the song will also be revealed.

### **Voices in the Oval Office: The Secret Presidential Tapes Collection**

John Powers, Maura Porter, and Sarah Cunningham, National Archives Nixon Project, John F. Kennedy Library, and Lyndon Johnson Library

In the past few years, a unique set of archival material has become available to historians and the public—the secretly recorded tapes from the presidencies of John F. Kennedy and Richard M. Nixon. While these tapes can provide a unique insight into the policies, personalities and presidencies of these men, few historians have sought to extensively include this treasured and invaluable resource as part of their research. The few who listen in are “flies on the wall” as decisions are made and history unfolds. This roundtable panel seeks to inform students, historians, audio technicians, and the academic community about these presidential tapes collections, how they were archivally processed and preserved, and how to conduct research using this audio material.

As part of the roundtable presentations, the panelists from these Presidential Libraries will play several clips of the presidential recordings for the audience. They will describe how each collection of tapes is processed for public release and the problems encountered in reviewing the tapes. They will discuss all aspects of their projects, including: preserving and enhancing the sound quality of the tapes, devising an arrangement scheme that adheres to archival principles yet facilitates public access, describing the contents of each conversation so that users can locate information relevant to their research topic, reviewing each conversation for possible restriction, using technology to ease public access, and detailing the finding aids available for each collection. The archivists will detail the “ins and outs” of listening to the tapes and will also play examples of conversations that demonstrate their importance as a unique archival source.

Archivists consider the record to be the tape itself. They believe it essential for users to listen to the tapes for themselves and arrive at their own conclusions as the conversations are often subject to different interpretations. The panelists hope, through this roundtable panel, to encourage historians and scholars to use these tapes for themselves as part of their research.

### **Why was the Fourth Bar Sung in 4/4—This Tune is in 3/4 Time!**

Tôru Mitsui, Kanazawa University, Japan

“Kago-no Tori” [Bird in a cage], a song composed in 1924, became so popular that more than a couple of silent films featuring the song as their themes were produced in a little while. Among many popular songs since the late 1860s, when Japan began to make all-out efforts to Westernize herself, this song was one of the few songs that were in 3/4 time, which had traditionally been alien to Japanese music. What is intriguing as well as perplexing is that, through careful listening to several recordings of the song in the 1920s, one finds a quaint tendency of performance in the fourth bar of this eight-bar tune. Invariably all through the performance the fourth bar is sung in 4/4 time while other bars are unmistakably in 3/4 time. The sheet music of this song was published when it was composed, and quite a few musically “correct” performances have been recorded upon the basis of the sheet music. However, the very early recordings of the song by those whose musical literacy were dubious show this metrical anomaly that must have been affected by the verbal rhythm. The present paper investigates this enigma which one finds only through listening to a limited number of the records of the song in the mid- and late 1920s.

### **80000 LPs times 1122 miles: The Wilson Processing Project & OCLC take on NYPL’s Uncataloged Vinyl**

Peter Hirsch, New York Public Library

The New York Public Library’s Rodgers and Hammerstein Archive of Recorded Sound is internationally recognized for its unique concert and broadcast items. Equally important, though less recognized as an archival resource, are their vast holdings in the area of commercially released discs. A project supervised by the presenter and dedicates to getting the bulk of the Archive’s collection of LPs cataloged and accessible through an online catalog is currently underway.

The project’s mission has been to get the Archive’s vast holdings of uncataloged 10 and 12” LPs, some listed on file cards, but most of them not shelf-listed or documented in any form, into the library’s online catalog. This presentation looks at the challenges and benefits of a large-scale outsourcing project involving the three-way collaboration of one of the nation’s foremost institutional sound archives, OCLC’s Techpro and an independently funded archival processing unit.

Since early 2002, this project has added over 56,000 bibliographic records, representing 10 and 12” LPs to NYPL’s CATNYP catalog. This effort has recently been extended an additional year and will encompass approximately 80,000 items at its conclusion. The logistics of processing these LPs in one library facility, transporting them to a staging area in another building in preparation for shipping 600 miles for cataloging and the eventual retracing of this route and re-shelving of the cataloged items trace an instructive saga for those with cataloging needs exceeding the capacities of their own staff.