

ARSC 2019 PROGRAM ABSTRACTS

SESSION ABSTRACTS FOR THURSDAY, MAY 9

OPENING PLENARY:

THE MUSIC MODERNIZATION ACT AND YOU: DISCUSSION AND CELEBRATION

Thursday 8:45 – 10:30 am Panelists: *Tim Brooks, Eric J. Harbeson (University of Colorado: Boulder), Brewster Kahle and Derek Fukumori (Internet Archive)*

Presentations and Celebration of the passage of the Music Modernization Act (MMA) with discussion of changes, impacts, and future recommendations.

RECENT DEVELOPMENTS IN AUDIO RETRIEVAL VIA OPTICAL METHODS

Thursday 11:00 am – 12:30 pm Session 1 Moderator: David Giovannoni; Panelists: *Nicholas Bergh, Endpoint Audio; Stefano S. Cavaglieri, Fonoteca Nazionale Svizzera (Swiss National Sound Archives); Jean-Hughes Chenot, Institut national de l'audiovisuel (National Audiovisual Institute – France); Patrick Feaster, Indiana University; Thomas Levin, Princeton University*

Optical methods can retrieve audio from grooved media damaged by delamination, desiccation, deformation, and other mechanical obstacles that a stylus cannot traverse. Yet despite theoretical claims and decades of development, optical retrieval has yet to equal in practice the cost-efficiency and audio quality of stylus transfer. Can optical retrieval be done less expensively? Can it yield higher-quality audio? Or are the essential technologies too costly, or immutably restrained by physics, to preserve damaged carriers cheaper, better, faster?

Five panelists are pioneering a disparate array of approaches. Some are making optical playback available to anyone with a desktop scanner. Some are playing back optically in real time. Some systems are still in the lab, others are available today at no or reasonable cost. Panelists will introduce their systems and discuss their applications in the field of audio preservation. How do they work? What media can they read? What is their throughput? Audio quality? Availability? Cost?"

DISCOGRAPHY: THEN AND NOW

Thursday 11:00 – 12:30 pm Session 2

ABBA - THE COMPLETE RECORDING SESSIONS: HOW IT WAS RESEARCHED AND WRITTEN

Carl Magnus Palm

ABBA: The Complete Recording Sessions, detailing how the Swedish band wrote and recorded their songs, was first published in 1994. The book was based on research in ABBA's tape archives and featured input from all four members. A thoroughly revised and expanded version was published in 2017, as ABBA authorized the author to listen to a treasure trove of previously unavailable alternate mixes and discarded recordings. In this presentation, Carl Magnus Palm tells the story of how the book was researched and written, including the day spent with ABBA's Benny Andersson and Björn Ulvaeus, and their invaluable sound engineer Michael B. Tretow, listening to recordings that no-one had heard for well over a decade at the time. Palm will also reveal how close examination of tape boxes enabled him to figure out which of ABBA's often absurd working titles belonged to which finished song. Naturally, the presentation will

include an overview of ABBA's working methods in the studio, as they put together their painstakingly crafted recordings.

A CLASSICAL DISCOGRAPHY - TEN YEARS LATER *Michael Gray (Classical Discography.org)*

WERMing for the 21st Century: Adventures in Compiling an On-Line Art Music Discography of Recordings - A Decade-on Update. A look inside the history, development and current status of *A Classical-Discography*. Traces the creation and editing original files; moving files to a DB platform (MS Access), especially eliminating duplicates and one-off errors. Finding a host and DB expertise. Transfer of files into SQL and debut of on-line version. Current techniques for updating.

BOHEMIA ON RECORDS: MAPPING EARLY SOUND RECORDINGS OF CZECH SETTLERS IN THE USA

Filip Šír, Gabriel Gössel (National Museum, Czech Republic)

This presentation acts as an introduction to the recently released book, *Bohemia on Records*, which investigates the little-explored Czech component of the American gramophone industry during the early 20th century, with a goal of uncovering the cultural threads that followed migration, weaving a tapestry of sound at the centre of rapidly growing migrant communities. Reflected in the format of the book are notions of bilingualism and biculturalism, where English and Czech languages trace a course alongside each other through history, exploring the lives of Czech artists and entrepreneurs whose careers were arguably defined by their move to the USA. In his introductory essay, Richard Spottswood, eminent American discographer and leading researcher of early "ethnic" recordings, describes the circumstances that led the major American gramophone companies to publish recordings intended for immigrants in the USA. The work begins with profiles of several of the most significant personalities among those Czech immigrants, individuals who made their mark as businessmen in the music industry soon after coming to the US. The main section of the book presents a discography of sound recordings made by Czech immigrant ensembles and performers published on phonograph records between 1902 and the late 1940s in ethnic series offered by the American record companies. The volume concludes with documentary illustrations accompanied by scholarly text, along with a selection of labels from recordings made by performers discussed earlier. The publication serves as a first step into this slice of history, uncovering new leads for further research in the coming years.

**RECENT DEVELOPMENTS IN THE PRESERVATION OF WIRE RECORDINGS,
MAGNABELTS, AND DICTABELTS**

Thursday 2:00 – 3:30 pm Session 1

MODERN HIGH-QUALITY TRANSFER APPROACHES TO WIRE AND MAGNABELT FORMATS

Nicholas Bergh (Endpoint Audio Labs, Inc.)

ROD SERLING DICTABELTS AND DR. DAVID P. BODER WIRE RECORDINGS

Yasmin Dessem (UCLA Library Preservation)

SPYROS SKOURAS MAGNABELT COLLECTION

Geoff Willard and Franz Kunst (Stanford University)

The archival transfer of the tape, disc, and cylinder formats currently benefits from a high level of equipment sophistication and an impressive community knowledge base that has been building for decades. In contrast, a few legacy audio formats with important archival content such as wire, Dictabelts, and Magnabelts are typically still being transferred with original 40- to 70-year-old equipment and with fairly limited understanding of the core format problems. Along with damage to the media itself, the vintage

machine approach typically results in audio with significant rumble, flutter, speed errors, distortion, hum, and other noise issues.

Recent developments in high-quality equipment provide the opportunity to significantly reduce or eliminate these problems, as well as allow the transfer of deteriorated media that cannot be handled on vintage machines. The results can help elevate this media from just a means for written-transcription towards actual audio uses such as film or radio content. This panel will discuss recent hands-on experiences with modern high-quality transfer approaches for these three formats as well as cleaning, storage, and more general format concerns.

WELCOME TO THE NORTHWEST: AN INTRODUCTION

Thursday 2:00 – 3:30 pm Session 2

THE FABULOUS WAILERS AND THE FOUNDING OF THE NORTHWEST ROCK 'N' ROLL SOUND

John Broven (Golden Crest Records)

The Wailers, better known as the Fabulous Wailers, are recognized as the founding fathers of the Northwest sound and so paved the way for influential local groups such as the Ventures, the Sonics, the Kingsmen through to Kurt Cobain and Nirvana, and Pearl Jam. The Wailers hit in 1959 with their very first release, "Tall Cool One," now viewed as a classic rock 'n' roll instrumental. The single ended up on the Golden Crest label of Long Island, New York. The group stayed with Golden Crest for only one year, but in that time this ultra-talented high school band from Tacoma, Washington, had one more top 100 hit, "Mau Mau," and cut the highly desirable LP, "The Fabulous Wailers." I am able to present the inside story of the Wailers early years as I was married to the late Shelley Galehouse, daughter of Golden Crest Records owner Clark Galehouse. Besides the Wailers, I will cover other Northwest rock 'n' roll artists who were signed to Golden Crest, including Clayton Watson, the Mad Plaids and Byron Gosh. Reference will also be made to the Dolton label out of Seattle, for which the Fleetwoods and the Ventures had massive hits.

PHIL MOORE: PORTLAND'S FORGOTTEN GROOMER OF THE STARS AND MUSICAL GENIUS

Ronda L. Sewald (Indiana University Black Film Center/Archive)

Often referred to at the peak of his career as the "Groomer of the Stars," Phil Moore was a prolific composer, arranger, and vocal coach whose musical endeavors spanned film, radio, recorded sound, and live acts. His better known clientele included Dorothy Dandridge, Lena Horne, Diahann Carroll, Goldie Hawn, Marilyn Monroe, and Quincy Jones. Although African American, his family's upper-class status allowed Moore to receive musical training in classical piano in 1920s Portland. Following the Stock Market crash, Moore moved to Seattle at the age of thirteen and began playing jazz at local nightclubs and burlesque houses to help support his family. In the late 1930s, the family moved again to Los Angeles where Moore began arranging and composing for MGM. In addition to composing and arranging for approximately forty films (mostly uncredited), Moore recorded blue discs on John Levy's Bronze label with early drag performer Gladys Bentley, released hit records such as "Shoo Shoo Baby" and "I Feel So Smoochie," served as musical director for Black & White Records, recorded novelty holiday records, and published a singers' training and demo kit. Moore's own recordings cover a range of genres including jazz, classical, and space age exotica. Drawing from Phil Moore's autobiographical works and sound recordings housed at the Indiana University Black Film/Archive, this presentation will trace Moore's journey from his unusual start in Portland in 1918, through his colorful career in recorded sound. Clips drawn from recordings digitized by IU's Media Digitization and Preservation Initiative will be used throughout.

PORTLAND'S NATIVE SON MEL BLANC: "WASCALLY WABBIT" MAKING "WECORDS"

Carol Seymour

Legendary cartoon voice actor Mel Blanc spent his formative years in Portland, Oregon developing a keen ear for the dialects of his ethnically diverse neighborhood. From an early age, he was fascinated by the way his immigrant South Portland neighbors talked, and he developed a penchant for imitating their speech patterns. Not limited to vocal mimicry, he used his musical skills to break into Portland radio broadcasting as a band musician, storyteller and singer.

Mel left Portland twice, seeking fame and fortune in California. Finding neither, he returned home: first, to conduct the Orpheum's pit orchestra at Yamhill and Broadway, six blocks south of the Benson Hotel. At 22, Mel Blanc was the youngest musical director in the country. Returning to Portland after his second attempt to make it big, Mel and his new wife produced, wrote and played all the roles in a one-hour KEX radio comedy show until, discouraged by long hours and low pay, the couple left for Los Angeles, this time achieving success for Mel in sound recording for animated films.

Through audio/video samples, I'll show how Mel Blanc's observations and experiences while growing up in Portland led to his success on records, film, radio and TV and as head of his own ad agency producing public service announcements and commercials.

LACQUERS: PLAYBACK AND CONTENT

Thursday 4:00 - 5:30 pm Session 1

A METHODOLOGY FOR PRESERVING THE CONTENT ON LACQUER DISCS

Melissa Widzinski, Dan Figurelli, Jonathan Richardson (Indiana University)

This presentation will outline the principles and practices used by Indiana University's Media Digitization and Preservation Initiative to develop and perform the workflow used in the digitization of lacquer disc recordings. The principles include: adherence to best practices, reducing risk, limiting physical stress to the carrier, optimizing workflow efficiency to maximize throughput, keeping signal flow simple, attaining the highest level of accuracy possible, maintaining freedom to make subjective judgement decisions again in the future, and maintaining the physical carrier. We will discuss specific practices in the workflow such as: using a microscope to evaluate grooves, cleaning discs by hand, creating different file types and clearly defining the role they play in long-term preservation, using a simple signal chain, choosing a stylus, choosing a de-emphasis equalization curve, dealing with tracking problems, and the use of custom-made enclosures. We will also feature some special recordings that we have digitized, including an interview with Ray Bradbury, an Orson Welles radio show, and a live performance by Hoagy Carmichael.

SAPHIR: A DESKTOP OPTICAL SCANNER FOR DIGITISATION OF SEVERELY DAMAGED 78RPM LACQUER RECORDS *Jean-Hugues Chenot (INA - Institut National de l'Audiovisuel (FR))*

The Saphir system aims at allowing the contactless digitisation of 78rpm discs, even when they are damaged beyond all hope of physical playback. A new desktop-sized scanner using a powerful white LED now allows for the optical digitisation of a whole disc side in less than 30 minutes. The system can generate audio files even in the case of cracked or delaminating direct-recording lacquer disc records, still preserving the whole audio frequency range thanks to a unique velocity measurement process. Signal quality is generally fair, but worsens with the amount of exudates. The most damaged records (wide cracks, missing flakes, discolored records) can be reconstructed interactively, with the help of a best-path solver. Samples of recoveries will be presented, from the simplest to the most striking extreme cases. The new scanner is expected to become available for exploitation by archives and service providers in 2019.

LISTEN! LEARN! ENJOY!: INDIANA SCHOOL OF THE SKY REDISCOVERED

Patrick Feaster, Jonathan Richardson (Indiana University)

Ten years ago in 2009, the team carrying out Indiana University's Media Preservation Survey received a tip that led it to unearth a cache of over seven hundred lacquer transcription discs abandoned in a dusty campus attic. Now safely digitized by the Media Digitization and Preservation Initiative and formally accessioned by the University Archives, this collection has turned out to contain uniquely comprehensive audio documentation of the university's early forays into educational radio. By far the most notable of these was the Indiana School of the Sky (1947-1962), which provided K-12 students with a fifteen-minute program every weekday on subjects ranging from science to literature and from news to social guidance, often in the form of audio theater complete with voice acting and clever sound effects. These programs, written and performed by students of Indiana University, were first broadcast in Bloomington and then rebroadcast a week later via transcriptions from other radio stations around the state and region. In this presentation, we will tell the story of the School of the Sky as well as discuss how the fortuitous rediscovery of the recordings themselves has kindled new interest in this long-forgotten chapter of our university's history.

ISSUES AND RE:ISSUES

Thursday 4:00 - 5:30 pm Session 2

THE FIRST BLACK-OWNED RECORDING VENTURES REISSUED: BLACK SWANS

Steven Smolian, Tim Brooks, Les Gerber

The CD reissue project called "Black Swans" will revive a lost area of black cultural history:- performances by classically-trained performing musicians and composers from the early part of the 20th century. These sparsely-distributed horn-recorded souvenirs of the earliest African-American commercial recording ventures provide forgotten examples of a great culture's accomplishments. The CD includes Broome Special's complete output, most of Roland Hayes' Columbia-made Personal Records and the Black Swan classical 7100 series. Henry Burleigh, Nathaniel Dett, Edward H. Boater and Clarence Cameron White contribute interpretations of their music and arrangements and Antoinette Garnes, Florence Cole-Talbert and Hattie King-Reavis sing opera and spiritual selections. Most were recorded before Mamie Smith's "Crazy Blues and a few years before Marian Anderson's first Victor. Tim Brooks has kindly made his unique set of the Broome's available for this project. Their average condition is average, creating great challenges for even the most advanced software. Steve Smolian will play some before-and-after examples and explain why the finished results don't quite reach the quality of present-day studio sessions.

WILHELM FURTWÄNGLER'S 1950 LA SCALA RING AND THE QUESTION OF ALTERNATE PERFORMANCES *Gary Galo (Crane School of Music, SUNY Potsdam, Emeritus)*

Wilhelm Furtwängler's legendary performances of Wagner's *Der Ring des Nibelungen*, recorded live at La Scala, Milan in 1950, have circulated in myriad LP and CD incarnations. The first widespread distribution of these performances was by the bookstore label Murray Hill in 1976, an eleven-LP set with some sides containing nearly 45 minutes of music. However, previous LP editions with much more limited circulation had been issued by Edward J. Smith and Discocorp. In 1983 Fonit Cetra issued the first authorized release this Ring cycle, from the original RAI tapes. That label reissued the same transfer on CD in 1987, and since that time numerous releases have appeared on CD, many of them flagrant pirates of the Fonit Cetra edition. In his article Furtwängler and the Recording of the Ring at La Scala, Angelo Scottini noted that RAI recorded all three performances of each opera, in order to be able to select the best performances for later broadcast. In the 3rd edition of his discography *The Furtwängler Sound*, John Hunt noted that the Edward J. Smith LPs may contain performances different from other editions. He further noted that the Smith

excerpt disc of *Die Walküre* differs from the complete version. Complicating matters further, in 1994 Arkadia issued a recording of *Götterdämmerung* with a date different from that given on most other CD editions. This presentation will examine various LP and CD editions of these performances, investigating the dates and origins of several well-known editions, and the possibility that alternate performances, either complete or excerpted, may exist.

JACK PENEWELL: THE PARAMOUNT TEST PRESSINGS AND PRIVATE RECORDINGS OF THE INVENTOR OF THE TWIN-SIX GUITAR *Nathan Gibson (University of Wisconsin-Madison)*

John Bernard “Jack” Penewell (1896-1973) is perhaps best known as the inventor of the Twin-Six guitar—a forerunner of the double-neck six string guitar—and for the various blues and Hawaiian instrumentals he recorded with it for Paramount Records. Between 1925-1931, Paramount and its subsidiaries released 16 sides by Penewell, including “Penewell Blues” “Memphis Blues” and “Hen House Blues,” and only a fraction of those have ever been reissued. Based in Madison, WI for most of his life, Penewell carved out a lengthy career in music as a touring musician, radio and vaudeville performer, music shop owner, and steel guitar instructor. Mills Music Library at the University of Wisconsin is home to Penewell’s personal collection which includes hundreds of rare photographs, vaudeville contracts, published and unpublished sheet music, unique and unreleased Paramount test pressings, private recordings and radio transcriptions, as well as his complete recorded catalog. This presentation illuminates some of the unique aspects of Penewell’s music career, highlights some of the unique pieces in the collection, and examines the collection’s overall significance in the 21st century.

Thursday 8:00 – 9:00 pm

Q&A WITH KEVIN LEWANDOWSKI, FOUNDER AND CEO OF DISCOGS

SESSION ABSTRACTS FOR FRIDAY, MAY 10

HOW TO LEVERAGE OPEN MASS DIGITIZATION AUDIO PROJECTS

Friday 9:00 – 10:30 am Session 1

Panelists: Brewster Kahle, George Blood, Derek Fukumori (Internet Archive and George Blood LP)

Working with a large number of libraries and collectors, the Internet Archive is engaged in large-scale mass digitization of 78s, CDs and LPs. We will present on some findings from this experience, such as usage, distribution patterns in holdings, finding and managing equipment for quality mass digitization, linking to catalogs/reviews/discographies, etc. The presentation will focus on how individuals and institutions can contribute to and benefit from participating in this community effort, leveraging shared experiences, holdings and data to minimize costs and maximize exposure and use of each and every collection. Participants can receive free hosting, very low- cost digitization, free valuable physical space in libraries and archives, and share in open source knowledge and software. Our goal is to grow the number of partners working together, get feedback from the ARSC community on how we can serve them and their patrons.

IF THE SPIRIT MOVES YOU

Friday 9:00 – 10:30 am Session 2

A CENTURY OF CONCERT SPIRITUAL RECORDINGS: THE PIONEERS *Randy Jones (Grinnell College)*

The year 2016 marked the 100th anniversary of Harry T. Burleigh’s publication of “Deep River,” which is considered to be the first time a Negro spiritual was used as source material for a song to be performed by a classically trained vocalist. “Deep River” inspired singers of “classical” music to integrate spirituals into their concert repertoire and composers to explore how their own vocal musical expressions might be enriched by inclusion of these American folk songs in their works. Composers, including William Arms

Fisher, John C. Payne, J. Rosamond Johnson, Clarence Cameron White, R. Nathaniel Dett, Florence Price and Hall Johnson, delved into the rich fount of the Negro spiritual and created a vast range of musical expressions that have been preserved on recorded medium. These composers were born in the generation immediately following the end of the American Civil War in 1865. They were often the children of ex-slaves or they otherwise were exposed to the Negro Spiritual directly from the living sources of these songs. They continued the process, begun by the Fisk Jubilee Singers, of sharing this soul-stirring, original American music across the United States and around the world.

This presentation will briefly profile these pioneers of the concert spiritual and offer excerpts from rare historical recordings, from Burleigh's own performance of "Go Down Moses" and Payne singing his setting of "Standin' in de Need o' Prayer," to early recordings by great interpreters such as soprano Dorothy Maynor, contralto Marian Anderson, tenor Roland Hayes, and bass-baritone Paul Robeson.

GOSPEL QUARTETS IN WARTIME FRANCE: THE RECORDINGS OF PAUL ARMA *Chris Smith*

In 1944, the composer, pianist and folklorist Paul Arma (1905-87) was working as an interpreter with the US Army in France, and encountered African American soldiers who had formed gospel quartets. Between December 1944 and August 1945 Arma recorded forty-two songs sung by four different quartets, and four sung by a choir. Arma also presented the quartets at several concerts in Paris, and obtained handwritten lyric sheets from the singers. Radio series featuring the recordings were broadcast in the early 1950s, in French and German, and two Pathé Marconi 78s were issued in 1951. From 1952 to 1960, Arma was employed by the University of Paris to give illustrated lectures in Europe and north Africa. This extensive documentation of community-based gospel quartet singing took place in unprecedented and unique social, political and geographical contexts, which this presentation examines, together with the songs that were recorded; Arma's theories about their creation, content, and performance. The presentation is illustrated by issued recordings; contemporary photographs of the singers; their lyric sheets; and extracts from a 1970 English-language interview with Arma. Biographical information on some of the singers, and relevant information about Arma's own life, are also presented. The possible survival and present location of the unissued recordings is being investigated, and any progress will be reported. The research informing this presentation owes a great deal to the generous assistance of Paul Arma's son, Robin Arma.

TWO UNUSUAL AND RARE 78S OF MAHATMA GANDHI *Suresh Chandvankar (Society of Indian Record Collectors)*

India is celebrating the 150th birth year of Mohandas Karamchand alias Mahatma Gandhi (1869-1948). His first 78 rpm disc of the "Spiritual Message" speech was cut in 1931 and issued on the Columbia label, when he visited London to attend round table conference. Over 100,000 copies of this disc were sold in Asia, Europe and in America. Very few copies have survived today. Another unusual 78 rpm disc issued on his birth centenary in 1969 features a lyric penned by him describing the nature and form of God. This disc manufactured by The Gramophone Company of India but issued on a custom label is extremely rare. I will narrate the interesting incidences and historical aspects associated with these two unusual 78 rpm discs and play the recordings to the audience.

DESCRIPTION AND ACCESS: COLLABORATION AND STANDARDS

Friday 11:00 – 12:00 pm Session 1

RE-PRESENTING PBCORE: NEW RESOURCES FOR AUDIO METADATA

Rebecca Fraimow and Peter Higgins (WGBH)

The PBCore metadata standard was developed to serve the metadata needs of public television and radio organizations, and has since been adopted by a number of moving image and sound archives. In 2017,

WGBH Media Library and Archives was awarded an NEH grant to develop new resources to improve the usability of the PBCore metadata standard for both the broadcasting and archival communities. This session will introduce attendees to the core principles of PBCore as it relates to audio collections and demo the open-source metadata tools developed under the auspices of the grant, including a standalone cataloging app, spreadsheet templates, updated tools for generating technical metadata in a PBCore format, metadata mappings across multiple standards, and more. The presenters will also demo the new PBCore website and solicit feedback from attendees on additional ways to serve the metadata needs of recorded sound collections through the website before the close of the grant.

XFR COLLECTIVE & KBOO COMMUNITY RADIO: A COAST TO COAST COLLABORATION

Ana Marie Leigh and Brendan Allen (XFR Collective)

This presentation focuses on the digitization collaboration between XFR Collective, a volunteer-run, New York City based non-profit, and KBOO, a non-profit community radio based in Portland Oregon that first began broadcasting in 1968. XFR Collective is an organization that partners with artists, activists and individuals, and provides low cost digitization services and aims to foster a community of support for archiving and access through education, research and cultural engagement. Though their years of broadcasting, KBOO amassed a large collection of open reel audiotape and reached out to XFR to begin a partnership where KBOO provided six audiotapes for digitization by XFR Collective. And so the magic began. Each tape contained unique and original content containing powerful conversations and interviews with activists and politically engaged community members, ranging from 1970-1983. These tapes provide a look into the social consciousness of an era and the Portland community. This presentation will introduce KBOO and XFR to the ARSC community, the trials and accomplishments of our digitization partnership, and making this audio content freely accessible on the Internet Archive.

A BRIEF INTERLUDE ON FORMATS

Friday 11:00 – 12:00 pm Session 2

FLEXI DISCS: THE AUDIO FORMAT THAT TIME FORGOT AND REMEMBERED AGAIN

Junior Tidal (New York City College of Technology, CUNY)

Flexi discs, also known as phonosheets and Soundsheets, are “flexible” plastic sheets that can be played on turntables. This audio format was used for a wide variety of purposes including promotional materials, giveaways, and inserts into magazines, stemming from their origins in playable chocolate discs in the early 1900s (Parks, 2018). At one point in time it was a \$9 million dollar business, with the U.S. government as one of the top users of the technology (Penchansky, 1979). Their disposable nature, weight, ability to print directly on material, and affordable manufacturing made the flexi disc an alternative to vinyl pressings. However, the format was soon forgotten as digital compact discs, and eventually computer-based media, replaced the format. This paper presentation will examine the history of flexi discs, their international impact within Poland, Soviet Russia, their collectability within the international punk community, and their contemporary resurgence among music magazines and independent labels.

THE ORIGINS OF EPISTOLARY SOUND: FRENCH AUDIO POSTCARDS (1905-1907)

Thomas Y. Levin (Princeton University)

The fantasy of acoustic letter writing has a long and colorful history that spans centuries prior to the development of modern technologies of voice recording. With the advent of the phonograph, it finally became possible to send the voice through the mail. Yet Edison’s vision of the quite fragile phonograph cylinder as the epistolary medium of the future foundered on his inability to develop cylinders sufficiently robust to survive postal transportation. This paper will report on the discovery of what is effectively the first fully functional postal voice mail technology which was introduced in France in 1905: the Phonpostal, an inexpensive device that allowed people to record and play back (with vertical

inscription) brief one-minute voice messages inscribed in an almost invisible spiral groove on the verso of specially coated sonorine postcards. The cards required only ordinary postage and were sturdy enough to withstand the abuses of postal cancellation and delivery. The new affordable postal voice communication—examples of which will be played in the lecture—was nothing short of a sensation. While initially very popular in France, Spain and Portugal, the speaking postcard was unfortunately doomed from the start because, as a proprietary system, it required that both sender and receiver have the same mono-functional phonopostal device – in contrast to the later gramophonic “talking letter” records that could be played on almost any of the increasingly ubiquitous home gramophones. As a result, the sonorine was short-lived: by 1907 it had all but disappeared and subsequently fell into a complete media-historical oblivion. Until now.

PRESERVATION-FM: IT’S ON THE RADIO

Friday 1:00 – 3:00 pm Session 1

PRESERVING NBC RADIO COVERAGE OF THE FOUNDING OF THE UNITED NATIONS

Brandon Burke (Hoover Institution Library & Archives - Stanford University)

The United Nations Conference on International Organization occurred in San Francisco, California in 1945. Alternatively known as the The San Francisco Conference, the gathering of delegates began at the War Memorial Opera House on April 25, 1945 and concluded with the signing of the United Nations Charter on June 26. Fifty nations participated at the invitation of the United States, the United Kingdom, the USSR, and China: principal signatories of the January 1, 1942 Declaration by United Nations to commit maximum war effort against the Axis powers and abstain from independent negotiation. NBC Radio produced what many consider the official, and only, “gavel-to-gavel” audiovisual record of the event and donated the 146 glass-based instantaneous lacquer discs that constitute its coverage—the only known copy of these broadcasts—to the then-Hoover War Library (now the Hoover Institution Library & Archives) at Stanford University in 1947. This presentation details the preservation, description, and publication of the recorded sound materials in the collection as well as its addition to the Library of Congress National Recorded Sound Registry in 2017.

ALL DISCS CONSIDERED: MIGRATING NPR’S OPTICAL MEDIA ARCHIVE

Will Chase, Susie Cummings (National Public Radio)

As part of its ongoing audio preservation efforts, NPR’s Research, Archives & Data Strategy team (RAD) recently completed migration of over 80,000 audio CD-R discs to digital audio files. As a result of this project, historic NPR broadcasts are now easily accessible to NPR staff as well as researchers at the University of Maryland Hornbake Library. The discs contained both born-digital and digitized program material from NPR’s flagship shows *All Things Considered* and *Morning Edition*, as well as popular distributed programs such as *Fresh Air* and *Wait Wait...Don’t Tell Me!* from 1976-2007. This paper will analyze the data compiled as a result of this undertaking including evaluation of CD-R stocks/brands used over time, metadata challenges, audio quality, and level of effort. We will offer a unique case study and best practices in large-scale optical media migration: establishing project specifications; selecting the best copy for preservation; managing in-house workflows and vendor relationships; and achieving a high migration success rate from at-risk physical media to file-based digital audio.

STUDS TERKEL RADIO ARCHIVE - LAUNCHED!

Allison Schein-Holmes (WFMT & Studs Terkel Radio Archive)

The Studs Terkel Radio Archive has finally launched! Given the enormity of the project and its partnerships within the ARSC community, I propose to give the larger community an update. In this presentation, I will walk through various aspects of the archive’s public view demonstrating a deeper audio archives engagement experience. Then we will pull the curtain back to see how the site operates and how we

incorporate the technology that has led to sites success. The presentation will conclude with a peak into what exciting features we will have coming down the pike for the second half of 2019.

WHO IS GLORIA CHANDLER? NW BROADCAST QUEENS 1950: GLORIA CHANDLER AND DOROTHY BULLITT, OR GLORIA CHANDLER: MOTHER OF AMERICAN CHILDREN'S THEATER

Paul Nunn (Seattle University)

Gloria Chandler was a prolific theatre producer and arts advocate for her entire life. She worked as the public service executive at KGW Portland late in her career. Paul Nunn, an artist who paints on records, acquired a batch of 80+ 16" records with the intention of repurposing them. Upon discovering they were all produced by the same woman, he held off on destroying them until he could sample the content. While hunting for a turntable to play these discs, Paul started piecing together a remarkable story of Gloria Chandlers life from news clippings of her accomplishments and work from all around the country. One of these recordings of a Swinomish Chief singing and telling the story of Chief Seattle has been shared with the tribe and put into their archives. Paul is now working to complete Chandler's discography and amplify her story. There are 24 works in the Pacific University Library on this same 16" format the university has no way to access that Paul is working with librarians to digitize soon. Project support has been provided by 4Culture and Seattle Office of Arts and Culture.

LET'S MAKE IT A SCENE

Friday 1:00 – 3:00 pm Session 2

CONCERTIZING FOLK MUSIC: THE ROOTS OF THE FOLK MUSIC REVIVAL

Cary Ginell (Thousand Oaks Library Foundation)

Before the Weavers burst onto the New York nightclub scene in the early 1950s, traditional folk songs were disseminated to the American public in a variety of performance settings: through recordings, formalized live concerts, on radio, and even on Broadway. It began when folk song collectors began performing their discoveries before paying audiences in non-rural settings, often urban concert halls. During this period, folk music split from hillbilly music, which was performed more in social settings on a peer-to-peer basis. In this presentation, we will hear excerpts from recordings by the most influential of these early performers of traditional American folk music, including John Jacob Niles, Elie Siegmeister, Carl Sandburg, Frank Warner, and Richard Dyer-Bennet. Although traditional blues was not yet accepted in "polite" settings, spirituals were deemed appropriate for concert settings, representing the African American musical tradition. In this vein, we will hear works performed by the likes of the Fisk Jubilee Singers, Harry T. Burleigh, and Paul Robeson. On Broadway, the 1931 play "Green Grow the Lilacs" utilized traditional cowboy songs while "Sing Out Sweet Land," produced 13 years later, helped introduce balladeer Burl Ives to the American public. These examples established the repertoire that soon exploded in the 1950s and early 1960s with the so-called "urban folk song revival."

THE FIRST DAYS OF DISCO *Matt Barton, Library of Congress*

When the disco scene was at its peak in the late 1970s, its critics said that it was mass produced music that all sounded the same. But the music had roots in several styles and communities, and in its early days especially was quite varied stylistically and geographically, with major early hits being contributed by blues, salsa, jazz and even early rock and roll artists, as well as innovative remixers. This presentation will survey the many sounds of early disco in the context of the broader pop music scene of the 1970s.

SCANDIHOVIANS, SCHWEITZERS, AND THE PACIFIC NORTHWEST AT 78 RPMs

James P Leary (University of Wisconsin-Madison)

Performers rooted in several European vernacular musical traditions established a small but steady Pacific Northwestern presence, with connections to California and the Upper Midwest, entertaining on Chautauqua and vaudeville circuits, in immigrant halls, and for ethnic restaurants and festivals, while making records throughout the 78 rpm era. This presentation focuses on significant comic "Scandihoovian" dialect singers and Swiss yodelers who fused Old and New World sounds and surroundings. The former included Harry Skarbo (aka Yogi Yorgesson), Ragnar Hasselgren, and Stan Boreson whose broken-English ditties spoofed working class ethnic misadventures; the latter featured stellar yodelers Jost & Wunderle, the Moser Brothers, and Swiss Family Fraunfelder celebrating snow-capped mountains, strong drink, and dairy products. Sometimes featured on such major labels as Columbia, Victor, and Capitol, their recordings were also made in small studios for specialized regional labels from the Pacific Northwest and California: Gaare, Harmony Music, Linden, Alpine Record Company, John Keating Portland Studios, Moser Tone, and Hood River's Yodel Melody Record Company. Their collective consideration--offered through discussion, images, and sound--contributes to our historical understanding of recorded musical pluralism in the Pacific Northwest.

HIDDEN LEGACIES: ISSUES IN PRESERVING AND ARCHIVING UNOFFICIAL LIVE RECORDINGS

Jeremy Berg (University of North Texas)

This presentation examines the prevalence of unofficial live recordings, and the current state of their distribution and preservation. Unofficial concert recordings have been made since the dawn of portable recording devices, and the collection and trading of those recordings constitutes a bustling subculture and for some artists, such as Phish and The Grateful Dead, a key element of their enduring legacy. Though they represent a grey legal area, these recordings are important pieces of history and art. These recordings are incredibly widespread—many artists are recorded, and quite extensively. In some cases, they enter the official world. Dean Benedetti famously recorded 4 hours of Charlie Parker solos in March of 1947, and they are now available commercially. But most will never see official release, which means that their research, preservation, and archiving are almost exclusively community-based. Older recordings must be digitized from reel to reel and cassettes; newer ones are born digital and present their own challenges. Strides have been made in both the description and archiving of these recordings. Etree, an online organization of fans, has created a database and a file naming system. The Internet Archive's Live Music Archive has collected the recordings of any artist that agrees to it. However, these are only the beginning approaches to organizing and archiving a vital but difficult collection.

DIGITIZATION: YOUR HOUSE OR MINE? AND YOUR WAY OR MINE?

Friday 3:30 – 5:00 pm Session 1

SYSTEMATIC INHOUSE DIGITIZATION OF LEGACY MEDIA ARCHIVES: CASE STUDY OF INDUSTRIAL DIGITIZATION FACILITIES *Manuel Corn (NOA)*

Worldwide, the threat of "degradescence" - a menacing combination of degradation and obsolescence - is pushing institutions holding legacy media archives towards a hazy yet inevitable deadline for a decision on how to safeguard their valuable assets for future generations. For quite a while now, high quality digitization of carrier-based media has been the key to achieve this goal. Approaching the endeavor of digitizing an entire archive, institutions meet challenges like the choice of right equipment, allocation of personnel and its training, methods of handling problematic carriers or financing of the project – among others. A seemingly overwhelming task – but is it, really? The presenter aims to shed a spotlight on a selection of successful inhouse digitization facilities all around the globe; and specifically, on how the application of

principles of industrial manufacturing processes enabled them to increase efficiency of their projects concerning cost as well as production output.

MEDIA PRESERVATION AND DIGITIZATION PRINCIPLES AND PRACTICES

Michael Casey (Indiana University)

This session presents principles and practices for both media preservation programs and media digitization operations. Emerging from the work of the Media Digitization and Preservation Initiative at Indiana University and its planning forerunner known as the Media Preservation Initiative, these principles have contributed to the development of workflows and program-level decisions at IU. A principle may be defined as a fundamental or general truth, concept or value that is a guide for behavior or evaluation. Principles govern the development of specific policies or practices employed within the space that they represent. This presentation will feature real world examples to illustrate how principles and practices may be applied within a preservation program or a digitization operation, whether attached to an institution or part of the services offered by a vendor.

GOING ALL IN: ALL LOSSLESS ALL THE TIME, AND OTHER STORIES

Rebecca Holte (New York Public Library)

“Digitization is the easy part” has become a common statement when discussing large-scale digitization initiatives. Greater challenges can lie in the surrounding processes, management, and sustainability of the endeavor, particularly when internal resources—whether human or technological—are at a premium. Embracing and supporting staff learning and skills sharing, community engagement, open source tools, and lossless compression have been critical to the successes of the New York Public Library’s Audio and Moving Image (AMI) Initiative. Founded on best practices and commitment to the collections, the Library’s program continually evolves to meet day-to-day needs and long-term sustainability concerns, all the while exceeding original digitization targets. This presentation will describe progress, pitfalls, and game-changing decisions while navigating the intersection of preservation, access, and resource constraints.

PORTLAND'S DIY SCENE: THE PUNK UNDERGROUND, AND ROCK AND ROLL

Friday 3:30 – 5:00 pm Session 2

Mike Lastra, Engineer, Musician, Documentarian and Producer of several documentaries on the PNW punk scene, including *Northwest Passage*, will be joined by Mark Stanley, aka Sten, author of *ALL AGES: The Rise & Fall of Portland Punk Rock, 1977-1981* and Jerry Lang, aka Jerry Lang (Jerry A), the singer of Poison Idea, an iconic Portland punk band in a series of presentations and discussions of the birth, growth and sustainability of Portland (and the surrounding area’s punk scene).

FILM SCREENING: MUSIC IS WHERE YOU FIND IT - *presented by Mark Cantor*

Friday 7:00 – 9:00 pm

Most fans of music on film are well aware of the riches to be found within feature films, short subjects, SOUNDIES, and television broadcasts. But popular music --- jazz, blues, country, ethnic and just plain “pop” --- can be found in many other film genres. Indeed, music is where you find it!

In this session / evening program we will explore some of the other sources, often neglected when music on film is discussed, where great performances can be found. Fund raising films, industrial shorts, television commercials, raw newsreel footage, experimental and independent films, propaganda pieces, animated cartoons and home movies in all of these and more we can discover rare performances that deserve greater exposure and, of course, restoration and preservation.

Our program is drawn from the Celluloid Improvisations Music Film Archive, perhaps the largest private collection of musical content where 16mm sound film is the primary source. All clips have been transferred from 16mm optical sound film elements for this presentation, with as much attention paid to sound quality as possible. Join us for a session of rarities that includes appearances from Benny Goodman, Duke Ellington, Helen Humes, Don Shirley, Big Bill Broonzy, “Cannonball” Adderley, Spade Cooley, Eddie Lang and many more!

Friday 9:00 – 10:30 pm COLLECTORS ROUNDTABLE (OPEN TO PUBLIC)

This annual event is free and open to the general public. Conference attendees, as well as local collectors and vendors, are invited to bring a crate of records they would like to sell or trade, and/or a record or two for show and tell. A turntable will be provided.

SESSION ABSTRACTS FOR SATURDAY, MAY 11

RETROSPECTIVES AS PERSPECTIVE

SATURDAY 9:00 – 10:30 am Session 1

LAUGH TO KEEP FROM CRYING: 50 YEARS TO CREATE THE NAT TURNER REBELLION ALBUM

Toby Seay (Drexel University)

Joseph B. Jefferson, known for writing such songs as The Spinners “Games People Play,” “One of a Kind (Love Affair)” and the O’Jays “Brandy,” began his career as a drummer who, upon moving to Philadelphia, started a vocal group called The Nat Turner Rebellion. Taking their name from the famous slave revolt of 1831, The Nat Turner Rebellion’s music sat between black-power funk and sweet Philly soul. Recording briefly for Philly Groove Records between 1969 and 1972, they only saw regional success and never released a completed album.

THE HONEYDRIPPER AS CHAMELEON: THE MANY FACES OF ROOSEVELT SYKES

Roberta Freund Schwartz (University of Kansas)

Roosevelt Sykes, widely considered the father of modern blues piano, was one of the most prolific and successful recording artists of the 1930s. However, Skyes was far more: an influential songwriter, mentor, accompanist, bandleader, and A&R representative, and a stylistic model for pianists like Memphis Slim and Big Maceo. Mapping his influence requires some detective work, as he was also a chameleon, who recorded under many names and for many labels during his nearly 60 years in the business. Likewise, he was a stylistic changeling, running the gamut from barrelhouse and boogie-woogie, hokum, R&B, jive, and jazz, and led bands and trios with artists like Lonnie Johnson and Memphis Minnie. While his ebullient vocal delivery was immediately recognizable, he was a sensitive accompanist who adapted his style to suit the more than 30 artists he backed on record. Skyes also composed a number of seminal blues standards, including “44 Blues,” “32-20 Blues,” “Sail On, Little Girl,” and “Night Time is the Right Time,” as well as his signature tune, “The Honeydripper.” As an A&R representative, Sykes recommended talent to all of the major blues labels during the 1930s and ‘40s. Many were from St. Louis, including Walter Davis, Specks McFadden, Teddy Darby, and his long-time running partner St. Louis Jimmy. He was likely responsible for furnishing artists for the inaugural blues recording sessions of both Bluebird and Decca in 1933 and 1934, respectively.

MAHALIA JACKSON'S APOLLO RECORDINGS

Mark Burford (Reed College)

For many fans, record collectors, and students of black vernacular music, Mahalia Jackson’s recordings for the Apollo label, made between October 1946 and June 1954, represent a watershed in gospel music history.

Though Jackson was, in fact, already recording the religious pop that proliferated in the 1950s, admirers offer her Apollo sides as exemplars of a period of relative gospel purity preceding, many assert, the re-routing and overproduction of Columbia Records' crossover efforts. Focusing on those recordings stylistically closest to gospel, this paper will consider three aspects of Jackson's Apollo output: the trajectory of the label's production strategies, the performance practices employed by the singer, and the historical significance of this body of work for our understanding of the postwar black gospel field. Jackson's instrumental accompaniment at Apollo exhibits a clear trajectory that was already apparent in her first three sessions, progressively complementing piano with first organ and then guitar, and eventually growing to a full rhythm section and backing singers. Alongside their drift toward an increasingly ear-catching sonic surface, these recordings can be sorted according to three distinct "feels": an uptempo "swing" feel, an expressively phrased "gospel" feel, and a "free" feel reserved primarily for hymns. Lastly, the success of Jackson's Apollo recordings, and in particular her breakout hit "Move On Up a Little Higher," helped coax gospel singers to relax their ambivalence toward recording, upstaging gospel songs circulating as sheet music and making charismatic performance in the form of gospel singing a more mobile medium for the artform.

HOW ARCHIVING CHALLENGES OF THE PAST CAN BE USED TO SHAPE FUTURE APPROACHES
SATURDAY 9:00 – 10:30 am Session 2 *Alex Kirt (Northwest Missouri State University), Jon Pluskota (University of Southern Mississippi)*

This panel will address how financial, technical and accessibility challenges shaped the workflow and perspectives towards local and regional archiving activities as well providing suggestions for how archival considerations can be integrated into sound and audio programs. Discussion topics will include tried and tested tips for low-cost preservation practices, incubation methods for magnetic tape recordings, locating and obtaining funding, tips for establishing and building interest in a regional archive, curricular activities that support the archival mindset, the potential for symbiotic partnerships between regional archives and local libraries, locating and procuring historic sound recordings in rural and remote areas, and how modern recording equipment and creative techniques may be used to collect new sound recordings on location for historic and cultural preservation. Panelists include Alex Kirt, Assistant Professor of Audio at Northwest Missouri State University and founder and lead curator for the Southern Illinois Music Archive, which is currently located in the Special Collections Resource Center at Southern Illinois University Carbondale's Morris Library; Jon Pluskota, Assistant Professor of Entertainment Industry at University of Southern Mississippi, who is also a sound engineer and producer, and creator of Road Recordings, a location based, critical cultural recording project.

FILM, TELEVISION, AND RADIO
Saturday 11:00 - 12:30pm Session 1

SAYING IT WITH SONGFILMS: VALLÉE VIDEO AND THE MARKET FOR SMALL-SCREEN MUSICAL SHORTS, 1948-1952 *Shawn VanCour and Chloe Patton (UCLA)*

Star of radio, film, records, and stage, crooner Rudy Vallée has been celebrated as a musical pioneer whose commercial success in the 1920s and 1930s cut across multiple media and helped popularize new singing styles tailored to the period's emerging technologies of electric sound reproduction. While better known for his work during this interwar period, Vallée continued to embrace new platforms for musical presentation after the Second World War, operating an independent television production company, Vallée Video, from 1948-52 that specialized in musical programming featuring performances by Vallée and other famous recording artists. Presenting original research based on newly discovered production records in Vallée's personal papers at the American Radio Archives in Thousand Oaks and preserved film elements in the UCLA Film & Television Archive, we explore the company's production of musical shorts marketed as "songfilms," whose animated drawings and live action sequences depicted scenes suggested by the

accompanying lyrics. Reconstructing this forgotten musical genre from preserved footage and audio elements, original scripts, memos, and artwork, and published promotional materials and trade press coverage, we analyze the strategies used to create and market Vallée's songfilms and delineate the legal and economic obstacles to their commercial success. While Vallée Video was ultimately a short-lived venture, we argue that its production strategies reveal several larger tendencies in postwar music broadcasts and locate this programming within a growing market for small-screen musical entertainment that spanned from jukebox films in public spaces to the new domestic medium of television.

LAUREL AND HARDY ON THE RADIO: RARE AND WELL DONE

John Tefteller (John Tefteller's World's Rarest Records)

In January, a major motion picture was released dealing with the later years of legendary comedians Laurel and Hardy. It was a box office favorite and nominated for many awards. Stan Laurel and Oliver Hardy are not remembered for their radio work, but they were certainly a part of radio history. The problem is that almost NO recordings exist. This presentation will focus on the ones that do exist and discuss those that most likely will never be heard again. This will be an audio and visual presentation.

KOVACS ON MUSIC: A 100TH ANNIVERSARY PROGRAM CELEBRATING THE ANNIVERSARY OF TV'S ORIGINAL GENIUS *Seth Winner (Seth B. Winner Studios)*

The year 2019 marks the centennial of the birth of TV's original genius, Ernie Kovacs. In 2014, a very well received program at ARSC was presented in honor of his 95th birthday, which was the result of the newly released DVDs published by Shout Factory. This presentation will include additional material released in 2017, as well as video clips that have not been commercially issued for nearly 20 years. Kovacs was the first to use music as a source for his fertile imagination in the early days of television; he may have been responsible for the music videos that we have all are familiar with that came into fashion in the 1980s.

BOB FASS AND RADIO UNNAMEABLE: SAVING NYC'S RADICAL RADIO HISTORY

Saturday 11:00 - 12:30pm Session 2 Panelists: *Jonah Volk, Sean Quimby (Columbia University)*
Ari Swartz, Conner Maddern (Memnon Archiving Services)

For this presentation, representatives from Columbia University and Memnon will discuss the ongoing project to preserve sound recordings from the collection of counter-culture icon and radio personality Bob Fass. The collection, which was acquired by Columbia University Libraries' Rare Book and Manuscript Library in 2016, includes recordings from the 1950s to the 2000s, many of which are from Fass's long-running WBAI show "Radio Unnameable" and feature appearances by figures like Bob Dylan and Abbie Hoffman as well as live reportage from the '68 Democratic National Convention and the Columbia student protests. With support from a CLIR grant, Columbia contracted with Memnon Archiving Services in 2017 to digitize a large portion of these recordings at its facility in Bloomington, Indiana, focusing on 1/4" reels and audio cassettes. As the tapes had been stored in poor conditions for many years, there were numerous condition issues that the Memnon staff had to deal with: including mold, dirt, and other debris; poor/unwinding tape pack; and squealing tapes. In response, they deployed a series of creative solutions to ensure that the tapes could be digitized. In this presentation, Columbia University will dig into the collection and share rarely-heard clips. We will discuss the acquisition of the collection and the selection and preparation of the materials for digitization, as well as next steps for quality control, description and access. Memnon will showcase the innovative solutions that were developed to address tapes with mold and non-sticky shed squealing, sharing audio examples and images of problems and solutions.

ETHNOMUSICOLOGY AND CULTURE ON RECORD

Saturday 1:30 – 3:00 pm Session 1

“MY FRIEND, WE COULDN’T SLEEP”: THE LIFE OF RECORDED MUSIC AFTER REPATRIATION

Jocelyn Moon (University of Washington)

Current scholarship in ethnomusicology stresses the importance of repatriation and its roles in sustaining and revitalizing music traditions (i.e. Seeger 2015). Scholars have contributed valuable insight into the intricate web of challenges associated with dissemination, collaboration, access, copyright and the process of return. Much less attention has been given to the impact that repatriated archival resources have on local music practices and how this, in turn, informs archival efforts of decolonization. In this paper I build on the work of Nannyonga and Weintraub (2012) to extend the discourse on how communities of origin reclaim archival recordings. Specifically, I ask, how do repatriated recordings become integrated into local music practices? And how does this process unfold from an initial, often guided, listening session? I draw primarily from my ethnographic research on matepe mbira music in Northeastern Zimbabwe from 2016-2017, which was based on a collaborative repatriation project of approximately 450 tracks from the International Library of African Music. In this case study I show how musicians use recordings as a substitute for instrumentalists in ways that coincide with local perspectives of cultural sustainability. While these activities work to diversify archival narratives about matepe music, an essential step in decolonizing sound collections (Chikowero 2015), they take place in restricted community spaces and are not intended to be documented by cultural outsiders. I therefore address these restrictions and their implications for re-imagining the boundaries of official archive space.

THE STICKDANCE *Leslie McCartney (University of Alaska Fairbanks), Tristan Madros (Kaltag Tribal Council)*

The Stick Dance is a week-long ceremony held annually in March in the Alaska Interior Athabaskan communities on the Yukon River of Grayling, Anvik, Shageluk, Kaltag and Nulato. The Stick Dance is named after the spruce pole that is the central symbol of the ceremony. The Stick Dance is held to mourn the passing of community members and to thank those who helped the grieving families through their difficult time. The 14 ritual songs that were sung during a Stick Dance have been handed down from generation to generation. Banned in the 1950s by the Catholic church as ‘devil worshipping’, one song was forgotten and as the Elders passed way after the ceremony was banned, the songs were no long taught to the next generation. In the past few years, young Athabaskan adults in the communities have been reviving this ceremony as part of reclaiming their traditional ways. Recordings of all of the 14 songs were found in the archives at the University of Alaska Fairbanks and were invaluable for the new generation to learn the 14 songs. Just as importantly, the Kaltag Tribal Council gave direction to the archives as to how to treat the recordings with respect and integrity by providing advice and direction of what recordings could be listened to, at what times of the year, and by whom. By working together, a process is now in place to help protect the sacred songs in a culturally sensitive way. This presentation will discuss the issues raised in this abstract.

SURVEYING ARCHIVAL YIDDISH AUDIO COLLECTIONS: A TREASURE OF YIDDISH SONGS AND STORIES *Maya Lerman, (Library of Congress)*

The wave of Eastern European Jewish immigration to the United States brought a Yiddish culture that had developed over hundreds of years. As these immigrants assimilated into the broader American culture, much of Yiddish culture was lost, but much was retained in the form of Yiddish American music, theater, film, and literature. These cultural products comprise an important piece of American folklife and tell stories of experiences in Eastern Europe and immigrant experiences in the United States. Scores of collections have emerged that include oral histories by folklorists and recordings of Yiddish songs.

In this presentation, I will survey the landscape of archives and institutions across the United States that preserve and provide access to music and spoken word collections of Yiddish speaking communities. Then I will describe how the American Folklife Center's Yiddish collections offer unique contributions to Yiddish studies. The Ruth Rubin, Ben Stonehill, and Henry Sapoznik collections, as well as the recently acquired Michael Alpert collection, represent a range of perspectives on Yiddish life in the United States. The Yiddish radio, theater, music, and oral histories in these collections provide distinctive contributions to the scope of Yiddish collections and scholarship. My presentation will also examine a range of research questions that musicologists and other scholars may want to pursue in Yiddish collections of sound recordings within and outside the American Folklife Center.

WHERE THE MUSIC MATTERS: KEXP AUDIO ARCHIVES DIGITIZATION

Saturday 1:30 – 3:00 pm Session 2 *Panelists: Dylan Flesch (KEXP), Auston Germany, (Memnon Archiving Services)*

KEXP is continuing a multi-stage project to preserve our history through the digital reformatting of materials from our audio archives. The project includes a combination of live performances, interstitials, and broadcast archive materials held on DAT, NAB broadcast cartridges, cassette and open-reel audio tape. The collection includes items from KEXP, the Jack Straw Foundation, current and former volunteers and staff, and our listener community. A key part of KEXP's contribution to Pacific Northwest music culture has been recording and broadcasting original recordings of musical acts from the Northwest, throughout the country, and around the world. Beginning in the early 90's KEXP's Live Room has hosted thousands of performances by emerging and established musical acts. The resulting recordings form a body of work that traces the arc of contemporary independent music, particularly Pacific Northwest independent music, through the past 25 years.

KEXP will discuss their library and archives, the role of their on-staff media asset librarian, project timeline and goals, RFP process, and digital asset management. KEXP will also explain their post-digitization plans for handling rights and providing access. The presentation will feature audio samples throughout. Our digitization partners at Memnon will explain the process of creating a solution for KEXP to digitize nearly 4,000 items in less than two months. They'll discuss the digitization workflow, metadata schemes, production metrics and the unique challenges of digitizing DATs and NAB broadcast carts. Collectively, we will also share some tips and lessons learned for other organizations with similar collections and resources.

INTERNATIONAL – THEN AND NOW

Saturday 3:15 – 4:15 pm

INVENTING THE RECORDING IN 1900 SPAIN: THE ERA OF THE GABINETES FONOGRAFICOS

Eva Moreda Rodríguez (University of Glasgow)

In the last ten years, Spanish libraries and archives have made considerable effort in cataloguing and, in some cases, digitizing their early recording collections; as a result, about 1,000 wax cylinders commercially recorded in Spain by the so-called 'gabinetes fonográficos' (phonographic cabinets) between 1896 and 1905 have resurfaced. My presentation will assess the role of the 'gabinetes fonográficos' in implementing the concept of 'commercial recording' in Spain at a time in which the country was in crisis. To this effect, I will use both recordings and archival and newspaper records to discuss issues of repertoire, urban geography and, especially, the gabinetes' efforts to place themselves and their products at the centre of discourses concerning science, technology, modernization, and national identity.

DIGITAL MEDIA AND MATERIALITY IN INDONESIAN POPULAR MUSIC ARCHIVES

David Novak (University of California, Santa Barbara)

In recent years, reissue labels, archival websites, and filesharing blogs have created new audiences for previously localized genres, from Kenyan benga to Cambodian rock to Peruvian chicha disco, by drawing materials from a hodgepodge of global resources. These sound collectors have generated a media mix of local popular music histories, and opened up a cosmopolitan dialogue about place, postcolonial identity, and cultural memory through "lost" and "forgotten" sound archives. What can be learned from reconsidering these networks of reproduction as part of a transnational project of collaboration across difference? What does the global archive of "world music" tell us about the agency and participation of local musicians, historians, collectors, and media curators? This paper focuses on emergent projects of sound collection and digitization in Southeast Asia, documenting material histories of independent labels, institutional archives, file-sharing blogs, and online streaming platforms. I focus in particular on two recently developed archives of Indonesian popular music, comparing the physical collections of cassettes and records at the Museum Musik Indonesia in Malang, and the digitization of vinyl records on the Jakarta-based streaming website Irama Nusantara. Each site reveals a different take on the global politics of open access and copyright, the ethical implications of fandom and "crate-digging" in regional media resources, and the transactional legacy of field recording among collectors, ethnomusicologists, and local music producers.

POSTER SESSIONS

Friday 10am-3:30pm in the Exhibit Hall

BROADCAST LABEL 78-RPM DISCS FROM INDIA *Suresh Chandvankar (Society of Indian Record Collectors)*

Indian 78 rpm discs are issued on a variety of labels apart from the most famous HMV label. During 1933-44, The Musical Products Limited, Madras issued hundreds of 78 rpm discs primarily of Indian classical music on 8/9/10 & 12" diameter shellac discs. These discs play from 3 to 8 minutes of recordings per side and are issued on red, blue, yellow and gold labels. The discs were manufactured by the 'Crystalate' company in England from the wax masters recorded in India. Indigenous labels show 'Diamond Sun' rising from sea water, emanating rays of musical notes. In this poster, I plan to display variety of labels along with important historical facts.

THE CREATIVE MUSIC STUDIO COLLECTION & THE SHOICHI YUI COLLECTION (2 posters)

Nick Patterson (Music & Arts Library, Columbia University CMS)

The first poster presents information on the Creative Music Studio collection at Columbia, consisting principally of audio recordings of concerts from ca. 1974-1980. It offers an overview of the collection, and highlights some of the issues and challenges that arise in integrating and providing access to this collection. The Creative Music Studio was (and remains) an important center of activity for improvised music, and hosted a stream of notable musicians/composers, including Don Cherry, Carla Bley, Dave Holland, George Lewis, Cecil Taylor, and many others.

The second poster presents information on the Shoichi Yui collection, consisting principally of recordings in a variety of digital formats. Shoichi Yui (1918-1998) was an important Japanese jazz critic, radio broadcaster, and author, critical in formulating an idea of "Japanese Jazz". The poster presents an overview of the recordings, and discusses some of the challenges of integrating and providing access to this collection. It also discusses using the collection in conjunction with a class in Fall 2017 taught by Prof. Miki Kaneda,

"Trans-Pacific Musicology", including an experimental model to allow students and researchers to provide annotations to the audio files as they work.

A PRACTICAL APPROACH TO URBAN SOUNDSCAPE PRESERVATION

Mariana Mejía Ahrens (McGill University)

Traditionally, soundscape preservation is discussed through the lens of acoustic ecology, with a focus on the disruptive permeation of sounds produced by humans into natural ecosystems. Based on this conservationist approach, monitoring and management efforts are intended to protect natural ecosystems from changing. In this context, sounds generated by human activity is considered a pollutant meant to be controlled or eliminated. But what if the goal is to preserve urban soundscapes? Compared to natural environments, outdoor urban spaces are in a constant state of change where urban soundscapes reflect patterns of socialized human activities as they evolve over time. Therefore, urban soundscapes hold social, cultural and historical value that should be documented and preserved. This poster presentation proposes a method to identify and select urban soundscapes that are representative of the sonic identity of a city. The suggested workflow and tools presented were developed in Montreal, but are meant to be transferable to other outdoor urban environments. The outcome of this method is a list of soundscapes (considering time, location and activity) to be captured through multichannel sound recordings. By including the documentation that informed the identification process, as well as environmental and contextual information gathered concurrently with the sound recordings, these collections can serve as a point of reference for continued monitoring. This focus on documenting urban soundscapes aims to highlight and preserve the sonic diversity found in urban environments, considering sound as a valuable resource