

2010 ARSC Conference [FINAL]
Session Abstracts for Thursday

THE SOUNDS OF NEW ORLEANS

Thursday 8:45a-10:45a Plenary Session

WELCOME *David Seubert, President, ARSC*

The opening session introduces us to the music of New Orleans and the rich history of recording in the city.

RECORD MAKERS AND BREAKERS: NEW ORLEANS AND SOUTH LOUISIANA, 1940S-1960S: RESEARCHING A REGION'S MUSIC *John Broven, East Setauket, NY*

This presentation will be based on Broven's three books: *Walking to New Orleans: The Story of New Orleans R&B* (1974, republished as *Rhythm & Blues in New Orleans* in 1978), *South to Louisiana: The Music of the Cajun Bayous* (1983), and *Record Makers and Breakers: Voices of the Independent Rock 'n' Roll Pioneers* (2009). Broven will relate how he came to write in 1963 for *Blues Unlimited*, the first international blues magazine, which led to his first visit to New Orleans and South Louisiana in 1970 with the late visionary Mike Leadbitter. At the time, New Orleans had escaped the attention of blues researchers, so the scene was set for the round of interviews with the likes of Professor Longhair, Huey "Piano" Smith and Archibald – forgotten men at the time. This groundwork led to the publication of *Walking to New Orleans* in 1974. Then came the research work for the second book, the first detailed study of Cajun, zydeco, swamp blues, Louisiana hillbilly and swamp pop in the postwar years. Interviewees ranged from local record men to prominent artists. Following the book's publication, the term "swamp pop" has entered the musical lexicon, notably in South Louisiana itself. Co-editorships of *Blues Unlimited* and *Juke Blues* magazines, followed by a 15-year consultancy with Ace Records of London that paved the way for Broven's latest work, *Record Makers and Breakers*, with much original research. Interviewees included famed record men Ahmet Ertegun, Jerry Wexler, Art Rupe and Sam Phillips. The book's reception confirms there is still a lot of interest in the pioneering rock 'n' roll era. The focus here will be on the rise and fall of the original New Orleans and Louisiana independent record scenes, with related research work. The international acceptance of the region's vital music, which survives to this day, will be highlighted.

NEW ORLEANS VETERAN RECORD MAKERS PANEL *Moderated by Ira "Dr. Ike" Padnos, New Orleans, LA. Panelists: Harold Batiste, Bob French, Wardell Quezergue, Dave Bartholomew.*

A&R: JAZZ

Thursday 11:15a-12:30p Session 1

Hidden Gems: Preserving the Benny Carter and Benny Goodman Collections *Edward Berger, Vincent Pelote, and Seth Winner, Institute of Jazz Studies, Rutgers University, Newark, NJ*

In 2009 the Institute of Jazz Studies received a major grant from the Andrew W. Mellon Foundation to digitize two of its most significant bodies of sound recordings: the Benny Carter and Benny Goodman Collections. The Carter Collection comprises the multi-instrumentalist/arranger/composer's personal archive and contains many unique performances, interviews, and documentation of events in Carter's professional life. Many of these tapes and discs were donated by Carter himself, and the remainder by his wife, Hilma, shortly after Carter's death in 2003. The Goodman Collection consists of reel-to-reel tapes compiled by Goodman biographer/discographer D. Russell Connor over four decades and donated by him in 2006. It represents the most complete collection of Goodman recordings anywhere. As friend and confidant to Goodman, Connor had access to the clarinetist's personal archive, as well as those of many Goodman researchers and collectors worldwide. These collections have yielded a treasure trove of unusual and important material. Much of the Carter collection was undocumented and contains newly discovered gems, including collaborations with Sarah Vaughan, Nat King Cole, and Louis Armstrong, as well as examples of Carter's film and television scores. The Goodman collection contains a wealth of unissued performances from the clarinetist's earliest days to his last sessions within months of his death in 1986. For this presentation, Ed Berger and Vincent Pelote will present rare audio clips from the two collections, and Seth B. Winner, project engineer (with Duke Markos), will discuss the process of digitizing these rare recordings from a wide variety of tape and disc configurations.

A&R: CLASSICAL

Thursday 11:15a-12:30p Session 2

Recording the Renaissance: An Aural History of Early Music in Performance *Roberta Freund Schwartz, University of Kansas, Lawrence, KS*

At the dawn of recorded sound, only a handful of music written before 1600 had been retrieved from archives and libraries, and few, beyond a small coterie of historians and antiquarians, knew of its existence. In the intervening century volumes of early music have been brought to light, and recordings have been the vehicle through which it gained exposure outside of the academy. A survey of recordings of medieval and Renaissance music, as well as contemporary reactions to these discs, reveals a constantly evolving relationship to early music. Most recordings of what was then deemed "old music" date from after 1929, the year that Columbia launched its *History of Music* series. Performances from this era use contemporary practices and modern instruments, and are often arranged freely, so much so that they are best considered "expressive versions." The

majority of works were Gregorian chants, English madrigals and masses by Dufay and Palestrina. Critics found these recordings important and sometimes stirring, but judged that less informed listeners would find them dull. In the 1950s, the “modern” Early Music movement, which focused on performances in an “authentic” manner on period instruments, arose, and the number of recordings of medieval and Renaissance works grew exponentially. A wider variety of genres and styles were presented, but the serious, academic approach to the repertoire too often yielded ascetic renderings at dirge-like tempos that were nonetheless embraced by critics and record buyers as faithful reproductions. Since the late 1970s a more eclectic approach has dominated. A better understanding of period performance practices has revealed a more nuanced approach to tempo and ornamentation, and ensembles have increasingly incorporated Middle Eastern and African coloring, as well as more flexible standards. Many works have been recorded a number of times, demonstrating a diverse range of possible interpretations and an apparently limitless market.

THE SOUND AND SIGHT OF SHAKESPEARE *Dr. Robert J. O'Brien, Buckhannon, WV*

Dr. O'Brien has long been devoted to literature, ranging from presidential speeches, Supreme Court arguments, short stories, to novels and plays. Here he argues the importance of Shakespeare recordings. Early recorded books have been produced for the blind and, recently, for truck drivers, commuters, and long trip drivers, and there now are cassettes and CD recordings of Shakespeare plays. These recorded plays have importance because of the impact on how the stage actor said and should say the lines of the Shakespeare play. As far back as Aristotle, writing about 400 B.C.E., writers stressed the importance of poetry, the prosody of the lines, in ancient Greek plays. Writers preceding Shakespeare in England stressed the importance of the poetry, following the rules of the prosody, but the prosody emphasizes the sound of the line even in a Shakespeare play. Over three centuries, actors became familiar with Shakespeare plays of the text, of the eyes used together with the text of the play. What recordings provide is emphasis on not just the sight of the page but the sound of the line, so we can compare what the actor saw on the page for his role of the play with the sound and rhythm of the line. We can now compare one actor's performance to another; hear how they hit and missed the rhythm of Shakespeare's lines. Examples range from the first recording of Shakespeare's Edwin Booth to Paul Robeson and others. Julia Marlowe's first recording as Juliet becomes a significant passage. Using text and sound recordings, the listener can criticize performances.

A&R: HISTORIC NEW ORLEANS

Thursday 1:45p-3:15p Session 1

THE BUDDY BOLDEN CYLINDER MELTDOWN: PRESAGING THE JAZZ BAND ON RECORD

David Sager, Off The Record, Laurel, MD

The legendary “first man of jazz,” Charles “Buddy” Bolden (1877-1931) created enough of a stir to warrant a cylinder record to have been made of his group. While such a fragile item is not likely to have survived the many decades of New Orleans mold and humidity, we can draw some conclusions about how Bolden and his band—and other jazz antecedents—may have sounded based on what we know about popular musical styles of the day based on surviving commercial sound recordings of the era and on photographs of bands such as Bolden's. The sound of early jazz is well-known in the form of an ensemble comprised of three or four wind instruments simultaneously playing divergent musical lines with the support of a rhythm section. When the first jazz recordings were made in 1917, this so-called Dixieland style was well-defined and seemingly fully formed. However Bolden's band was different—what folks in New Orleans called a “string band”—a stripped down dance orchestra using a guitar in place of piano. This suggests a style and repertoire perhaps different from what might be considered “primitive jazz.” This session will address questions about the style, repertoire and musical literacy among Bolden and his peers. It will include musical illustrations from early recordings of dance orchestras and cornetists, shedding light on pre-jazz ensembles active in New Orleans during Bolden's short career.

NEW ORLEANS' FIRST RECORD LABEL: LOUIS "BEBE" VASNIER AND THE LOUISIANA PHONOGRAPH COMPANY, 1891 *Tim Brooks, Greenwich, CT*

Historians have always been fascinated by the idea that the emerging sounds of primitive jazz might have been captured by Edison's equally primitive phonograph in New Orleans as early as the 1890s. There was in fact a regional affiliate of the North American Phonograph Co. operating in New Orleans in the early and mid 1890s, it had an active recording program and it used local talent. It even advertised nationally and sent copies of some of its original cylinders to Thomas Edison in New Jersey for his review. But what did it record? Can we hear any of these early recordings from the Crescent City? Tim Brooks addresses these questions in this paper, drawn from a chapter in his book *Lost Sounds: Blacks and the Birth of the Recording Industry* (with some new information added). The label's star performer, Louis "Bebe" Vasnier, was not a jazzman but just as interestingly a "creole of color" who recorded material in the black vernacular style. It appears that from the very beginning New Orleans had something to give the country via recordings.

THE SEARCH FOR RECORDINGS OF PIONEERING JAZZ GUITARIST EDDIE "SNOOZER" QUINN *Kathryn Hobgood Ray, Tulane University, New Orleans, LA*

Eddie “Snoozer” Quinn (1907-1949) was an early jazz guitarist who played with re-

owned musicians like Paul Whiteman, Louis Armstrong and the Dorsey brothers. Some historians believe that Quinn had an important role in the development of jazz guitar; he has been called a missing link between country blues guitarists and early jazz soloists like Eddie Lang and George Van Eps. Few recordings of Quinn exist today. Solo recordings he made for Victor Records in 1928 were never released and have been lost, as has a 1928 Columbia session with Bix Beiderbecke and Frankie Trumbauer. Thankfully, in 1948 or 1949, a musician named Johnny Wiggs recorded Quinn on reel-to-reel tape inside the tuberculosis ward at Charity Hospital in New Orleans. Though Quinn was so ill that he died soon after this session, the recordings give us some glimpse of his wonderful musicality and style. In addition, silent film footage featuring Quinn in his prime has been recovered. The film was recorded by Charles Peterson, a guitarist/banjoist with Rudy Vallee's Connecticut Yankees, in 1932 in Laurelton, NJ. The search for Quinn's missing recordings, likely as personal test pressings, continues. But thanks to the foresight of Wiggs, Peterson, and the preservation of these artifacts, now on file in the Louisiana State Museum, analysis of Quinn's technique and his contribution to the development of jazz guitar is possible.

ARCHIVES

Thursday 1:45p-3:15p Session 2

Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey *Mike Casey, Indiana University, Bloomington, IN*

Indiana University is responsible for more than 560,000 audio and video recordings and reels of motion picture film stored on its Bloomington campus. Most are analog and nearly all are actively deteriorating, some quickly and catastrophically. The vast majority are carried on formats that are either obsolete or will be within the next decade. Many of these recordings document subjects, events, people, or cultural heritage of enduring value to the university, the state of Indiana, the United States, and the world. Many archivists believe that there is a 15- to 20-year window of opportunity to digitize analog audio and video, less for some formats. After that, the combination of degradation and obsolescence will make digitization either impossible or prohibitively expensive. The forces of degradation and obsolescence are converging on our generation for nearly all known media formats. This presentation will explore Indiana University's response to this emerging reality for media holdings including the completion of a year-long preservation survey and a 132-page report (available at:

http://research.iu.edu/resources/media_preservation/index.html)

It will address survey procedures and findings including specific evidence of degradation as well as issues related to format obsolescence. It will also report on recommended next steps to address this crisis as well as progress to date. This presentation is applicable to any recorded sound collection in need of preservation treatment, regardless of size.

PRESERVING THE GRATEFUL DEAD'S AUDIO COLLECTION AND MAKING IT ACCESSIBLE

David Lemieux, Victoria, Canada

Between 1965 and 1995, the San Francisco-based rock band the Grateful Dead performed over 2,400 concerts. At most of these concerts they made audio recordings in virtually every audio format from 1965 to 1995. The band ended up with what essentially amounted to an inadvertent audio archive, which was produced with little eye on the future, but rather for the sound crew and the band itself to listen back, critique their performances, and improve their playing. Since 1995, when the Grateful Dead ceased being a performing entity, they have earned a significant portion of their revenues as an organization (Grateful Dead Productions), and perhaps more importantly, have kept their legacy alive by producing commercial CD releases drawn from these audio recordings. Having sold several million archival recordings on CD since 1996, the Grateful Dead continue to manage their audiovisual archive very closely in order to ensure that these CD releases continue for decades to come. Additionally, the archive has been used as the official licensor of all Grateful Dead music to media outlets and film producers, as the band not only owns their performance rights, but the master recordings as well. This paper will focus on how a major rock band has preserved and made accessible a collection of 3,000 video tapes, 250,000 feet of 16mm film, and more than 15,000 audio tapes, producing scores of CD and DVD releases to keep its legacy alive and ensure that there will always be widespread access to the band's music through these commercial releases. However, another topic to be discussed in depth is the band's place in American popular culture and how this archive is used to support the unique place the band holds in the history of American music since 1965. As the Grateful Dead have not performed in over 14 years, the importance of the band's audiovisual archive and its accessibility has grown every year since then, and is now the primary means by which the band's legacy is kept alive.

When Copyright and Community Work Together: Recovering Lost David Bowie Multi-Track Masters *Toby Seay, Drexel University, Philadelphia, PA*

In the summer of 2009, two multi-track masters from the 1974 David Bowie "Young American" sessions showed up on Ebay. This presentation relives the events that unfolded to recover the tapes, preserve them and get them back to the rightful owner. With a vibrant and passionate music community along with what are usually overly stringent copyright laws for archivists, a well-crafted course of action unfolds. The Drexel University Audio Archive, an online music forum and the artist's management are all participants in a one-week adventure that involved quick communication, deal making and a little misrepresentation. Excerpts from these never released tracks round out the presentation.

A&R: AROUND THE WORLD

Thursday 3:45p-5:30p Session 1

BURMA ON RECORD BEFORE 1962, A DISCOGRAPHY IN CONTEXT *Christopher A. Miller, Arizona State University, Tempe, AZ*

With support from the Ambassador's Fund for Cultural Preservation, U.S. Department of State, the authors--Christopher A. Miller and Ne Myo Aung--have worked with a small team of professionals and scholars in Burma to digitize 78rpm records made in the first half of the twentieth century. As the team surpassed 2,500 recordings processed, the resulting discographical work began to reveal a clear narrative around the production of recorded sound in Burma during this period. From the very early 1900s Western recording companies, such as the Columbia Graphophone Company, the Gramophone Company (primarily on the popular "His Master's Voice" label), and Parlophone established large catalogues, with production often occurring in neighboring India. The recordings themselves are considered in the context of recording company histories, catalogues and matrices, newspaper advertising, and personal accounts of the artists. As expertise was disseminated, burgeoning local companies and recording studios developed within pre-WWII Burma, eventually transitioning greater control into the hands of Burmese musicians and technicians. Examples from the recording companies of A.I, Burma Butterfly, The Twin, Freedom, Diamond, Karawait, and many more are considered with audio excerpts.

THE IMPACT OF EARLY RECORDINGS ON PERSIAN MUSICAL CULTURE *Mohsen Moham-madi, University of Utrecht, the Netherlands*

This paper studies the influence of early recordings on Persian music by analyzing data obtained from the records and old catalogues as well as social and historical points. For the first Persian musicians engaged in making records, it was a way of immortality. But soon after it became a way of celebrity, along with another new way, public concerts. The first recordings of the later famous vocalist, Taherzadeh, worked to make him more popular. Another impact of the sound recording industry was introducing females as professional vocalists. There were no female vocalists on the early Persian records, as they used to serve as more than a pure vocalist, and religious beliefs had prohibited their singing. But soon female vocal records became quite popular and after a couple of decades the most famous female vocalist of Persian music made her first recordings. Apart from pieces by the Royal military band, bringing Persian musicians to the west for recording purposes had the result of introducing western influences. A group of master musicians recorded some pieces in Paris that were quite similar to Western music and another group recorded a favorite pop song, Matchiche, in the next 1909 London recording session. The popularity of western instruments should be considered too. None of early 1906 records by the Royal military band seemed to be popular, but 1909 recording sessions introduced Persian music on piano, violin, clarinet and flute. Although Persian violinist Kamancheh had a main role in records made prior to 1914, other violinists later replaced Kamancheh and no record of Kamancheh was made after 1914; Persian dulci-

mer artist, Santour, and flutist, Ney had the same story, replaced by piano and flute. There were also some minor technical impacts on performing Persian music caused by the condition of sound recording at that time, such as time limitations and required intensity of the sound.

HOW THE BEATLES CONQUERED THE WORLD. *Bruce Spizer, author, New Orleans*

Beatles author/historian Bruce Spizer presents the convoluted story of how four young lads from Liverpool, England became known throughout the world in an age where no British recording artists had made an impact anywhere other than the United Kingdom. Although signed to EMI, then the world's largest recording organization, The Beatles were turned down four times by EMI's Capitol Records subsidiary in the States. Their first U.S. records were released on Vee-Jay, an independent black R&B label based in Chicago. But once Capitol signed the group, the label launched "the Beatles campaign," which revolutionized how music was marketed. The company's A&R department reconfigured their albums and issued additional singles. At a time when the 45 was king, sales of Beatles albums proved there was a market for well-crafted rock albums. The group was responsible for the album replacing the single as the dominant music format. You'll also learn which country's A&R staff initially insisted that The Beatles record their hits in a foreign language, which country primarily marketed the Beatles on 4-song extended play discs and which country pressed numerous Beatles records in the 78 rpm format, as well as how illegal Beatles records were pressed on discarded X-ray film in the U.S.S.R., contributing to the fall of the Soviet Union. In the sixties, unlike today, there was no internet and no global market. Spizer explains how this left each country's A&R staff to make decisions based on their own market without regard to the artistic integrity of the music. Initially The Beatles had no control over or even knowledge of how their music was being presented outside the U.K., yet they achieved success in markets as diverse as Scandinavia, continental Europe, Australia, South America and Japan.

A&R: CLASSICAL

Thursday 3:45p-5:30p Session 2

JUSSI BJÖRLING: THE AMERICAN RADIO BROADCASTS *Daniel Shea and Seth B. Winner, Jussi Björling Society, U.S.A.*

The years 2010 and 2011 mark two significant anniversaries for those who have admired one of the greatest tenors of the 20th century: 2010 will mark the 50th anniversary of Jussi Björling's death, and 2011 will be the centenary of his birth. The USA Chapter of the International Jussi Björling Society will be issuing a multiple CD set honoring these two anniversaries containing a significant amount of the radio broadcasts he did in America. Dan Shea, who is an officer of the organization, as well as the producer of this set, will present highlights from this commemorative issue; Seth B. Winner will touch on the technical problems and solutions concerning the assembling of this presentation for Compact Disc issue. What makes this release important is that almost all of the audio

material used for this release is from prime sources that are vastly superior to any previously issued versions on past private LPs or CDs.

STOKOWSKI'S RAREST RECORDING: SAYGUN'S YUNUS EMRE, UN 1958 Gary Galo, Crane School of Music, Potsdam, NY

On November 25, 1958 Leopold Stokowski conducted the North American premier of Turkish composer Ahmed Adnan Saygun's oratorio *Yunus Emre* in the General Assembly Hall of the United Nations in New York City. Crane Chorus, from the Crane Department of Music at the State University Teachers College at Potsdam, NY (as they were called at that time) was invited to participate in the performance. The orchestra was The Symphony of the Air, which was the successor to Toscanini's NBC Symphony Orchestra. The concert was recorded by the Voice of America, and a tape copy of that recording resides in The Crane School of Music's archives. The Turkish Information Office in New York also issued a limited-edition LP record of the performance, which remains perhaps the most elusive of all of Stokowski's recordings. In February of 2009 a copy of this record was listed on eBay by a dealer in Turkey. The record did not sell so, on behalf of The Crane School, I offered the dealer a lower price, which was graciously accepted. What may be the only known copy of this record now resides in The Crane School of Music archives. This presentation will describe the circumstances surrounding Crane's invitation to participate in this performance, and the recent acquisition of the record by The Crane School. Several excerpts from the performance, taken from the tape copy in Crane's archives, will be played. Pending permission from the Stanford Archive of Recorded Sound, the opening work on the program, Anis Fuleihan's *Invocation to Isis*, will also be played. The Fuleihan work is also unique among Stokowski's recorded performances, and has never been issued in any form.

HPSCHD & KNOBS: JOHN CAGE AND INDETERMINACY IN RECORDINGS Mark E. Perry, North Georgia College & State University, Dahlonega, GA

The larger-than-life John Cage challenged the rudimentary tenets of Western art music through his compositions and writings, advocating new approaches to performing, composing, and listening to music—the last means, included John Cage's antagonism towards recordings. According to Cage, a sound recording of a composition corresponds to only a single version among many others, and for that reason, a recording of a work composed through chance operations especially possesses “no more value than a post card.” Addressing this issue, the composer attempted to encounter a solution by indeterminate means. In the 1969 recording of *HPSCHD* (Nonesuch LP H-71224), a collaborative composition with composer Lejaren Hiller, the LP included a computer-output sheet—10,000 different versions produced—with instructions to manipulate the hi-fi stereo, allowing the listener to create a distinctive performance of the recording.

Session Abstracts for Friday

ISSUES OF OUR TIMES

Friday 9:00a-10:00a Plenary Session

Changes in government policy, in particular the expanding reach of U.S. copyright law, has had a major impact in the field of recorded sound by hindering preservation and access to historical recordings. In the archival world, this has become one of the major issues of our times. This morning we hear two papers on efforts to deal with this crisis.

WHAT'S NEXT FOR ARSC AND COPYRIGHT REFORM? Tim Brooks, Chair, ARSC Copyright and Fair Use Committee

During the last few years ARSC has taken a leading role in advocating for changes in U.S. copyright law to promote preservation and access to historical recordings. These efforts have gained momentum during the last three years, during which time there have been both successes and setbacks. In this paper the chair of ARSC's Copyright & Fair Use Committee will describe both, and report on what lies ahead. One goal has already been achieved; ARSC, once totally unknown in Washington, is now recognized as the leader in this movement, and has been joined by seven major organizations totaling more than 70,000 members in calling for changes in the law. In an important breakthrough, ARSC-drafted legislation was passed and signed into law by President Obama in March 2009 that directs the Copyright Office to study the means for achieving the first and most important of our goals, to bring early recordings under federal law for the first time. Many challenges remain however, and these will be described in this paper along with a roadmap to what ARSC members can do to help. In addition, attendees are urged to sign the online petition supporting ARSC's efforts at www.recordingcopyright.org/joinus.html.

REPORT ON THE LIBRARY OF CONGRESS NATIONAL RECORDED SOUND PRESERVATION PLAN Brenda Nelson-Strauss, Consultant to Copyright, Preservation and Public Access Task Force

Among the directives in the Congressional legislation establishing the Library of Congress National Recording Preservation Board in 2000 (Public Law 106-474) were mandates requiring the Board to 1) conduct a national study of the state of recorded sound preservation in the U.S. and 2) produce a subsequent National Recorded Sound Preservation Plan. The Study has been completed and the National Recorded Sound Preservation Plan is now in its final stage. This report will detail the work of the six task forces that were both defined by—and developed directly out of—the conclusions of the National Study. Those Task Force groups are: 1) Education, Professional Training & Research; 2) Digital Audio Preservation and Standards; 3) Copyright, Preservation and Public Access; 4) Fund Raising and Promoting Public Awareness of Recorded Sound Preservation; 5) Public-Private Partnerships: Collaborative National Strategies for Preservation; and 6) Collection Management. The work of the task forces was an unparalleled opportunity for

the recorded sound community, including rights holders and archivists, to work together toward the common goal of preserving the nation's recorded sound heritage by developing cooperation and building consensus across a broad spectrum of the recorded sound community.

Report on the First Sounds Project *David Giovannoni, Derwood, MD*

David Giovannoni will give a brief update on the status of the project to recover the earliest recorded sounds.

A&R: JAZZ & BLUES

Friday 10:30a-12:30p Session 1

THE RECORD CHANGER (1942-1957): JAZZ COLLECTORS' HAVEN *Cary Ginell, Origin Jazz Library, Thousand Oaks, CA*

The Record Changer got its start in July 1942 as a single page listing of 78 rpm records offered for auction. Originally founded by Gordon Gullickson, the publication succeeded *Jazz Information* as the primary voice championing the serious study of traditional New Orleans jazz. In time, it became collectors' chief source for record auctions, musician profiles, record reviews, and editorials about the changing face of jazz. It gave birth to Gene Deitch's legendary and uproarious "Cat" cartoons, tracked the coming of the LP, exposed the Jolly Roger bootleg controversy, and was singularly responsible for the major labels' entry into reissues of historical jazz recordings. After Bill Grauer took over as publisher, the scope of the magazine expanded to include swing, folk, blues, and bebop, but still retained its role as the focal point for jazz record collectors. Many of the jazz world's top historians wrote articles for the magazine, including William Russell, Eugene Williams, Charles Edward Smith, George Avakian, Nesuhi Ertegun, and Rudi Blesh. There was no shortage of controversy within its pages, and vitriolic diatribes (mostly against Leonard Feather) and arguments among scholars made for fascinating reading. Although it sputtered to a halt in the late 1950s, *The Record Changer* spawned a litany of similar "little" jazz publications. Even today, more than 50 years after its demise, back issues are hoarded as collectors items themselves. This presentation traces its history, through the words and images presented in this remarkable and essential publication.

THE JAZZ LOFT PROJECT *Chris Lacinak, Audio Visual Preservation Solutions, and Sam Stephenson, Center for Documentary Studies, Duke University*

In recognition of the location of the 2010 ARSC Conference, and its connection to the history of Jazz music, this presentation highlights a project involving the happenings in a New York City loft space from 1957 until 1965 that has very recently culminated in a much heralded book (*The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith* by Sam Stephenson), a radio series on WNYC, and an exhibit at the New York Public Library for the Performing Arts at Lincoln Center. As described on the Jazz Loft project

website, <http://www.jazzloftproject.org/index.php>, "From 1957 to 1965 legendary photographer W. Eugene Smith made approximately 4,000 hours of recordings on 1,741 reel-to-reel tapes and nearly 40,000 photographs in a loft building in Manhattan's wholesale flower district where major jazz musicians of the day gathered and played their music. Smith's work has remained in archives until now." Sam Stephenson of the Center for Documentary Studies / Duke University, the Jazz Loft Project Director, author and visionary behind the project will share Smith's recordings of conversation and music from the Jazz Loft as well as photographs taken by Smith in the loft. Stephenson will also discuss what it took over the past 13 years to transform this formerly untapped treasure trove into both a well-documented historical reference and multiple well-received projects. Chris Lacinak, Founder of AVPS and ongoing technical contributor to the project will discuss technical aspects and his experience working with the collection and hearing the content for the very first time.

Long Lost Blues: The Early Blues Industry in America *Peter C. Muir, Institute for Music and Health, Verbank, NY*

Although we usually think of blues becoming active in the musical mainstream only in the 1920s, the previous decade had seen the spectacular growth of a popular blues industry in America. Over 450 titular blues titles were published between 1912 and 1920, and these formed the basis for at least 800 known recordings from the same period on disk, cylinder and piano roll. This presentation provides a global introduction to the blues industry of the 1910s and deals with such issues as the scope and growth of the industry throughout the decade; the migration of blues from the South to the North; the creative and commercial relationship of blues recordings to sheet music; and the relationship of these blues stylistically to folk music on the one hand and popular music of the day on the other. The presentation concludes with recently uncovered evidence of the New Orleans origin of the most famous blues of the era, W.C. Handy's "St. Louis Blues." The presentation is illustrated with period recordings and live demonstration.

TECHNICAL

Friday 10:30a-12:30p Session 2

USING MULTI-TRACK SOURCES FOR MUSICOLOGICAL AND MUSIC PRODUCTION RESEARCH *Toby Seay, Drexel University, Philadelphia, PA*

With Drexel University acquiring the Sigma Sound Studios Collection in June 2005, an opportunity arose to establish this resource as a basis for research into archival techniques, modern music production techniques, and database management as it relates to multi-track audio files. Sigma Sound Studios was the paramount recording studio in Philadelphia from 1968 to 2003 and was instrumental in the creation of what became known as "Philly Soul". This presentation will outline the creation of the Drexel University Audio Archive through institutional commitment, infrastructure development and community support. The Sigma Sound Studios Collection consists of 6119 magnetic

tape-based recordings in twelve different recording formats. These differing formats represent the evolution of modern music production as the collection starts in the late 1960's with 4-track analog and progresses to 8-track, 16-track, 24-track analog, 32-track and 48-track digital. With this evolution, it is possible to see how advances in technology changed the creative process of musicians, engineers and producers as they performed and adapted their art. Researchers of musicology and popular music will find the Sigma Sound Studios Collection a valuable resource for the study of music and culture of the late 20th century and specifically how these recordings represent the musical culture of Philadelphia. With changes in the music industry and recording media, the Drexel University Audio Archive serves as an institutional model for the preservation of analog multi-track media.

CARBON VS. SILICON: SKILL VS. TECHNOLOGY IN AUDIO DIGITIZATION *George Blood, George Blood Audio LP, Philadelphia, PA*

Much has been said about the importance of using professional sound engineers for audio preservation. Leaving aside for the moment whether "professional sound engineers" make the best preservationists or data management specialists, or whether any one person can master all parts of preservation, there are some things that computers will always do better than humans. This presentation looks at some scenarios in audio preservation where the potential for human error is an unnecessary risk and posits strategies for more accurately preserving our recorded cultural heritage.

DOBBIN CASE STUDIES: PROCESSING WORKFLOWS IN AUDIO ARCHIVING *Rob Poretti, Cube-Tec North America LLC, Canada*

Activities related to the creation and management of digital audio files for any archive can be demanding. A wide range of possibilities may be encountered, each with its own set of challenges: ingest, metadata workflows, quality control, multi-derivative generation, security, reporting, etc. Dobbin provides the widest set of applications currently available, all focused on the workflow requirements for audio archivists. This presentation examines the Dobbin infrastructure and how it connects to both Cube-Tec products and other information technologies. It examines approaches to leverage automated workflows in order to alleviate repetitive tasks during ingest and post-processing activities - with the goal of maximizing efficiencies and minimizing human error. Workflow processes from numerous Cube-Tec clients are explored in detail, discussing solutions to their own workflow challenges. The range of applications covered will be parallel ingest, automated quality control, automated derivative generation, metadata focused workflows, and complete end-to-end archive solutions.

A&R: COPS & ROBBERS

Friday 1:45p-3:15p Session 1

"I'LL BE GLAD WHEN YOU'RE DEAD": LOUIS ARMSTRONG'S SMACKDOWN WITH WHITE AUTHORITY, 1930-1932. *Dr. Bruce Boyd Raeburn, Curator, William Ransom Hogan Jazz Archive, Tulane University*

Beginning with his arrest for marijuana possession in Los Angeles in December 1930, and continuing through his Paramount film shorts made in early 1932, Louis Armstrong began a phase of his career in which he was almost continuously in conflict with a succession of white authority figures, including his erstwhile manager Tommy Rockwell, the gangster Dutch Schultz, the club owner Connie Immerman, an unidentified white announcer at Suburban Gardens night club, Joseph Weber (the president of the American Federation of Musicians), members of the Board of Local 174 of the AFM (New Orleans), Governor Huey Long of Louisiana, the U.S. Army, and the Memphis Chief of Police, among others. This paper explores his strategic reaction to white power by using the tools at his disposal, one of which was Sam Theard's song, "I'll Be Glad When You're Dead, You Rascal, You."

SUBSTANCE ABUSE AS REFLECTED IN AMERICAN POPULAR MUSIC: 1880-1930 *Anne Stanfield-Hagert, LCSW, Old Time Arts & Music, Philadelphia, PA*

Using archival sheet music, historic recordings and performance, this presentation addresses historic musical perceptions of alcoholism, smoking, drug abuse and eating disorders from 1880-1930. This presentation looks at a time in America when there was a particular delight and judgmental over-reaction to over indulgence in drugs, tobacco, alcohol or even food. The Temperance Movement, Prohibition and "speak easies" were all reactions of a culture trying to cope with what was seen as "The curse of the working class". The presentation will include vintage recordings such as: "Have a Little Whiff on Me" by Leadbelly and "Willie the Weeper", a song from the 20s that is the same melody as Ben Harney's song about Chinese and opium smoking from the 1890s. Sheet music for this song will be shown. The song "A Great Big Girl Like Me" was sung by Trixie Friganza, a vaudevillian who was noted for her musical ability, and making fun of her girth. Suggestions of music that the presenter is not aware of will be greatly appreciated in the discussion following the presentation!

THE DUNN FAMILY COLLECTION: FRANCIS O'NEILL CYLINDERS *Barry Stapleton, Ward Irish Music Archives, Milwaukee, WI*

Chief Francis O'Neill was born in Bantry, County Cork in 1848. After many early adventures he ended up in Chicago as a policeman in 1873 where he eventually served as Chief of Police from 1901-1905. While this may seem like accomplishment enough, it is mostly through his devotion to the collecting and dissemination of Irish traditional music that he is known to us today. During his time as chief, O'Neill recruited many traditional Irish musicians into the police force, including James O'Neill, Bernard Delaney, John McFad-

den and James Early. James O'Neill, no relation, became Francis's scribe as Francis set out to notate as many Irish tunes as possible. He then published the quintessential collection of Irish tunes, *O'Neill's Music of Ireland* (1903). Other books were published and these books are still a main source for Irish traditional music today. O'Neill also purchased an Edison phonograph to record the great Irish musicians of his times. Unfortunately the recordings were thought lost until in 2003 Dr. David Dunn presented the Ward Irish Music Archives (WIMA) with a suitcase of 32 home made cylinders. Dr. Dunn's grandfather Michael was a contemporary and friend of O'Neill. Thanks to an agreement with the Library of Congress the 32 recordings were digitized. They were mastered by Harry Bradshaw, Dublin, Ireland, a previous presenter at ARSC. Today these recordings are an important addition to the legacy of Francis O'Neill and give us an insight into the great musicians of a century ago.

TECHNICAL

Friday 1:45p-3:15p Session 2

METADATA FOR AUDIO PRESERVATION: CURRENT AND EMERGING ISSUES AND TOOLS *ARSC Technical Committee*

Metadata is an integral component of digital preservation and an essential part of the digital audio object. Audio files without appropriate metadata are not understandable, interpretable, or manageable. Effectively, there is no preservation or meaningful access without metadata. In this presentation, the ARSC Technical Committee explores the state of metadata for audio preservation, addressing such things as the whereabouts of standards, options for embedding metadata within files, present limitations, and anticipated future needs. This session will also include a demonstration of two software metadata tools. The session will consist of three main sections. (1) "The Current and Emergent State of Metadata for Audio Preservation" by Chris Lacinak, President, AudioVisual Preservation Solutions. Chris will briefly review the types of metadata required for preservation and access of audio content. Using this as a point of reference, he will provide an overview of emerging and current standards, best practices, projects and tools developed in alignment with these audio metadata requirements. This will be followed by a discussion of existing gaps and future development efforts considered necessary to better support preservation and access of audio content. (2) "Study of Metadata Support and Handling in Audio Recording Software" by the ARSC Technical Committee. This presentation will present the findings of an ARSC Technical Committee (TC) study on the interchange and persistence of embedded metadata within and across prevalent "two-track" (non-multi-track) audio software applications. The study assesses the writing, editing and reading of embedded metadata in WAVE/BWF files to systematically evaluate the handling of this metadata in software commonly used in "two-track" audio preservation workflows. The findings of this study are documented in a report published by the ARSC TC. (3) "Software Tools for Audio Preservation Metadata." This section will be presented in two parts, (a) The Federal Agencies Audio-Visual Working Group WAVE/BWF Metadata Tool by Chris Lacinak, and (b) BWF Editor by John Spencer, President, BMS/Chace.

A&R: NEW ORLEANS

Friday 3:45p-5:30p Session 1

BON TEMPS AND GOOD NEWS: THE INFLUENCE OF NEW ORLEANS ON THE PERFORMANCE STYLE OF GOSPEL SINGER MAHALIA JACKSON *Robert M. Marovich, Chicago, IL*

Mahalia Jackson migrated from New Orleans' Fourteenth Ward to South Prairie Avenue in Chicago's Bronzeville community just after Thanksgiving Day, 1928. It didn't take long for the new settler to elicit astonishment from, and controversy among, conservative leaders of African American Chicago's mainline Protestant churches. She bewildered restrained worshippers by giving a zesty twist to the hymns in the Baptist songbook, *Gospel Pearls*. Alongside traditional Baptist moaning and hymn-lining, Jackson added to her repertory the performance techniques of New Orleans funeral procession music, jazz, country blues and the sanctified church. While Chicago's African American Protestant community was slow to embrace Jackson's aural postcard from home, sanctified churches recognized her impact almost immediately. They invited her to participate in week-long revivals. Funeral homes sought her out to sing solace to the sorrowful. By the late 1930s, Jackson was one of the most popular gospel singers in Chicago. The woman who grew up in the impoverished Fourteenth Ward would eventually earn the title of "World's Greatest Gospel Singer" and perform before kings, queens and presidents. Drawing upon primary and secondary sources from his research on gospel music in Chicago, historian Bob Marovich will offer a brief biography and rare photographs of Mahalia Jackson during her initial rise to fame in the Thirties and Forties. He will identify the New Orleans flavor in Jackson's performances by comparing segments drawn from her Decca and Apollo sessions to recordings of various New Orleans musical styles.

A CAJUN MUSIC MYSTERY: DR. JAMES F. ROACH, "SONG OF THE CROCODILE," AND THE FIRST COMMERCIAL RECORDING OF A CAJUN FOLKSONG *Patrick Huber, Missouri University of Science and Technology*

In July 1925, OKeh Records touted its latest recording discovery in a *Talking Machine World* announcement headlined "'Cajan' [sic] Folk Song Recorded by General Phono. Corp." The brief article claimed that Dr. James F. Roach's recording of "Guè Guè Solingaie" ("Song of the Crocodile"), made during OKeh's field trip to New Orleans six months earlier, represented "the first recording of a 'Cajan' [sic] folk song," and predicted that its commercial success would lead to "further experiments along the same line and the introduction of typical Cajun music and dialect lyrics to many music lovers, via the talking machine." This 1925 *Talking Machine World* article piqued our interest in Dr. Roach and his recording, since it suggested that the first commercial recording of Cajun music actually occurred more than three years before Joe Falcon and Cleoma Breaux waxed their 1928 Columbia record, "The Waltz That Carried Me to My Grave"/"Lafayette," which scholars almost unanimously recognize as the first commercial recordings of Cajun music. Dr. Roach's "Gué Gué Solingaie," in contrast, has largely been forgotten within the field of Cajun music studies, and its existence is rarely

mentioned in published histories of the music. For decades, practically nothing was known about the obscure Dr. Roach and his rare recording. Our presentation, based upon two years of research, unravels much of the mystery surrounding him and his first “Cajun” record, and explains why his recording has been so casually dismissed by Cajun music scholars and aficionados, even though few have actually heard the record or know anything about him.

LOUISIANA ROCKS! THE TRUE GENESIS OF ROCK & ROLL *Tom Aswell, Denham Springs, LA [CANCELLED]*

Mr. Aswell, the author of *Louisiana Rocks! The True Genesis of Rock & Roll*, makes an oral and visual presentation on the evolution of rock and roll music. He maintains that rock and roll began in New Orleans in 1947 with Roy Brown’s “Good Rockin’ Tonight,” and supports that theory with stories about Little Richard, Ray Charles, Big Joe Turner, Hank Williams, Elvis Presley, Floyd Cramer, Johnny Rivers, John Fred, and hundreds of others who helped mold and shape American popular music. All the personalities mentioned above lived, recorded, or began their careers in Louisiana. He presents CDs of Louisiana musicians as well as a DVD of musical pioneers from Louisiana. Others from Louisiana who are discussed include Louis Armstrong, Mahalia Jackson, Jimmie Davis, Lead Belly, Lonnie Johnson, and Cosimo Matassa, who owned the recording studio used by so many early R&B performers. Finally, all the genres that borrowed from and influenced each other are discussed: R&B, soul, blues, Cajun, zydeco, swamp pop, and rockabilly. Independent record labels, independent recording studios, local radio stations, and emerging artists converged in a single place at one time to produce more than 800 songs that made the Billboard popular and R&B top 100 charts and which combined to sell more than a billion records.

ARCHIVES

Friday 3:45p-5:30p Session 2

WORKING IN RHYTHM: BUILDING THE FOUNDATION OF THE CAJUN AND CREOLE MUSIC COLLECTION AT THE UNIVERSITY OF LOUISIANA AT LAFAYETTE *Sandy Himel and Lance Chance, Edith Garland Dupré Library, University of Louisiana at Lafayette, LA*

Featuring audio, images and realia, this multi-media program will describe the history, development, and goals of the Cajun and Creole Music Collection at the University of Louisiana at Lafayette’s Dupré Library. From concept to content, the CCMC represents the diverse styles, genres, and musical influences of Louisiana Cajuns and Creoles. The presentation will begin with an introduction and history of the collection. This will be followed by a description of the audio and video recordings (commercial and non-commercial) and other music related materials, including print resources, photographs, and artifacts. Technical aspects such as collection development, acquisition, organization, preservation, cataloging, classification, and digitization will be addressed. The program will describe initial and continuing processes in research services, the acquisition of grant funding and donations, and the fostering of collaborative efforts and relationships within

the library, the university, and the larger community. All of the above will be presented in the context of a rich array of examples including music and interview clips, pictures, and costume accessories and promotional items from musicians and events.

ANOTHER HOT OKLAHOMA NIGHT *Larry O’Dell and Jeff Moore, Oklahoma Historical Society, Oklahoma City, OK*

The Oklahoma History Center’s “Another Hot Oklahoma Night” exhibit uses oral histories, archival videos, recorded songs, and artifacts to artfully tell the story of musicians and the culture of live music in Oklahoma. In this session, discussion will encompass exhibit development and marketing, including the methodology for collection of artifacts and oral history interviews, issues regarding licensing of intellectual property, and the creation of a story that can engage the public by drawing on personal experiences and memories. This session also will examine the appropriate equipment to use to ensure that public expectations of quality are met and that oral history materials collected are recorded in a manner that will allow them to be used in multiple applications. The project expanded from not only an award-winning exhibit, but also a book, radio show, and a documentary currently in production.

SOUND INTENT: RECORDED SOUND COLLECTIONS AND THE HISTORICAL RECORD *Lisa Hooper, Tulane University, New Orleans, LA*

Collecting sound recordings for many of us is a matter of passion: passion for intellectual content, passion for a given physical medium, and passion for a specific form of technology. We collect sound recordings to satisfy our own passions and share the contents of our collections with researchers, friends, and others equally passionate about this work. In fulfilling our passion, however, we have to opportunity to make a much bigger contribution to society, culture, and history, one of incredible significance that each collector must take into account. Namely, by collecting and preserving sound, we in essence create what will become an integral part of the historical record which future researchers, historians, cultural anthropologists, musicologists, ethnomusicologists, will turn to in the process of writing our history. This is no insignificant detail, for our very preferences of genre and performers, even the physical medium of the recording, have explicit inclusions and exclusions. Prone to our unavoidable personal preferences, cultural, social, and political biases, sound collectors, as do archivists and historians, open the potential for culturally significant yet underrepresented cross-sections of musical society to be effectively forgotten to history. Drawing from the work of anthropologists, ethnomusicologists, philosophers, archivists, and historians, this paper examines how archiving and collecting practices influence history-writing and the related cultural implications. The paper will continue with the philosophy of the self-described “activist archivist,” relating their methodology to that of the sound collector.

Session Abstracts for Saturday

NEW ORLEANS ICONS

Saturday 9:00a-10:45a Plenary Session

Two of ARSC's best-known members, multiple Grammy winner Dan Morgenstern and Lifetime Achievement Winner Chris Strachwitz, share personal stories about New Orleans music and musicians in this memorable session.

LOUIS ARMSTRONG AND THE FLEISCHMANN RADIO RECORDINGS *Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University, Newark, NJ*

In the spring of 1937, Rudy Vallee took a leave of absence from his successful, long-running Fleischmann's Yeast-sponsored weekly NBC radio show and arranged for Louis Armstrong to be his replacement for three months. Thus Armstrong became the first (and only!) African-American to host a national, sponsored network radio show, called "Harlem". Aside from the bootleg issue of a single item from one of the shows nothing was known to have survived, but lacquers of six of the shows were discovered in Armstrong's personal collection and eventually, the performances by Satchmo and his orchestra were issued on CD in 2008. They proved to be extraordinary, one critic describing them as "the most important Armstrong discovery to be released since his death in 1971." Unfortunately they were poorly promoted by the label. Morgenstern discovered the lacquers and annotated the album.

50 YEARS OF CATCHING THE SOUNDS OF SOUTHWEST LOUISIANA *Chris Strachwitz and Tom Diamant, Arhoolie Records*

Multi media presentation with recordings, photos, video clips, and stories by Chris Strachwitz, founder of Arhoolie Records, who has been "catching songs" and meeting the musicians in Louisiana for almost 50 years. First enamored by New Orleans jazz after seeing the film "New Orleans" in 1947, he first visited the city upon discharge from the US Army in 1956, and in 1960 made his first recording trip to the region in company with Paul Oliver and his wife Valerie. He also met the late Dr. Harry Oster at that time; Oster eventually sold him the entire Folklyric catalog. Ever since then Chris has visited southwest Louisiana at least once a year.

A&R: POPULAR

Saturday 11:15a-12:30p Session 1

LISTENING WITH ELLISON *Todd Bryant Weeks, Brooklyn, NY*

Of Richard Wagner, Ralph Ellison (1914-1994) once wrote that the composer's symphonies were works, "which, by fulfilling themselves as works of art, by being satisfied to deal with life in terms of their own sources of power, were able to give me a broader sense of life and possibility." Like many artists of his generation Ellison utilized a multidisciplinary approach to his writing and drew on music, photography and the fine arts sources of inspiration and cultural pride. He saw music as a key to the universality of experience and recognized the influence and impact on his own work of everything from Beethoven to Bessie Smith. By examining the achievements of many jazz and blues musicians in the context of the Western canon, he broadened the listening audience for these performers, and ultimately contributed to their stature as artists of real and lasting significance. In 2006, Todd Weeks was given exclusive access to Ralph Ellison's apartment in Manhattan with the express purpose of finding a home for his record collection. Based on its contents, the collection appears to have been amassed between the earliest 1930s and the late 1980s. There were many of the expected items there; the music that Ellison wrote about so eloquently—Duke Ellington, Count Basie; Mahalia Jackson and Cante Flamenco. But there were also many surprises: a full and varied range of 17th-20th century classical; pop items; spoken word and much more. This presentation will center on Ellison's sound collection and his writing about music; and how and what he had on his turntable was a reflection of his writing and his world. The presentation will include the use of recordings and photographs.

ILLUSTRATED RECORD ALBUM COVERS BEFORE STEINWEISS *Michael Biel, Morehead State University (emeritus), Morehead, KY*

The history of record album covers has long been the subject of interest among collectors, and there have been many books published of and about covers since the 1970s. Most of them are of the LP era, but occasionally they have attempted to give a history of covers on earlier formats. Usually their facts have been wrong, but the errors have been escalating in this decade due to the factually incorrect anointment of someone they claim to be "The Inventor of the Record Album Cover." Alex Steinweiss is a talented and inventive illustrator, and was responsible for some of the most memorable illustrated record album covers. But in recent years several books and many articles and internet blogs have been crediting him with INVENTING the very concept of illustrated covers, and changing how records were displayed in stores, citing the outlandish theory that before Steinweiss, records were packaged in plain brown kraft sleeves and plain albums. Record collectors and archivists know that this isn't true, but the writers who are promoting these tales and elevating Steinweiss to mythical proportions are exclusively non-collectors or are limited to CDs and LPs. It has been impossible to convince them otherwise, and I am now setting out to demonstrate with actual photographic proof that there were perhaps hundreds of distinctive illustrated album covers issued by many companies

for years prior to Steinweiss's first cover, Columbia C-11, Musical Comedy Hits by Rodgers & Hart, issued in 1940.

A&R: CLASSICAL

Saturday 11:15a-12:30p Session 2

PHANTOMS OF THE OPERA *George L. Dansker, New Orleans Opera Association Archive*

Mr. Dansker is the Production Coordinator for the New Orleans Opera Archive compact disc series and has been involved with this project since 1994. The recordings in the archive span the time period from 1950-1971. The commercially issued recordings span 1954-1968. To-date more than 17 compact disc recordings have been commercially issued. In some cases these are the only existing recording of a particular artist in a role he or she made famous, and in some they are the last performances of a particular artist in a signature role. There were many historic reasons for issuing these recordings and these factors were taken into consideration for each release (e.g. the only complete recording of Dorothy Kirsten in "Madama Butterfly --- and in stereo sound). Stereophonic reel-to-reel tape recording equipment was utilized as early as 1958. It is also Mr. Dansker's opinion that reel-to-reel tape recording equipment was utilized as early as 1950, a factor which possibly makes this recorded archive unique. The presentation details the complete story of the archive project, interesting obstacles encountered along the way, and the many successes achieved. Sound excerpts from both unpublished and published recordings are utilized to illustrate the Power Point presentation.

A TRIBUTE TO DON HODGMAN (1926-2009) *Dennis D. Rooney, moderator.*

Donald R. Hodgman was Chairman of the ARSC Finance Committee from 1994 until his death in November 2009. His professional specialty was Municipal Bonds. An ARSC member since 1974, Don built, over six decades, an extraordinarily comprehensive and sophisticated collection of classical recordings estimated to be as large as 400,000 vocal, instrumental and orchestral items. He was also extremely generous in lending items from his collection for use in and transfers for reissues by such labels as Marston, Pearl, Romophone, BMG and Sony Classical. Don usually listened more than he spoke, but over the years his opinions and preferences about recordings he valued became known to his friends, including Dennis Rooney, David Canfield, Larry Holdridge, Don Tait, Seth Winner, Ward Marston, Donald Manildi and Joe Patrych. From that group, we plan to draw a list of Don's special favorites among his discs and to present a selection, interspersed with some anecdotes and reminiscences.

A&R: POTPOURRI

Saturday 1:45p-3:45p Session 1

THE CIRCULATION OF MARDI GRAS INDIAN MUSIC IN NEW ORLEANS *Matt Sakakeeny, Tulane University, New Orleans, LA*

The performance traditions of the Mardi Gras Indians have thrived in New Orleans for a century or more, as generations of African Americans have paraded through the streets of the city dressed in elaborate hand-sewn costumes and chanting songs to the beat of tambourines and cowbells. Beginning in the 1950s, the sounds and images of Indian parades became the basis for popular recordings, such as the Dixie Cups' "Iko Iko" and Professor Longhair's "Big Chief." Since the 1970s, Mardi Gras Indians themselves have brought their music into recording studios and concert halls, where the chants have been rearranged in the popular styles of R&B, funk, and hip-hop. Recordings and performances have brought extraordinary recognition to the tradition, alerting a large public to what was a secretive community practice. The music of the community gatherings was also transformed by the recordings, which entered into networks of cultural transmission that were formerly based on oral communication. Mardi Gras Indian music thus represents a continuous dialogue between community-level performances and mass-mediated recordings in a way that questions the primacy of "the folk" as prior to secondary mediations and commodifications. Rather, there has been a fluid back-and-forth between "the street" and "the studio," with chants inspiring non-Indians to compose and record popular songs, which then circulate "back" to the neighborhoods, where Indians may modify their chants or produce their own arrangements. The endurance of tradition is dependent on its restless reinvention as it circulates in various forms.

NOW IT CAN BE TOLD: UNCOVERING THE HISTORY OF LITTLE WONDER RECORDS (AND BUBBLE BOOKS) *Merle Sprinzen, New York, NY*

In 1914 the recording industry was a near monopoly controlled by Columbia, Edison and Victor. These companies owned all of the most important record-manufacturing patents, and used this market power to keep the prices of records quite high -- \$.75 to \$1.00 each (close to \$20.00 in today's money). Enter Little Wonder records. These records made some compromises in quality -- measuring 5½ inches with tight grooves on a single side, playing only for a minute to two minutes, and not sold in sleeves -- but were priced at only 10¢. That price point, together with the popularity of the tunes that were recorded, made Little Wonders an immediate and extraordinary success. Millions and millions of these records were sold in the nine years the label was alive, more than 20 million from August 1914 through June 1916 alone -- and the label revolutionized the popular recorded music industry with that success. But where could these records have come from given the monopoly? That mystery has plagued collectors -- and, indeed, the record industry -- throughout the label's history, and now it can be solved, thanks to newly discovered court papers. This talk will detail the behind-the-scenes drama between the record's founders -- Henry Waterson and Victor Emerson -- and their link to Columbia, as exposed by those papers. It will also reveal some new discoveries about the artists that performed some of

the tunes. And it will clear up some other, lesser questions, like why didn't the early records have paper labels?

COMPILING THE JOHN COLTRANE REFERENCE Yasuhiro "Fuji" Fujioka, *Coltrane House of Osaka, Osaka, Japan*

Fujioka is one of the authors of the 2009 ARSC Award Winner, *The John Coltrane Reference*, a day-by-day chronology which extends from 1926-1967, detailing Coltrane's early years and every live performance he gave as either a sideman or leader, as well as a discography offering full session information from the first year of recordings, 1946, to the last, 1967. The appendices list every film and television appearance, as well as every recorded interview. The book is illustrated with over 250 album covers and photos from Fujioka's collection. AllAboutJazz.com said of this reference "the intensity and accuracy of the scholarship in this monumental effort cannot be praised enough... To give Coltrane his due in book form is to be as painstaking in researching as Coltrane was in practicing. This book honors its subject through such exercise of care." The author, who is also a jazz journalist, will speak about Coltrane and how this remarkable work was compiled.

OH DIDN'T HE RAMBLE: THE AUDIO ODYSSEY OF AVANT-GARDE COMPOSER AND NEW ORLEANS JAZZ REVIVALIST WILLIAM RUSSELL (1905-1992) David N. Lewis, *Rovicorp, Ann Arbor, MI*

William Russell (1905-1992) was an inveterate iconoclast in American music, a conservatory-trained composer who seemingly abandoned music to go into medical equipment sales. When he did emerge as a composer in the 1930s, Russell devoted his entire known output of 14 compositions to the previously non-existent medium of the percussion ensemble, creating a seed-repertoire that helped to kick start the American avant-garde. Abandoning that endeavor early in 1940, Russell became a pioneer New Orleans Jazz preservationist, co-authoring the book "Jazzmen," participating in the making of Bunk Johnson's first recordings and operating the elusive, highly specialized American Music record label. Finally, Russell helped to co-found Preservation Hall itself, spending the rest of his days running the little record kiosk at the back of the hall, though he found the time to play violin in the New Orleans Ragtime Orchestra and, as was not discovered until after his death, assemble the largest hoard of primary print source material on early New Orleans jazz known, now housed at Tulane University. Ironically, Russell's enormous contribution to American culture has only seldom been recognized, and Russell himself had no taste for the spotlight. This talk will focus both on Russell's seminal work as composer and New Orleans revivalist, illuminated with material taken from Russell's diaries, photos of recording sessions, score reproductions and recorded examples of both Russell's won music and of the traditional New Orleans Jazz that he saved by virtue of committing it to record.

ARCHIVES AND USERS

Saturday 1:45p-3:45p Session 2

THE DISAPPEARING SESSIONS Tore Simonsen, *Norwegian Academy of Music, Oslo, Norway*

When Charles Delaunay published his *Hot Discography* in 1936 he established a model for bibliographic references to sound recordings, based not on the tangible shellac record but on the somewhat more abstract concept of sessions; in those days rendered concrete through matrices on wax or lacquer and identified by matrix numbers. Jazz, as improvised performances of ontologically very thin compositions (to paraphrase some music philosophers), was perfectly well suited to this kind of documentation. Sound technology itself has, however, forced us to rethink the connection between music as an abstraction and the documentation of its audible artifacts. In the shellac era one could regard a session matrix as a representation of one specific musical event, fixed in its space and time coordinates. This was true also for non-improvised music, such as classical or studio-based pop music. As a result of today's recording practice however, this last kind of music has become a studio construction, not a "performance" at all. Music philosopher Lee Brown calls this "works of phonography," a term the author would contend could be used for all recorded music: even classical recordings are constructed during recording and postproduction to create an audio event never heard live. As such, however, they no longer have any simple connection to the session concept; the session disappears behind the finished production. But what should a discography document, if not the sessions? This paper discusses how modern studio practice changes the way we think about documentation of sound recordings—and points to some possible solutions.

A TALE OF THE TAPE: LEGACY OF AN UNKNOWN SOUND RECORDIST (HOW 23 YEARS OF RECORDING AND ARCHIVING 4,000 TV AUDIO AIR CHECKS WAS SAVED BY FATE) Phil Gries, *Archival Television Audio, Inc., Sea Cliff, NY*

Born in Austria in 1915, Louis Schrammel died in May of 1982 at the age of 67. During his lifetime he had a passion for audio tape recording television variety broadcasts, a TV genre that flourished during the latter 1950's, 60's and early 70's. Remarkably, Schrammel recorded the sound of over 4,300 different programs from his home on multiple quarter-inch reel-to-reel audio tape recorders attached to multiple television sets. Today, thousands of these soundtrack recordings of original telecasts remain as the only broadcast record of specific television shows, because most video taped TV was erased, or never saved or archived as either video or audio, during the first 25 years of television broadcasting (1947-1972). There exists a minimal percentage of TV broadcasts that were saved by the networks. A great percentage of them are "lost," misplaced, damaged, or not accessible to the public. The survival of the TV audio recordings preserved by Louis Schrammel was recently in jeopardy, as Schrammel's ENTIRE collection, representing 23 years of effort and inspirational work, was about to be discarded. It would have been lost forever if it were not for fortuitous circumstances leading to the intervention and acquisition of the Schrammel tapes by archivist Phil Gries, founder & owner of Archival

Television Audio, Inc. The full story and peerless examples from the Schrammel collection related to jazz and Dixieland will be presented including the sound of a young Pete Fountain and the Dukes of Dixieland from a Feb. 9, 1959 TV broadcast, *Voice of Firestone: "Mardi Gras Night."*

THE MILLENNIATA M-ARC DISC™ AND A LONG-TERM DIGITAL AUDIO PRESERVATION PILOT PROJECT AT BRIGHAM YOUNG UNIVERSITY *David Day, Brigham Young University*

Brigham Young University in collaboration with The Audio Archive and Millenniata is undertaking a pilot or test project for digital audio preservation utilizing the Millenniata M-ARC Disc (an optical media rated for hundreds of years; more information on this product can be found at <http://www.millenniata.com/index.html>). The objective of the study is to ascertain the feasibility of long-term preservation of digital audio files and accompanying metadata using the M-ARC disc as the preservation media. The presentation by David Day will report on the actual workflows and preservation practices implemented in the BYU pilot project. This report will describe briefly the selection of priority analog recordings, the digital conversion process including creation of metadata, the selection of which files to preserve and long-term preservation storage using the M-ARC Disc. Day's presentation will deal with practical issues including costs and storage space associated with the discs as the preservation media.

POLARITY AND PHASE RESPONSE IN REVERSE PLAYBACK OF ANALOG MAGNETIC TAPE *Mark Hood, Indiana University Archives of Traditional Music, Bloomington, Indiana*

Reproducing the content of analog tapes "backwards" was long a part of standard practices in dubbing tapes for broadcast distribution and the mass-production of certain configurations of pre-recorded consumer tapes. In addition to increasing efficiency by allowing duplicators to dub multiple audio program streams simultaneously (e.g., the "forward" A side and the "backward" B side of a cassette), this practice was also shown to prevent the serial accumulation of phase distortion products inherent in the magnetic tape recording process itself. In the current era, audio archivists may be able to achieve a major increase in productivity when digitizing tapes that contain multiple tracks of audio content that were recorded bi-directionally by playing back these tapes on reproducers with head configurations that retrieve all of the content simultaneously. Preservation files created by this method that contain "backward" audio can then be processed in the digital domain by a quick and simple re-ordering of the samples to create a file that plays in a normal, forward manner. As part of the *Sound Directions* project, the Archives of Traditional Music at Indiana University is conducting research into increasing efficiency and throughput by employing various methods of parallel transfer (simultaneous digitization of multiple audio streams) and workflow automation. Our investigation into the use of reverse tape playback has uncovered some interesting results that may have bearing on the use of this technique in audio archival practice.