

42nd Annual ARSC Conference Palo Alto, California, March 26-29, 2008

Registration

The desk is open Wednesday 5:00p-8:00p in the Creekside Inn's Matadero Room. Thereafter registration is in the Lobby of Campbell Recital Hall, Stanford University, from 8:15a-5:00p Thursday and Friday, and 8:15a-noon on Saturday.

Exhibit Hall and Silent Auction

Located in Braun Rehearsal Hall, Room 110, the exhibits and silent auction open at 10:45a Thursday morning. They are open daily during conference hours, and they close on Saturday at 1:30p. Silent auction payments are due at 4:00p.

Exhibitors

Set-up Wednesday 1:00p-5:00p and Thursday 8:00a-10:30a. Tear-down 1:30p-4:00p Saturday.

Special Tours


Sign up at the Registration Desk for tours of the Hoover Institution Archives (day and time TBA) and Stanford's Archive of Recorded Sound (Thursday, 3:15p-3:45p and Friday 10:45a-11:15a).

The Conference Schedule

Presentations are organized into themes that inform the widest range of members' vocations and avocations. The conference opens with a **plenary session** each morning, then splits into concurrent sessions for the remainder of each day. Members can choose from a broad spectrum of presentations focusing on **Repertoire & Artists** on record, and myriad **Audio, Archives, and Access** issues.

The **Creekside Inn** hosts the opening reception as well as board, committee, and other meetings.

Main Program	Plenary Session
	Repertoire & Artists
	Audio, Archives, & Access
Extra-Curricular Activities	Creekside Inn
	Off-site

March 26		WEDNESDAY	
8:00a - 8:30a	Buses leave Creekside Inn for Stanford (workshop attendees only)		
9:00a - 5:00p	Pre-Conference Workshop Funding, Partnerships, and Dissemination for Audio Preservation <i>Pre-registration required.</i>  Campbell Recital Hall Stanford University	ARSC Board Meeting Call to order at 9:30a. <i>Officers only.</i> Stratton Room Creekside Inn	
5:00p - 5:30p	Buses leave Stanford for Creekside Inn (workshop attendees only)		
7:30p - 10:00p	Opening Reception Stratton Room Creekside Inn		

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March 27	THURSDAY	
8:00a - 9:30a	Buses leave Creekside Inn for Stanford board the bus by 8:15 to attend the opening session	
8:45a	<p style="text-align: center;">Keynote Addresses: Preservation, Access, & Copyright</p> <p>U.S. copyright law discourages Americans from accessing much of the vast and rich audio heritage that ARSC's members hold in their trust.</p>	
9:00a	<p>Preview of the National Recording Preservation Board's "Study on the Current State of Recorded Sound Preservation," (Rob Bamberger, author)</p> <p>Saving Our Sounds (Legally!): Changing Copyright to Preserve Access to Audio Heritage (Brandy Karl, Stanford Center for Internet and Society)</p> <p style="text-align: right;">Campbell Recital Hall</p>	
10:45a	Coffee Break – Braun Courtyard	
11:15a	<p style="text-align: center;">Ethnomusicology</p> <p>A New Field of Possibilities: Sounds From the Dooley Collection (Laura Beth Schnitker)</p> <p>A New Way of Learning: The use of audio-visual media in musical learning among the Mangniyar musician community of Rajasthan, India (Shalini Ayyagari)</p> <p style="text-align: center;">Dinkelspiel Auditorium</p>	<p style="text-align: center;">Oddballs In the Archives</p> <p>The Other Record Industry: Highlights from a Brief Survey (Steven Smolian)</p> <p>Americom Pocket Discs: A Little History on a Little Record (Andy Moyer)</p> <p style="text-align: center;">Campbell Recital Hall</p>
12:30p	Lunch	
1:45p	<p style="text-align: center;">Ethnographic Studies: Native American Sounds</p> <p>From Discovery To Recovery: The Electronic Transfer of the J. Walker Native American Cylinder Record Collection (Lance Christensen)</p> <p>Recognizing the Un-Recognized (Neil MacLean, Mary Jean Robertson) Dinkelspiel Auditorium</p>	<p style="text-align: center;">Digits In the Archives</p> <p>Bits is Bits, Right? Check again! (George Blood)</p> <p>The iPod in the Archive, or The Potentials and Pitfalls of Consumer Technology as a Model for Preservation and Access (Aaron M. Bittel)</p> <p style="text-align: center;">Campbell Recital Hall</p>
3:15p	Break – Braun Courtyard	
3:45p	<p style="text-align: center;">Repertoire & Artists: Historic Studies</p> <p>Before Sousa: The Patrick Gilmore Story (Dan Reed)</p> <p>Ragtime San Francisco: Popular Music in the Bay Area from the 1890s to the 1920s (Tom & Virginia Hawthorn)</p> <p>Stereotypes of Woman in American Popular Music (1850s-1900s) (Annie Hagert)</p> <p style="text-align: center;">Dinkelspiel Auditorium</p>	<p style="text-align: center;">Archive Assessment</p> <p>Initial Developments in "Developing Principles and Methodologies for Moving Image and Audio Preservation in Research Libraries" (Joshua Ranger)</p> <p>Choosing your Favorite Children: A Prioritizing Tool for AV Collections (Marcos Sueiro Bal)</p> <p>Using the Field Audio Collection Evaluation Tool (FACET) to Aid Selection for Preservation (Mike Casey)</p> <p style="text-align: center;">Campbell Recital Hall</p>
5:30p-6:30p	Buses leave Stanford for Creekside Inn	
	Dinner	
7:30p - 11:00p	<p style="text-align: center;">Ask the Technical Committee</p> <p style="text-align: right;">Stratton Room</p>	

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March 28	FRIDAY	
8:00a - 9:30a	Buses leave Creekside Inn for Stanford board the bus by 8:30 to attend the opening session	
9:00a	Let There Be Sound News that "fugitive sounds" could be recorded, played back, and preserved for all time bent the minds of 19 th century Americans. Experience their excitement. Tinfoil Demonstration (Rene Rondeau) From Echo to Tinfoil (Patrick Feaster) First Sounds Initiatives	
	Campbell Recital Hall	
10:45a	Coffee Break – Braun Courtyard	
11:15a	Repertoire & Artists: Classical Living in a Whole World of Music: The Henry Cowell Collection (David N. Lewis) Performance Authenticity: A Case Study of the Concert Artist Label. (Craig Stuart Sapp) Dinkelspiel Auditorium	Archival Activities So Far, Only One Pie: The Commonwealth Club of California Broadcast Collection at the Hoover Institution Archives (Brandon Burke, James Sam; Eric Jacobs) The Man on the Beat: John Gilliland and The Pop Chronicles (Andrew Justice, Jonathan Thorn) Campbell Recital Hall
12:30p	Lunch	
1:45p	Repertoire & Artists: Classical Performance Studies New Perspectives from the Past: Beethoven Sonatas on Early Recordings (George Barth, Kumaran Arul) Trends and Individual Differences in performing Solo Bach: A Case Study of Heifetz & Milstein (Dorottya Fabian) Dinkelspiel Auditorium	Archival Activities Label lust: from A-1 Records to Zon-o-phone (Diane Napert, Frank Ferko, Sara Velez) New Center for music studies at Columbia University, ARCasia in Singapore, and new approaches to mass cataloging. (B. George) Campbell Recital Hall
3:15p	Break – Braun Courtyard	
3:45p	Repertoire & Artists: More Classical The First RCA Victor Recording of 1948: Petrillo, Truman and the 1948 Recording Ban (Emil R. Pinta) Artur Rodzinski: A reevaluation of his career and discography on the 50 th anniversary of his death (Dennis D. Rooney) Ferruccio Busoni as Performer and Aesthetician: An Intersection of Thought and Practice (Erinn Knyt) Dinkelspiel Auditorium	On-Line Access The Encyclopedic Discography of Victor Recordings — Online (David Seubert, Sam Brylawski) Other Minds & radiOM.org: The growth of a new music archive 501[c][3] style (Charles Amirkhanian, Adrienne Cardwell, Stephen Upjohn) Campbell Recital Hall
5:30p-6:30p	Buses leave Stanford for downtown Palo Alto and the Creekside Inn	
	Dinner	
8:00p - 11:00p	Collectors' Roundtable Stratton Room	Special Program, TBA Stanford Theater Downtown Palo Alto

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March 29	SATURDAY	
8:00a - 9:30a	Buses leave Creekside Inn for Stanford board the bus by 8:30 to attend the opening session	
9:00a	<p style="text-align: center;">Sound Recording Technology in Silicon Valley</p> <p>The history and contributions of Ampex are discussed by Stanford University Curator for the History of Science and Technology, Henry Lowood, and magnetic recording pioneers Jay McKnight and John Leslie.</p> <p style="text-align: right;">Campbell Recital Hall</p>	
10:45a	Coffee Break – Braun Courtyard	
11:15a	<p style="text-align: center;">Audio Restoration</p> <p>The Columbia LP Equalization Curve (Gary A. Galo) New Audio Restoration Technology in Adobe Audition 3 (Charles Van Winkle)</p> <p style="text-align: right;">Dinkelspiel Auditorium</p>	<p style="text-align: center;">Repertoire & Artists: Jazz</p> <p>The Jazz Man Record Shop: Anatomy of an Institution (Cary Ginell) Jelly Roll Reminiscences (Charles Campbell)</p> <p style="text-align: right;">Campbell Recital Hall</p>
12:30p	Lunch	
1:45p	<p style="text-align: center;">Technical Committee Presents A Primer on Analog Playback</p> <p>Why Analog Playback is Critical for Successful Audio Preservation (Mike Casey) Playback of Magnetic Tape (George Blood) Playback of Grooved Media: Are Equipment, Supplies, and Expertise Becoming Obsolete? (Seth Winner) Playback of Grooved Media: Transfer Methodology (Eric Jacobs)</p> <div style="text-align: center;">  </div> <p style="text-align: right;">Dinkelspiel Auditorium</p>	<p style="text-align: center;">Repertoire & Artists: The 60s & Beyond</p> <p>The Unreleased Beatles: Music and Film (Richie Unterberger) It was 40 years ago today: an analysis of <i>Billboard's</i> March 30, 1968 issue (Bill Schurk) The Sound of the Suburbs: A Case Study of Three Garage Bands in San Jose in the 1960s (Paul Kauppila) Media signatures and digital technology in contemporary popular music (Anne Danielsen)</p> <p style="text-align: right;">Campbell Recital Hall</p>
3:45p	Break – Braun Courtyard	
4:15p	<p style="text-align: center;">ARSC's Annual Business Meeting</p> <p style="text-align: right;">Campbell Recital Hall</p>	
5:15p - 6:15p	Buses leave Stanford for Creekside Inn	
6:45p - 7:00p	Walk from Creekside Inn to Straits Café	
7:00p	<p style="text-align: center;">ARSC Awards Banquet Straits Café Palo Alto 3295 El Camino Real 650-494-7168</p>	