ASSOCIATION FOR RECORDED SOUND COLLECTIONS
45th Annual Conference — May 11-14, 2011
Wilshire Grand Hotel, Los Angeles

One hundred and thirty years of recorded sound history—from the earliest extant recordings to today’s “born digital” formats—will be explored when collectors, archivists, audio engineers and recording historians convene for the 45th Annual Conference of the Association for Recorded Sound Collections in Los Angeles on May 11-14. Hosted by the UCLA Ethnomusicology Archive, which is celebrating its 50th anniversary, sessions will focus on a full range of musical genres, artists and performances, as well as the timely issues of recorded sound preservation and restoration, public access, and copyright reform.

ARSC is a nonprofit organization dedicated to the preservation and study of sound recordings, in all genres of music and speech, from all periods. The meeting brings together a unique mix of over 200 recorded sound experts from the U.S. and abroad—all sharing a passion for our audio heritage.

Conference highlights include:

Preserving and Protecting the Frank Zappa Archives
Zappa Vaultmeister Joe Travers and Frank Zappa’s widow Gail will provide an in-depth discussion about managing the vast Zappa tape archive, including restoration and re-release work, and their efforts to preserve the many photographs, documents, films, and artifacts that document Zappa’s creative output.

"And the Beat Goes On" : The Legacy of Dick Griffey and SOLAR Records
Dr. Scot Brown will explore the activist-entrepreneurial history of Dick Griffey, founder of SOLAR (Sound of Los Angeles Records), the most dominant Black-owned label from the late 1970s-1980s, which had a vast catalogue of hits from artists such as KLYMAXX, Shalamar, Lakeside, and Midnight Star.

An Interview with Pioneering Record Man Joe Bihari (Modern Records)
Bihari formed Modern Records in 1945 and transformed a small back street company into a leading independent label with a roster that included Ike Turner and Howlin’ Wolf. John Broven, author of Record Makers and Breakers, will lead the discussion and offer samples of Joe’s most famous recordings.

Television and the Recording Industry: A Conversation with Ron Dante, Wink Martindale, and Paul Petersen. The 1960s saw a remarkable convergence between the newly-thriving television industry and the older recording industry. In an era when "youth culture" was paramount, many young personalities jumped (or were pushed) into both mediums. Stu Shostak, TV historian and radio talk show host, will interview these three stars on what it was like to work in the twin worlds of TV and music in the 1960s-1970s. Wink Martindale, one of America’s leading game show hosts (Gambit, High Rollers, Tic Tac Dough), began his career in Tennessee as a disc jockey and made rockabilly records. Paul Petersen was a child actor who gained fame playing Donna Reed’s son on The Donna Reed Show and went on to score half dozen hits on Screen Gems’ Colpix label. Ron Dante was one of the busiest session musicians of the 1960s-1970s, singing lead on bubblegum hits as well as backup on Barry Manilow’s biggest hits.

The Legendary Bill Savory Collection: A Treasure Trove of Unique 1930s Broadcast Recordings
An exploration into the career of engineer Bill Savory, the role of Loren Schoenberg in obtaining Savoy’s collection for the National Jazz Museum in Harlem, and Doug Pomeroy’s efforts to transfer the recordings to digital form, highlighted with music samples and visuals of Savory and the discs.
A Visit with Norman Corwin and a Re-creation of “The Undecided Molecule”
Norman Corwin has long been considered THE premiere artiste of dramatic radio. The writer and director of “We Hold These Truths,” “On a Note of Triumph,” “The Plot to Overthrow Christmas,” and many other landmarks of the golden age of radio is a spry and lively 101 years of age. This session will open with a panel discussion of Corwin’s career with Norman Corwin himself, followed by Michael James Kacey directing an all-star cast in a re-creation of Corwin’s “The Undecided Molecule,” originally presented July 17, 1945, in the series Columbia Presents Corwin.

Recording Vernacular Mexican Music in Los Angeles, with a Tribute to Lalo Guerrero
Chris Strachwitz, founder of Arhoolie Records, will provide an overview of historical recordings from the 1920s-1980s covering the wide variety of Mexican and Mexican American regional music, as well as a tribute to the legendary Lalo Guerrero whose recording career spanned the 1930s -1990s. Special guests will be Mark and Dan Guerrero, two of Lalo’s talented sons, with stories and clips of Lalo performing.

The “Black Europe” Reissue Project of Early Recordings
Dr. Rainer Lotz will detail his massive project to collect recordings and films featuring people of African descent in Europe from the earliest years of the recording industry through WWI, and his plans to re-issue nearly 2,000 of these sound and moving image documents through Bear Family Records in 2011. Many extremely rare audio and visual examples will be offered during the presentation.

Working in the White House: The Richard Nixon Tapes
While many of the Watergate-related conversations have been the subject of scrutiny, the vast majority of the Nixon White House Tapes remain underutilized. Staff from the National Archives and Records Administration will offer their views on the tapes, which provide a candid, forthright perspective into how President Nixon and his top aides formulated and pursued foreign and domestic policies.

KHJ: The Boss Radio Revolution of the Late 1960s
In 1965 L.A.’s KHJ transformed top 40 radio by making it faster, hipper, and more ambitious than any other station in town. The personality-driven hosts placed an emphasis on premium production values and playlists consisting of the most exciting, innovative, and diverse music in pop history. Cary Ginell and former “Boss Jock” Sam Riddle recount KHJ’s history and the decade that changed radio forever.

Humanity’s First Recordings of its Own Voice (a special free presentation on Friday night)
In 19th century France, Édouard-Léon Scott de Martinville conceived of a machine that did with sound what the camera did with light. Between 1854-1860 he experimented with focusing airborne sounds of speech and music onto paper. His phonograph bore a striking resemblance to Edison’s phonograph of 20 years later. But his recordings, unlike Edison’s, were meant to be read by the eye, not heard by the ear. In this presentation David Giovannoni recounts how he and his colleagues have identified dozens of these forgotten documents and coaxed several to talk and to sing.

All events will take place at the Wilshire Grand Los Angeles hotel located at 930 Wilshire Boulevard in the heart of downtown L.A. The conference is open to the general public. All sessions, with the exception of evening presentations, require a registration fee which may be submitted in advance or on-site (daily rates are also available). The full conference program as well as abstracts for each session and a registration form may be found at http://www.arsc-audio.org/conference/.

For additional information, or to inquire about press passes, contact Brenda Nelson-Strauss, ARSC Conference Manager, bnelsons@indiana.edu; 812-855-7530.