

2014 ARSC Conference Session Abstracts Thursday May 15

PLENARY SESSION

Thursday, 8:45 am – 10:00 am

MUSICAL RECYCLING: PRODUCING REISSUES THROUGH THE YEARS

David Giovannoni, moderator; Chris Strachwitz (Arhoolie), David Freeman (County), Richard Nevins (Yazoo), Richard Weize (Bear Family), Richard Martin (Archeophone), Lance Ledbetter (Dust-to-Digital)

The six gentlemen on the dais for our opening plenary session are some of the most important and prolific musical archeologists of the past half century. Through their combined passion, resourcefulness, and diligence, they are responsible for many of our first introductions to a variety of musical styles, including blues, old-timey, folk, Mexican, Cajun, western swing, jazz, ragtime, popular music of all eras, and arcane sounds from the acoustic era, all of which might have been lost forever if not for their efforts. Since they began researching and reissuing 78s and making available unissued titles, the technology of creating a reissue has changed dramatically. This is the first time Chris Strachwitz, David Freeman, Richard Nevins, Richard Weize, Richard Martin, and Lance Ledbetter have been in the same room together. They will share their experiences and discuss the changes in how reissues have been done over the years with regard to acquiring source material as well as changes in media from LP to CD, artwork, packaging, and distribution.

SOUTHERN MUSIC

Thursday, 10:00 am – 10:45 am – Session 1

FROM THE PIEDMONT TO THE SWAMPLANDS: PRESERVING SOUTHERN TRADITIONAL MUSIC

Steven Weiss, Southern Folklife Collection, UNC-Chapel Hill

In celebration of the Southern Folklife Collection's 25th anniversary in 2014, curator Steve Weiss presents a look at four central collections to UNC Chapel Hill's Southern Folklife Collection, targeted in a three-year preservation and access grant from the National Endowment for the Humanities: The John Edwards Memorial Foundation, The Mike Seeger Collection, William R. Ferris Collection, and the Goldband Recording Company Collection. These vast collections represent a broad spectrum of Southern vernacular music (bluegrass, blues, Cajun, old-time, Zydeco) documented through field recordings, commercial recordings, and photography. This multimedia presentation will focus on the preservation and access work undertaken through the grant, the unique history of these collections, and will also play treasures discovered through the grant.

PASSING THE BATON

Thursday, 10:00 – 10:45 am – Session 2

THE END OF ANALOG AUDIOVISUAL MEDIA: THE COST OF INACTION AND WHAT YOU CAN DO

Mike Casey, Indiana University & Chris Lacinak, AVPreserve

This presentation explores the impending end of analog audiovisual media and the consequent loss of opportunities for preservation and access. It introduces a software tool that quantifies the cost of waiting to preserve and discusses strategies for taking immediate action.

Mike Casey's presentation, *Why Media Preservation Can't Wait: The Gathering Storm*, explores the time-based media preservation problem, detailing how the forces of degradation along with rapidly advancing obsolescence issues taken together result in a 10-year time window in which to digitally preserve audio, video and film collections.

Chris Lacinak's presentation, *The Cost of Inaction (COI)*, demonstrates a free tool that helps organizations analyze the implications of waiting to digitize. COI is a counter-perspective on the concept of Return on Investment (ROI), often raised with ill-effect when decision makers analyze digitization projects. COI adds a data point to ROI and helps articulate what stands to be lost or gained in both financial and intellectual value.

Mike and Chris will jointly offer a third presentation that outlines strategies for addressing this impending and inconvenient crisis. Chris will outline actions and projects initiated by a number of institutions to address these issues. Mike will report on the Indiana University Media Digitization and Preservation Initiative, which has funding to digitally preserve all significant audio and video recordings on all campuses. Taken together, these three presentations will help custodians of recorded sound collections understand the urgency of the current situation while helping them begin the search for solutions to these historically intractable problems.

LABELS & LOCALS

Thursday, 11:15 am – 12:30 pm – Session 1

EARLY BLUEGRASS LABELS: LAYING THE FOUNDATION

Jay Bruder, BluegrassCountry.org

As the Second World War drew to a close and consumer price controls were lifted, hundreds of entrepreneurs across the United States jumped into the record business. The local labels they created had a cultural impact far beyond their limited distribution and brief lifespans. Labels from the Carolinas, the Virginias, Tennessee, and Kentucky were especially important to the nascent bluegrass genre. This presentation will give a very concise historical overview of labels such as North Carolina labels Blue Ridge of North Wilkesboro and Colonial of Chapel Hill, and Tennessee labels Rich-'R-Tone of Johnson City and Twin-City of Bristol, along with audio examples and an assessment of the impact of these labels.

REBEL RECORDS: THE D. C. BLUEGRASS CONNECTION

Kip Lornell, George Washington University

Shortly before Christmas 1959, Charles Freeland formed Rebel Records, a label that he ran from Mount Rainier, Maryland, for the next twenty years before it became part of David Freeman's County Label. Over its first twenty years, Rebel Records focused on the local bluegrass scene, issuing scores of 45 rpm and 33 1/3 albums by D.C.-oriented groups as diverse as Pete Pike, the Country Gentlemen, Buzz Buzby, and Curly Ray Cline. Following its sale to County, Rebel Records expanded its geographic scope, though not its musical emphasis. This presentation discusses the evolution of this label and its importance in documenting the thriving DC bluegrass scene.

THE BLUE SKY BOYS

Dick Spottswood, BluegrassCountry.org

Bill and Earl Bolick were seventeen and fifteen, respectively, when they joined the ranks of professional hillbilly brother duets on WWNC, Asheville, North Carolina in 1935. As the Blue Sky Boys, they performed on radio and in public, and recorded for RCA from 1936 through 1950, when they left music to pursue more stable careers. Their harmony duets influenced the Louvin Brothers, Everly Brothers, Jim and Jesse, Ray and Ina Patterson, and countless others who were inspired by the high level of their artistry. Dick Spottswood is in the final stages of preparing a book-length account of their lives and music that has been submitted to the University of North Carolina Press.

The Blue Sky Boys were born and raised in Hickory and were well known from their broadcasts in Asheville (WWNC), Raleigh (WPTF), and Atlanta (WGST) in the 1930s and '40s. Dick will honor them in the state they came from, talk briefly about their lives, play a little music, and show some images reflecting their careers then and importance now.

CLASSICAL MUSIC & ARCHIVING

Thursday, 11:15 am – 12:30 pm – Session 2

WHAT PROFESSIONAL SOUND RECORDING CATALOGUING COULD TELL ALL OF US...

Steve Smolian, Smolian Sound Studios

Recordings are at last being recognized as musical evidence worthy of acceptance into the scholarly community. The expansion of the professional cataloging process requires the development of information desired by this community but, if supplied in the catalog record, does not do so in its most useful form. Though such cataloging is now completely computerized, it takes no advantage of the technology's ability to calculate. It is my contention that the creation and use of date bases will expand the horizons of musical and discographic research. I call attention to fields that contain significant dates that, if included and are in numerical rather than text fields, would open fresh avenues of historical research. I'll give examples of some possible uses of this data as applied to various types of recordings. I'll discuss obstacles to the adaptation of this function. A brief glance at my own list of conductors and their careers will be given. I'll be suggesting an online, protected gateway to house such information to make it universally available.

WHEN IS A JUNK RECORD REALLY JUNK? RE-ASSEMBLING OPERAS FROM THE ACOUSTIC ERA *Andy Moyer, Private Collector*

Most every collector of 78s has a multi-disc set in their collection with one damaged or missing disc, rendering the performance incomplete. Yet, the set is retained in the hopes that someday a good copy of that one disc will turn up – the pursuit for that “diamond in the rough.” But what if that “diamond” is masquerading as “the rough”?

A surprising number of complete – or at least large portions of – operas, operettas and other lesser-known musicals were issued during the acoustic era. Many of these early sets offer charming, compelling, and sometimes-historic performances, and should not be overlooked in the shadows of more sonically pleasing recordings of later years. Over time, many of these sets, especially the early ones, have been scattered to the winds. Frequently, the record companies themselves are to blame for the isolation of individual records from these sets. Poor labeling, re-issues with different labels, different catalog numbers, even discs of different diameter from the original, are just some of the pit falls. Printed discographies are a great help. Electronic versions enable for even better searching capability. But a more thorough, web-based discography, with more detailed information and even photos of label variants of successive re-issues, would offer a better road-map to both the collector and the archivist who is trying to re-assemble and preserve more copies of these dispersed performances.

FIELDWORK

Thursday, 1:45 pm – 3:15 pm – Session 1

DONALD LEE NELSON: THE LAST FIELDWORKER *Cary Ginell, Origin Jazz Library*

If you never read the JEMF Quarterly, you might never have known who Donald Lee Nelson was. Nelson (1941-2013) was a private collector who didn't just want to collect old 78 rpm phonograph records, he wanted to know the stories behind the recordings and the performers who made them. He used his curiosity and diligent resourcefulness to research the histories behind event ballads such as "The Ohio Prison Fire" and "The Lawson Family Murders," which were published in the Quarterly, track down biographical data about artists such as Alfred G. Karnes, Prince Albert Hunt, and members of the Floyd County Ramblers, and to visit surviving performers from the dawn of the recording industry. Through his diligence and resourcefulness, Nelson met and befriended such legends as Lee Allen of the Allen Brothers and Cajun accordion Moise Robin, among others.

A self-styled "southern gentleman," Nelson had only a rudimentary knowledge of electronics and so he conducted his research manually, writing down information, taking notes, and sending letters in longhand, at a time when most researchers were using recording devices, word processors, and computers. Nelson harkened back to the early days of folklorists and fieldworkers, an anachronistic primitive in a modern world, following in the footsteps of pioneers such as Cecil Sharp and John Lomax, who did the same kind of research a century before. This presentation honors his memory by presenting some of his findings during his fact-finding field trips to Appalachia and the Deep South.

EMERGENT TRADITIONS: CONSIDERING ALAN LOMAX'S 1938 MICHIGAN SONG COLLECTING TRIP IN THE LIGHT OF A NEW DAY
Guha Shankar, Todd Harvey, Nicole Sayer, Maggie Kruesi, American Folklife Center, Library of Congress

In the summer of 1938, Alan Lomax, then assistant in charge of the Library of Congress's Archive of Folk Song, set out on a pioneering tour of Michigan, the "most fertile source" for folk songs in the summer and fall of 1938, alone, in a Library of Congress car. Only twenty-three at the time, the aspiring song collector had with him little else but his recording kit, which consisted of an instantaneous disk cutting machine, dozens of blank disks and remarkably, a sixteen millimeter film camera. He returned to Washington after three months on the road with nearly a thousand recorded songs and several hundred feet of motion picture images along with field notes.

Three quarters of a century later, the American Folklife Center which houses the Alan Lomax Collection and partner institutions in New York, Wisconsin, and Michigan, are jointly commemorating the journey through digital multi-media productions and web-based presentations, as well as public programming consisting of lectures and concerts, a traveling exhibition, and the dissemination of recordings to home communities in Michigan. The programs and productions expose the sounds, images, and textual materials in the collection to new audiences at home and around the world. Staff from the Center will share their experiences of the challenges and opportunities in making these historical treasures see the light of a new day ranging from preservation to production to collaboration to providing access.

POPULAR MUSIC OF THE '40s AND '50s

Thursday, 1:45 pm to 3:15 pm – Session 2

WHEN SUMMER IS GONE: THE LIFE & LEGACY OF BANDLEADER HAL KEMP *David N. "Uncle Dave" Lewis*

By 1935, Chapel Hill-native Hal Kemp (1904-1940) had risen from leading a small dance band at the Carolina Club at UNC-Chapel Hill to the top of the popularity polls with his hit, "Got a Date With an Angel." His was hardly an overnight success. Starting out his professional career with a tour of England in 1924, he had been through at least three iterations of his band, which proved so susceptible to failure that they only survived the Depression through the intercession of colleague Fred Waring. Nevertheless, the group became a dominant force in the early Swing Era. Often miscategorized as a "sweet band," the Kemp organization actually maintained a varied slate of sophisticated and sweet, including in their book some of the most advanced charts of the time by composers such as Reginald Foresythe, Raymond Scott, Sid Phillips, and Kemp himself. This presentation will serve as an overview of Kemp's long and storied career and will include a film clip and recording excerpts. Assisting me in the preparation of this talk will be Bob Conrad, head of Conrad Audio Labs and foremost Kemp enthusiast.

LIBERACE: ENTERTAINER AT THE PIANO *Dennis Rooney*

The success of HBO's *Behind the Candelabra* in May 2013 was chiefly due to the "nearly miraculous" impersonation of Liberace by Michael Douglas, but it also generated a surge of new interest in one of the most controversial figures in postwar American popular culture. Born in West Allis, Wisconsin in 1919 of Italo-Polish descent, Wladziu Liberace was known as "Walter" within the family and "Lee" outside of it. By the forties, he was playing in lounges and supper clubs in the greater Los Angeles area, including the fledgling "sin city" of Las Vegas. He began appearing on local L.A. television in the early fifties, unsuccessfully moved to a network show, and ultimately began syndicating his own programs that featured his violinist brother, George, his mother and other family members in the audience, and the infamous (or iconic) candelabrum on the piano. The program's immense popularity can be gauged by recalling Al Capp's Loverboynik character in *Li'l Abner* and a line from *The Honeymooners*. When Alice tries to talk Ralph into buying a television set, she says: "Well, I don't want to look at that stove, that refrigerator and these four walls. I want to look at Liberace!!!"

In view of the simultaneous celebrity he enjoyed on television and the trenchant criticism of his alleged assaults on classical music from critics in newspapers and magazines, it seems particularly appropriate to focus on Liberace's recordings themselves, beginning when he had not attained the fame he enjoyed only a few years after making them, then contrasting his playing on them with later performances of the same repertoire to discern what changes were made as he labored to remove "all the boring parts" from his classical repertoire. That practice may have made him a regular target of brickbats from the musically educated, but as he used to say: "I cried all the way to the bank." In addition to recordings, some video clips of his early fifties syndicated television show and increasingly flamboyant later appearances will be shown.

TELEVISION & RADIO

Thursday, 3:45 pm – 5:30 pm – Session 1

KOVACS ON MUSIC: A 95TH ANNIVERSARY CELEBRATION *Seth B. Winner, Seth B. Winner Sound Studios, Inc.*

This year marks the ninety-fifth anniversary of the birth of TV's only true genius, Ernie Kovacs. A very successful presentation was presented at the 1999 ARSC Conference in memory of the comedian's eightieth birthday, which was met with enthusiasm. In 2001 & 2012, Shout! Factory issued two boxed sets on DVD featuring his pioneering television work. What the issued material showed and reinforced was his use of music (mostly classical) in creating various comic and serious video sketches, which were the precursors to the music videos that became so popular several decades later. A wide swath of material will be presented from his commercials he created for Dutch Masters Cigars to parts of the now famous *Silent Show* which aired in 1957, and *Kovacs on Music* which aired in 1959.

LOST CBS TELEVISION BROADCASTS *Phil Gries, Archival Television Audio, Inc.*

A presentation revealing all known facts and details, with supplemental visual illustrations and audio air check representative examples, reproduced (unprocessed and processed), of a recently discovered collection of over 130 Gray Audograph Discs containing more than one hundred thirty hours of TV audio, minute by minute recordings, including, movies, station editorials, all commercials, station ID's, announcements...all programming from sign-on at 6 am to sign-off at 2 am, covering seven consecutive days, of CBS television broadcasting (September 1–7, 1957). This unprecedented recorded continuity of television's early broadcasting of daily-weekend-weekly (morning, afternoon, evening), line-up schedule, archived as originally broadcast, is peerless and pre-dates by decades, any similar representation of one week of continuous broadcasting by a television network. Over two hundred separate broadcasts are contained on 130 discs. Included in my presentation are revelations regarding my research findings related to these eight-and-a-half-inch, gray audograph discs, which have limited frequency range, and non-constant velocity, recorded and played back from the inside of the disc to the outside (greatest diameter), and theories behind their origin related to these original KNXT CBS TV recordings. Also, communication insights with eminent sound engineers, including Steve Smolian, Aaron Coe, Russ Haines, Seth Winner, and the acquisition of sample digital transfers and their assessment.

CAVETT'S RADIO SHOW COMEDIANS *Daniel Blazek, Library of Congress*

While known primarily as a television personality, Dick Cavett began his career as a stand-up comic and *Tonight Show* writer. His particular slant on politics and culture was understated, articulate, and tongue-in-cheek humorous. In between his various stints as a television talk show host, Cavett produced *The Comedy Show* for syndicated radio from 1985 to 1990. Each episode, over 260 in all, had a topical theme, and typically highlighted comedy bits from commercially available comedy albums. Occasionally, Cavett featured interviews with comedians that are available nowhere else. The shows were circulated to radio stations on 12-inch vinyl, though they were never commercially pressed. Highlights of the original material on *The Comedy Show* are presented here from the Armed Forces Radio Collection at the Library of Congress, and include interviews with comedians such as Bob Hope, Joan Rivers, and Paula Poundstone.

ORAL HISTORIES & REGIONAL COLLECTIONS

Thursday, 3:45 pm – 5:30 pm – Session 2

ORAL HISTORIES FROM HOUSTON'S ANDRUS STUDIOS: A USE CASE IN SCALAR *Amye McCarther, University of Texas at Austin*

In 2010 I began cataloguing a collection of over 400 extant reels from Houston's Andrus Studios, a small independent recording studio in operation from 1964-1972, and subsequently received a grant to digitize its contents. This project became both my introduction to audio archiving and the basis of my thesis as I've pursued a master's degree in archives and preservation. In order to address gaps in documentation regarding the history of Andrus Studios and explore the experimental approaches taken by its sound engineers and the studio's relationship to the Houston music scene, I conducted oral histories with sound engineers and musicians who frequented the studio during its operation. Complementing the interview recordings are visual materials provided by the interviewees which have been digitized to preservation standards, including photographs, letterheads, and catalog cards.

I am currently in the process of assembling these materials in Scalar as a component of my thesis. Scalar is a rich media platform designed for academic digital long-form writing that incorporates media elements. Scalar supports the navigation of image, text, and audiovisual elements by linear and non-linear paths created through content, tagging capabilities, and nested content. As such, it provides multiple entry points for exploring interrelated materials while also allowing space for each interviewee's account to exist autonomously. My presentation will discuss the benefits and implications of using Scalar as a tool for engaging durational media and this oral history exhibit as an alternative access point for audio materials with copyright restrictions that inhibit their accessibility.

DIGITIZING AN ARCHIVAL ORAL HISTORY COLLECTION WITH LIMITED RESOURCES *Callie Holmes, University of Georgia*

At the Russell Library for Political Research and Studies, one of our richest collections is the Dean Rusk Oral History Collection, which includes over 170 audiocassettes of interviews between the former secretary of state and his son, Richard Rusk, recorded in the 1980s. Serving under Kennedy and Johnson (1961-1969), Rusk was a key player in major international events, including the Vietnam War. With no funding to outsource digital preservation, we planned a multi-stage project to digitize both the paper transcripts and the audiocassettes that constitute this collection, primarily using undergraduate student labor. Ultimately, these interviews are being prepared with an eye toward inclusion in OHMS, the Oral History Metadata Synchronizer, a platform developed by the University of Kentucky to revolutionize the accessibility and searchability of oral histories by presenting digital media alongside time-synced transcripts and indexes.

This presentation will provide an overview of the workflow involved in preparing an archival oral history collection for digitization and presentation in OHMS. I will discuss the particular challenges of this project, including wading through decades-old “metadata,” working with legacy, edited transcripts, managing in-house digital preservation, and resolving rights issues with archival oral history collections. I will also preview the OHMS platform, soon to be made available to the public, as a means for making oral histories more accessible and searchable for researchers. This presentation will include clips highlighting the depth and breadth of the Dean Rusk interviews.

THE UNIVERSITY OF TENNESSEE’S WWII ORAL HISTORY DIGITIZATION PROJECT *Rabia Gibbs, University of Tennessee*

In January 2014, the University of Tennessee began a NHPRC grant-funded project to digitize and host over 150 oral histories documenting the first-person experiences of World War II veterans. The sessions were collected by the Center for the Study of War and Society and take a holistic approach by allowing veterans to provide a broad context for their war-time experiences, including narratives about their lives before the war, motivations to enlist, personal experiences during the war, and attempts to adjust to civilian life afterwards. Because of the University’s location, a significant number of the interviews document East Tennessee and Appalachian men and women who served. While the University of Tennessee has an established digitization protocol for textual and pictorial special collections material, this project is the first step in establishing a permanent digitization workflow for audio-based media. Adjustments were required not only for physical format but also digitization components including metadata and delivery. This presentation will highlight important project benchmarks and developments including: institutional collaboration; modifying current digitization workflows to accommodate AV material; determining an appropriate metadata schema; migration and long-term digital preservation planning; and broadening project impact and outreach through national programs like the Digital Public Library of America (DPLA).

DEFINING MOUNTAIN MUSIC: A HISTORY OF JUNE APPAL RECORDINGS

Jack Wright, Rich Kirby, & Josh May, Appalshop/June Appal Recordings

In this session we will trace the history of the seminal Appalachian record label June Appal Recordings from its beginnings up to the present day, with considerations of the commercial, technical, and cultural challenges of recording, archiving, and distributing Appalachian music in the age of the Internet. June Appal Recordings was formed in Whitesburg, Kentucky in 1974 by a loosely knit group of young regional musicians who wanted an outlet for their own work as well as for the older artists who had inspired them. These twin goals were reflected in the label’s first two releases from ballad singer Nimrod Workman and songwriter Si Kahn. In the years since, June Appal’s eighty-six releases of traditional and contemporary Appalachian music have included artists who are famous and artists scarcely known outside their own communities; solo performers and bands; unaccompanied singers, instrumental virtuosos, and string bands; and some artists who can fairly be called “legendary,” including six National Heritage Award winners.

In 2014, June Appal celebrates its fortieth anniversary with an LP reissue of the label’s first release, Nimrod Workman & Phyllis Boyens’ *Passing Thru the Garden*. This session will highlight the opportunities and obstacles the label has faced in restoring and re-releasing these classic recordings, with a special focus on the social, cultural, and musicological impacts of Nimrod Workman’s outstanding life and legacy.

2014 ARSC Conference Session Abstracts **Friday May 16**

PLENARY SESSION

Friday, 8:45 am – 10:15 am

WHAT DO I DO WITH MY STUFF? – PERSPECTIVES ON ARCHIVAL DISPERSAL *Mike Gray, moderator; Steve Smolian (appraiser), David Seuberg (archivist), John Lambert (collector), Kurt Nauck (dealer), John Huggard (attorney)*

What will happen to your collection when you’re no longer collecting or when you’re no longer around to collect anymore? This panel will explore the fate of your collection from the viewpoints of a collector, a dealer, an institutional representative, and an attorney specializing in personal estates, all of whom will shed light on what to do with your collection. The moderator, a long-time collector himself, will provide a personal perspective on his own collecting and collection. Among the questions to be considered—and perhaps even answered—are:

1.) What is in the collection? Does it contain unique materials or items that cannot be found elsewhere? These are factors that an institution, for instance, will want to know about specifically if that is the intended destination. 2.) How much is the collection worth? Has it recently been appraised? Is it cataloged or inventoried? How big is the collection? Is it in a closet, in a basement, partially or completely full, or stored off-site? 3.) How does the collector feel about the collection? Is it the result of a life-long quest to acquire everything relating to a

specific topic (cf. Italian music), or instead, a candidate for the next episode of *Hoarders*? How do the collector's family/loved ones/heirs feel about the collection? Do they just want to get it out of the house, or are they (or the collector) prepared to provide it with the proper care, including financial support and preservation?

COUNTRY MUSIC

Friday, 10:45 am – 12:30 pm – Session 1

I'M THE MAN THAT RODE THE MULE 'ROUND THE WORLD: CHARLIE POOLE & TIN PAN ALLEY

Kinney Rorrer, Professor Emeritus, Danville (VA) Community College

This presentation will give an overview of the career of North Carolina pioneer recording artist Charlie Poole. Special attention will be given to the sources of his recorded repertoire. His incorporation of Tin Pan Alley compositions into his old-time string band music will be examined by comparing and contrasting original popular recordings to his fiddle band recordings. A major emphasis will be on how Poole adapted the Tin Pan Alley songs to make them sound as though they were originally "old familiar tunes," as Columbia Records labeled their rural acoustic music in the 1920s. Original 78s will be played on a table model phonograph from the period. Also on display will be original sheet music of Tin Pan Alley songs recorded by Poole and the North Carolina Ramblers.

OUT OF THE COUNTRY: DOC WATSON'S EARLIEST RECORDINGS & THE CREATION OF A FOLK MUSICIAN

Gary R. Boye, Appalachian State University

The recordings of North Carolina native Arthel "Doc" Watson (1923-2012) since his discovery by Ralph Rinzler in 1960 are well-known and a core repertoire of the Folk Revival. Not so well known are several non-commercial recordings of Watson from the 1950s, some of which were recently published on the CD set, *Milestones*, brought out by his daughter, Nancy Watson. There is at least one even earlier acetate disc of Watson from 1941 now at Appalachian State University in Boone, North Carolina. During the 1950s, Watson was involved in contemporary commercial country, rockabilly, and western swing music. Contrary to his later image, he was regarded by locals as a guitarist, not a multi-instrumentalist, and was associated with a gold-top Gibson Les Paul electric guitar. Yet just months after meeting Rinzler, Watson was on the folk revival circuit playing acoustic guitar, banjo, harmonica, and singing in an exclusively folk style.

My paper will analyze Watson's recordings, pre- and post-folk revival, to show his self-conscious decision to reinvent himself as a folk artist, a logical step for someone from his background, but a reinvention nevertheless. I will highlight recordings of Watson and the professional artists who inspired him, contrasting his work with the later repertoire and musical choices he made for a far different audience. I hope to show how a true folk musician was able to adjust to changing commercial tastes in both popular and folk music traditions, at the start of a career which spanned many genres and decades.

CELEBRATING THE MUSIC OF PAPA CHARLIE JACKSON *Cary Moskovitz, Duke University*

Virtually unknown except by the most hardcore fans of early blues and American folk music, Papa Charlie Jackson (c. 1885-1938) is one of the very first recorded solo blues acts and the first to acquire fame, recording nearly one hundred sides, mostly on Paramount Records, starting in 1924. While country blues singers-musicians such as Robert Johnson, Lead Belly, and Big Bill Broonzy (who took guitar lessons from Papa Charlie) have been celebrated for their contributions to American music, few lovers of blues or early jazz have even heard of Papa Charlie Jackson. Jackson's lack of contemporary recognition is due to a number of factors, including his instrument of choice. Jackson played a six-string banjo on almost all of his recordings, and his material, while some of his songs express the highly emotional sentiments that early collectors of "Negro" music valued, much of his recorded repertoire retained the light-hearted sensibility of vaudeville. But the most important factor may be the especially poor sound quality of Jackson's recordings, which makes it difficult for any but the most dedicated enthusiasts to enjoy. In this talk, I will discuss Jackson's recording history and describe my tribute project, which combines new performances of some of Jackson's material side by side with remastered versions of the originals, to be released on Document Records. The presentation will include audio excerpts of both Jackson's original Paramount recordings and the new interpretations.

ARCHIVES

Friday, 10:45 am – 12:30 pm – Session 2

REVISITING MATERIALITY: SOUND RECORDINGS AS EXHIBITION CATALOGS *Karine Bouchard, Université de Montréal*

This paper will examine the recording object as an exhibition catalogue. It aims to show how sound and voice on record as a material object can be an alternative way to the textual book-style catalogue for archiving the exhibition and for developing the discourse of it. Indeed, sound studies scholars have already shown that the developments of apparatuses such as turntables are preliminary conditions to materialize sound, shape it into an artefact and so, an archive. These works will be reviewed and framed in this paper within the context of art exhibitions. I will develop my argument through a close analysis of some specific case studies, with a focus on the *Art by Telephone* album (1968), a 33-1/3 vinyl LP record. This album acted as the catalogue of an exhibition to be presented at the Museum of Contemporary Art (Chicago) that never took place because of technical difficulties. The museum's director, Jan van der Marck, interviewed the voices of conceptual art artists by long-distance telephone and recorded the conversation, which can be heard on the vinyl. Therefore, this catalogue has been exhibited in 2008 as the artwork of the exhibition at the David Platzker Gallery. This example will be the keystone for understanding the multiple moves of records as technological archival materials. Finally, the shift that occurs from a reading experience of the catalogue to a listening and hearing one will be taken into consideration in this study as the consequences of this new form of presentation.

PRESERVING THE U.N.'S CONCERT RECORDINGS ARCHIVE *Al Schlachtmeyer (independent researcher) & Sok Min Seo (The United Nations)*

The United Nations international organization came into being on October 24, 1945. For many years, the anniversary of its founding day as well as its adoption of the Universal Statement of Human Rights have been celebrated by a concert in the General Assembly Hall, which is part of the U.N.'s New York headquarters. The intent is (in the U.N.'s own words) "through the medium of music to convey a sense of the unity and common aspiration of all mankind, transcending the differences which divide nations." The performers who participated in the early years included Dmitri Mitropoulos and the New York Philharmonic, Carl Schuricht and the Vienna Philharmonic, Desire Ingelbrecht and the French ORTF, Yehudi Menuhin, Pablo Casals, Charles Munch & the Boston Symphony, Leopold Stokowski & the Symphony of the Air, Guiomar Novaes, Robert Merrill, Luciano Pavarotti, and many others. Recordings of these concerts were made by the U.N., and the six hundred analog ten-inch tapes have since been stored in their New York archives. Inferring the existence of this little-known trove of recordings, Al Schlachtmeyer approached the U.N. with the idea of working with them to digitize and document the collection. George Blood of Philadelphia was selected in open competition to undertake the transfers, which took about year. Plans are now underway to make the recordings available on the U.N.'s website, and further plans are being drawn up to digitize 40,000 transcription discs of its early meetings.

THE UNKNOWN NADIA BOULANGER: RECORDINGS FROM THE CRANE SCHOOL OF MUSIC ARCHIVES

Gary Galo, Crane School of Music, SUNY Potsdam

The renowned teacher and conductor Nadia Boulanger had a long association with the Crane School of Music at SUNY Potsdam, beginning in the summer of 1925 when Helen M. Hosmer, a faculty member and future director of the school, traveled to Fontainebleau, France for a summer of study with Mlle. Boulanger. A friendship that would last over half a century developed between them, and during the course of that time, Boulanger appeared as guest conductor of Crane Chorus and Crane Symphony Orchestra at SUNY Potsdam's Spring Festival of the Arts four times, in 1939, 1945, 1958 and 1962. Boulanger made a relatively small number of commercial recordings, and the archives of the Crane School contain a number of works not otherwise found in the Boulanger discography, much of it reflecting her interest in twentieth century composers. This presentation will sample those recordings, beginning with an excerpt from a 1939 performance of Brahms' *Ein deutsches Requiem*, recorded on 16-inch lacquer discs. Excerpts from her 1958 appearance will include *Vielle Prière Bouddique* by her sister Lili, and *Hymne Olympique* by the Polish composer Michal Spisak. Excerpts from the 1962 concert will include *Cantate* by Igor Markevitch, the motet *Sequentia de Vergina Maria* by Hungarian composer Láslo Lajthe, *Gloria* by Poulenc, and *Cantate* by Corsican-born Leo Preger, the latter a commission by The Crane School on the recommendation of Mlle. Boulanger.

RADIO

Friday, 1:45 pm – 3:15 pm – Session 1

THE CRAZY BARN DANCE & THE CRAZY BANDS *Marshall Wyatt, Old Hat Records*

This presentation will explore the *Crazy Barn Dance*, a Saturday-night radio show born in North Carolina that showcased some of the greatest hillbilly string bands and brother duets of the Depression era, all sponsored by a patent medicine called Crazy Water Crystals. The Barn Dance was not only a broadcast, but also a road show that brought live music to communities across North Carolina, and encouraged amateur musicians and grassroots string bands to participate. The show debuted on WBT-Charlotte in 1934 and moved to WPTF-Raleigh in 1936. Although the program was short-lived, its musicians could rival those on any broadcast of the era, including the *National Barn Dance* and the *Grand Ole Opry*. The stage of the *Crazy Barn Dance* was like a hillbilly Petri dish, where musical ideas spread and developed, creating sounds that were important to the evolution of country music, and bluegrass in particular.

No transcriptions of the *Crazy Barn Dance* are known to exist, and most likely none were made to begin with. Fortunately, we can experience the *Barn Dance* through newspaper accounts, radio schedules, trade journals, photographs, letters, advertisements, songbooks, and oral history interviews, as well as two souvenir booklets issued by Crazy Water Crystals. And, crucially, we can hear the music of the *Crazy Barn Dance* through the many commercial phonograph records created by the show's primary participants, most of them waxed in Charlotte for RCA's Bluebird label during the same time period as the broadcasts.

A PLACE WHERE THINGS HAPPEN: A BRIEF HISTORY OF WBAI'S FREE MUSIC STORE *Joseph Gallucci, Pacifica Radio Archives*

The Free Music Store was a free, public weekly concert conceived by Eric Salzman, former Music Director of WBAI-FM, Pacifica Radio's New York City station. Beginning in March 1969, the concerts were held every week at WBAI's studio, a deconsecrated church on East 62nd Street. The church's excellent acoustics and eclectic schedule of musical acts, including folk singers, chamber musicians, bluegrass, electronic composers, ragtime, Brazilian percussionists, and spoken-word poets, among many others, drew enthusiastic audiences week after week. In 2013, the Pacifica Radio Archives received funding from the Grammy Foundation to preserve its collection of Free Music Store recordings, many of which had not been heard since their initial broadcast on Pacifica airwaves.

In positing a different kind of concert-going experience, one that aimed for the democratic ideal of culture that belongs to everybody, by not charging admission and highlighting the cross-pollination of different musical scenes, the Free Music Store proved to be a singular phenomenon in the context of the NYC counterculture. This presentation will address the origins and reception of the Free Music Store, incorporating research into cultural practices in 1960s and 1970s New York City and interviews with those involved in the production of the series. Also highlighted will be the archives' process for assigning intellectual control over the collection, including the implementation of the PBCore metadata schema in its cataloging procedure. Audio excerpts from some of the recently preserved recordings will be included in the presentation as well.

SHARING STUDS TERKEL'S RADIO ARCHIVES WITH THE WORLD

Allison Schein, Tony Macaluso, Anne Wootton, WFMT Radio Network, Pop Up Archive

The Studs Terkel Radio Archive has been largely inaccessible to the public save for two small repositories until 2005, when the Library of Congress began digitizing the quarter inch reels housed at the Chicago History Museum. As delivery of the files took place, questions arose as to what could be done to them. The WFMT Radio Network was approached as a collaborator for two reasons. First, WFMT was where Terkel conducted his daily radio show for 46 years. Second, the station had prior experience building a digitized sound archive (Exploring Music) and has expertise in sharing media with the world. This collection contains over 7,500 + radio programs spanning the years 1952-1998, covering a wide range of topics, from the civil rights movement and jazz to the everyday working man. WFMT, understanding the cultural heritage importance of the collection, worked to take steps to bring this archive to life via an interactive multi-media website that would hold the original programs, transcripts created by Pop Up Archive, and tools that will foster creation of new work by visitors of the website.

In this presentation we will highlight the process of creating the multi-media repository, collaborating with many institutions and searching out new technologies that would see our vision of a multi faceted resource destination.

FOLK MUSIC

Friday, 1:45 pm – 3:15 pm – Session 2

CURATING A CROWD-SOURCED COLLECTION: ENGAGING COMMUNITY AT THE SACRED HARP MUSEUM

Jesse Karlsberg (Emory University) & Nathan Rees (University of Tennessee)

Our paper draws on the case study of audio and video recordings in the collection of the Sacred Harp Museum in Carrollton, Georgia to examine how a small archive can approach collection, curation, digitization, and access in collaboration with the museum's public audience. Sacred Harp singing is an *a cappella* group harmony singing practice active in the southeastern United States since the mid-nineteenth century. Established in the 1980s, the Sacred Harp Museum, a project of the non-profit Sacred Harp Publishing Company, collects audio and video recordings in a variety of formats as well as books, photographs, and papers. Since its founding, the museum has relied on the donations of Sacred Harp singers to constitute the museum's collection. Singers have donated their recordings of annual singings from the 1950s to the 2010s recorded on reel-to-reel tapes, cassette tapes, videocassettes, and in born-digital formats. These amateur documentarians often hadn't thought of their collections as significant, but had created them for personal use. In aggregate, however, the recordings document singing practices of interest to the museum's audience of singers and researchers. Since 2011, the volunteer-operated museum has focused on increasing access to the collection through digitization and publishing through a web-based newsletter and online exhibitions, in an effort to return the collection to its original owners. The museum's focus on engaging Sacred Harp singers in collection building and presenting curated exhibits in accessible formats contributes to discussions of how archives can better serve and draw on the contributions of their audiences.

HOW THE FEDERAL GOVERNMENT TRANSFORMED FOLK MUSIC DOCUMENTATION & PRESERVATION DURING THE GREAT DEPRESSION

Heather M. Darnell, University of Maryland

During the Great Depression, the United States government sought to boost morale, strengthen American identity, and unite blue-collar workers by promoting vernacular culture through New Deal programs. These programs largely fell under the Resettlement Administration and the Works Progress Administration (later called the "Works Project Administration"), and included the Federal Writers' Project, the Federal Music Project, and the Joint Committee on the Folk Arts. One facet of this effort included folk music documentation and preservation. Field collectors sent to every region of the country recorded traditional music from African Americans, Anglo-Americans, Native Americans, and many other ethnic groups. These projects resulted in the production of thousands of recordings—as well as photographs, field notes, and drawings—from vernacular cultures throughout the United States.

This effort represented the first large-scale documentation of American folk culture in U.S. history, and the projects involved dramatically transformed methods of recording, documenting, and preserving folk music. Drawing on resources from the Library of Congress and National Archives, I will explore this transformation, the success that these New Deal programs achieved, and their lasting impact on folk music documentation and preservation.

LORD REMEMBER ME: ARCHIVING ALABAMA'S FOLK MUSIC *Kevin Nutt, Archive of Alabama Folk Culture*

This presentation will give an overview of the traditional music of Alabama the Archive of Alabama Folk Culture has been acquiring, digitizing and archiving since its founding in 2007 in Montgomery, Alabama. The unique and productive relationship between the Alabama Center for Traditional Culture, the Alabama Folklife Association and the Alabama Department of Archives and History, has allowed the Archive of Alabama Folk Culture the opportunity to archive the entire body of fieldwork collected by these organizations over the past 30 years, much of it superb examples of folk music and work songs. The talk will focus on and present audio examples of railroad work chants (Gandy Dancers), African-American Primitive Baptist congregational hymn singing, and the Birmingham, Alabama African-American gospel quartet tradition. The latter portion of the presentation will cover several issues of audio digitizing and the ultimate web presence and access of the archived audio material.

AFRICAN AMERICAN MUSIC

Friday, 3:45 pm – 5:30 pm – Session 1

MINSTRELSY ON RECORD *Tim Brooks, Independent Researcher*

Numerous books have been published on the origins of minstrelsy in the 1840s and 1850s, but relatively little attention has been paid to its later years, when it was a dominant form of popular entertainment in America. Even less studied have been minstrel recordings during this “mature” period. From the inception of the recording industry in 1890, minstrel show recreations were extremely popular on both cylinder and disc. These generally represented the opening “first part,” although in some cases full half-hour minstrel shows were recreated through sets of discs intended to be played in sequence. The vogue for minstrel recreations did not peak until 1913-1914, by which time Victor had nearly three dozen listed in its annual catalog, many of them best sellers. These represent minstrelsy as seen through the recording prism, but if we understand the conventions of that prism we can learn a lot. Many of the performers had appeared in minstrel shows at some point in their careers and of course buyers were intimately familiar with the shows. This paper will include examples, explore the repertoire, performance style, and artists on these early recordings, and look at how the content changed from the 1890s to the 1920s and beyond. The author is working on a study of this subject, and this will be a report on his work-in-progress.

EMANCIPATION PROCLAMATION: FROM MINSTREL COON SONGS TO NEGRO SPIRITUALS *Bill Doggett, Bill Doggett Productions*

This presentation will showcase audio and video samples of rare and famous Minstrelsy Coon Song and Negro spirituals recordings and sheet music placed in the historical context of American social and cultural history: The World of Slavery, The Civil War, Reconstruction, and the emergence of minstrelsy as the reigning entertainment vehicle from the late nineteenth century through the beginning of World War I. The focus will be on minstrelsy as the popular entertainment that continued the legacy of pre-Civil War South viewed as innocent entertainment. This opening idea will be counterpointed with the acceptance by African American entertainers that minstrelsy was the economic entertainment behemoth and a “necessary evil” for financial survival as a theatrical act. Counterpointed to minstrelsy will be a discussion of the emergence of the Negro spiritual with the second phase of the Fisk Jubilee Singers as a touring ensemble in the 1890s-1912, and their first recordings for Victor in 1909-10.

TALKIN’ ’BOUT MOJO: PRESERVING THE 1969 ANN ARBOR BLUES FESTIVAL

Parker Fishel (University of Texas, Austin), Sophie Abramowitz (University of Virginia)

As blues historian Jim O’Neal noted, the 1969 Ann Arbor Blues Festival “set both the stage and the standard for all blues festivals that followed.” This presentation will detail new research and the process of preserving both the recorded and cultural history of the festival. Coming at the end of a decade that had seen the appropriation of blues songs and forms in the folk revival, British Invasion, and blues-rock, AABF69 introduced a new generation and audience to the living African-American culture behind the music. Arguably the first blues festival to feature acoustic and electric artists representing various stylistic, geographic, and historical roots, AABF69 provided a forum for the musicians to re-connect with old friends and meet new ones. As breakout artist “Magic Sam” Maghett noted, “This festival is like an all-star game.” Additionally, these often exploited musicians were appropriately compensated and celebrated for their artistry, providing a glimpse of the potential their music had for transcending the small clubs and coffeehouses that had been their domain. In 2009, a preservation and restoration project began at WKCR-FM in NYC on the largest known body of “field” recordings from AABF69. From these initial efforts, an oral history and interview program was created to capture the memories of the musicians, organizers, and attendees. Further supplemented by ongoing research and collaboration with institutions and private collectors, this project seeks to document AABF69 in order to reconstruct the festival, from set lists and schedule to complete personnel listings.

TECHNICAL

Friday, 3:45 pm – 5:30 pm – Session 2

LINKED JAZZ: USING LINKED OPEN DATA TO MAP RELATIONSHIPS AMONG MUSICIANS *Bill Levay, Pratt Institute*

Linked Jazz is an ongoing project investigating the potential of the application of Linked Open Data (LOD) technology to enhance the discovery and visibility of digital cultural heritage materials. More specifically, the project focuses on digital archives of jazz history to expose relationships between musicians and reveal their community’s network. New modes of connecting cultural data and making them searchable as a whole in a seamless discovery environment would open unprecedented opportunities to create new kinds of meaning and elicit new streams of interpretation. The goal of this project is to help uncover meaningful connections between documents and data related to the personal and professional lives of musicians who often practice in rich and diverse social networks.

This presentation will give a brief overview of the Linked Jazz project so far, including the sources, methods, and technologies used to create the online Linked Jazz Network Visualization tool and the 52nd St. crowdsourcing tool, as well as a look at the future of the project and of Linked Open Data in general.

THE GUYANA NATIONAL MEDIA ASSESSMENT PROJECT: AN OVERVIEW *Eddie Ashworth, Ohio University*

In May 2013, a team of faculty and graduate students from Ohio University traveled to Georgetown, Guyana to assess the analog audio recordings of the Guyana National Media Archives. Working with Guyanese archivists, librarians and media professionals, the group inventoried a strategic sample of the over 14,000 individual audio assets that are held in the public sector. In response to the unique demands

of working in Guyana, the team developed specialized methodologies and equipment solutions, and confirmed the presence of innumerable historically or culturally significant, one-of-a-kind recordings. This includes authenticating the existence of the legendary Peter Kempadoo Collection, long thought to have been lost. This collection is a world-class treasury of indigenous and colonial dialects, as well as Guyanese music, folklore, oral traditions and important speeches. The bad news is that due to substandard storage conditions, we found that many of the assets were in a distressed state and in need of expeditious stabilization.

Before departing, the team prepared an exit report that was presented to the Minister of Culture. This report summarized our findings and made key recommendations regarding ongoing assessment of the remainder of the collections, and the development of a protocol to guide future stabilization, preservation and transforming of the valuable audio holdings of Guyana. This audio/visual presentation will provide an overview of the project, the challenges of media assessment in Guyana, and the unique technology solutions devised by the team. Also discussed will be the tasks facing future audio archivists in Guyana.

RECENT FREE, OPEN-SOURCE TOOLS FOR PRESERVATION *Chris Lacinak, AVPreserve*

This presentation will demonstrate three recently published, free, open-source tools for preservation. Although developed with small archives in mind, each of these tools has been adopted by organizations both small and large. Chris Lacinak will walk through each of the applications to help the audience understand how they can implement them in their own organizations.

Fixity monitors file integrity through generation and automated routine validation of checksums and file attendance, reporting on new, missing, moved, and renamed files. Fixity automatically emails a report to the user documenting the results of checksum validation and file attendance. Supplementing tools like BagIt that review files at points of exchange, Fixity becomes a powerful tool for monitoring digital files in repositories, servers, and other long-term storage locations.

MDQC automates and minimizes the time needed to perform a significant part of the quality control process for large batches of digitized assets or files. It reads the embedded metadata of a file and compares it against a set of rules defined by the user, verifying that the technical and administrative specifications of the files are correct.

Interstitial is a tool designed to automatically detect dropped samples in audio digitization processes, increasing quality assurance and efficiency. These dropped samples are caused by fleeting interruptions in the hardware/software pipeline on a digital audio workstation. The interstitial tool follows up on work within the Federal Agencies Digitization Guidelines Initiative (FADGI) to define and study the issue of Audio Interstitial Errors.

2014 ARSC Conference Session Abstracts **Saturday May 17**

PLENARY SESSION

Saturday, 8:45 am – 9:30 am

RECORDS: THE NEXT BIG COLLECTIBLE *John Tefteller, Private Collector & Dealer*

As someone who has bought, sold, and avidly collected records worldwide since 1975, I am at the forefront of what could be a growing hobby, or the last vestiges of a dying musical collecting format. In my presentation, I will trace the history of record collecting from the 1930s to the present day, with a focus on past trends, current trends, and what the future holds. Having recently spent over \$37,000 for one 78 rpm record, I offer a unique perspective on where record collecting has been and where it is headed into the future. I will also cover record collecting from the point of view of historical preservation and what these sounds from the past could mean to future generations. I have strong feelings on reissues and how to best pass on the music we all love to a much younger audience.

MUSIC IN APPALACHIA

Saturday, 9:30 am – 10:15 am – Session 1

LET THE MUSIC BE HEARD: PRODUCING APPALACHIAN COMPILATIONS FOR A NEW GENERATION

Ted Olson, East Tennessee State University

As a performer, teacher, and scholar, I have interpreted Appalachian music in a range of venues (classrooms, festivals, restaurants, and National Park Service campgrounds) and via a variety of media (books and periodicals, websites, films, and documentary recordings). In my presentation, I'll discuss how my efforts to interpret the music (and other aspects of culture) of Appalachia in multiple roles over twenty-five years evolved into my recent work as a producer and album notes writer on several historical albums containing neglected archival recordings or forgotten commercial records of Appalachian music. What compelled me to begin to work on such documentary releases of recordings was my sense that Appalachia's music has been stigmatized or romanticized over the years because it has not been effectively listened to or deeply understood (that is, interpreted in sufficiently informed contexts). I felt that if no one else was releasing the sort of illuminating, contextualized compilations of Appalachian music that I yearned to hear, then I could help create such releases. And, happily, the releases I've worked on thus far have had an impact both within and outside the classroom, both within and outside Appalachia.

PRESERVATION & ARCHIVING

Saturday, 9:30 am – 10:15 am – Session 2

PRESERVING CORNELL'S INDONESIAN FIELD RECORDINGS *Tre Berney, Danielle Mericle, & Jason Kovari, Cornell University*

The Archive of Field Recordings, housed at the Sidney Cox Library of Music and Dance at Cornell University, comprises around 193 hours of audio recordings made in Indonesia, on some 210 reels of quarter-inch tape. The majority of the recordings are of gamelan music from Central Java and were made by some of the first researchers to reach a high level of competence in learning to play gamelan. Most of the recordings were made between 1970 and 1977.

An ongoing collaboration between Cornell University Library's Digital Scholarship and Preservation Services and the Cox Library was initiated to digitize the collection, with the added support of the Library's Collection Development Executive Committee. The workflow was then created in collaboration with the resources and expertise at Cornell's Lab of Ornithology. Macaulay Library of Natural Sound at Cornell's Lab of Ornithology has an extensive collection of analog signal carriers and playback machines, as well as an established workflow that is based on international audio preservation standards. For most reels, metadata can be parsed from field notes; however, approximately fifty reels lacked any metadata at the outset of the project. Given the nature of these recordings, metadata creation and parsing requires a significant level of subject expertise in gamelan terminology and Indonesian culture. The recordings and metadata will be disseminated via Kaltura, Cornell University's streaming server, with a front-end Drupal website to contextualize the material. The website will be developed in collaboration between the Library and Marty Hatch.

FRBR & PLAYBACK MUSICAL WORKS *Chris Holden, East Carolina University*

The Functional Requirements for Bibliographic Records (FRBR) proposes a four-tier hierarchy to describe relationships between works and their derivations. Most scholarship on FRBR and musical works has concentrated on classical music within the Western canon, and little attention has been paid to other genres of music. However, there has been some evidence that the FRBR framework may not necessarily be the best structure for popular music, much of which is primarily conceived of and distributed as recorded sound.

This presentation will examine the application of FRBR to those "playback works" that are initially manifested as recorded sound (as opposed to those works that are initially manifested in live performance). While the FRBR structure presupposes a separation between the intellectual content of a work and its physical form, works that are originally manifested as sound recordings do not necessarily fit this model. The boundaries of intellectual and semantic content for these playback works can be ambiguous, and the presence of a specific *urtext* (such as a master tape) confuses matters. The paper will discuss the possibilities for the knowledge organization of sound recordings in which semantic content is not necessarily preceded by intellectual content.

COLLECTING & ARCHIVING

Saturday, 10:45 am – 12:30 pm – Session 1

21ST CENTURY ARCHIVING OF INSTITUTIONS: AUDIO TREASURE – PROPOSING AN ARSC SUPPORT GROUP FOR INSTITUTIONAL REPOSITORIES *Jenny Doctor, Syracuse University*

As an organization, ARSC welcomes and encourages passionate discussion between participants representing a broad spectrum of backgrounds, from private individuals to institutional professionals – "everyone with a serious interest in recorded sound." Within this diversity, however, a group is emerging which increasingly finds that its members benefit from discussions that might not necessarily interest ARSC as a whole. This group consists of sound archivists and audio engineers who work primarily within institutional archives. Digitization standards and methods, analog and digital preservation, collection usage and development, storage, conditions, metadata, ITS, media surveys, websites, and streaming servers exemplify what is involved in the maintenance of institutional sound archives today.

I propose in this paper that ARSC should re-establish a subgroup of members who deal specifically with institutional repositories. The ARSC subgroup might similarly enable the exchange of ideas about institutionally-based sound archives. Sadly, not all institutions have the vision of Indiana University, which annually reports on best-practice strategies. Many archives struggle with less funding, less philosophical support, less foresight, less equipment, less technical know-how, and less institutional energy. The realities force ARSC's institutional members into difficult decisions. Developing platforms, both at the annual meetings and between them, to enable such members to discuss available options with others who work within similar parameters seems increasingly important. As sound recordings age and deteriorate, as they become less immediately playable and cost greater amounts to digitize and preserve, inter-institutional discussions about processing and prioritization seems increasingly fundamental to ARSC's function.

FUSION MUSIC OF THE CARIBBEAN: SONIC EXCURSIONS WITHIN TRINIDAD & TOBAGO'S CALYPSO & SOCA MUSIC, 1973-2013
Meagan Sylvester, The University of the West Indies, St. Augustine Campus

This paper intends to focus on the range of sonic impressions which have been produced in Trinidad and Tobago's Calypso and Soca Music over the period 1973 – 2013. Soca music is musically different from calypso music in its tempo, lyrics and beat. Calypso music, mostly associated with gloomy and foreboding lyrics with a slow repetitive beat and continuous, steady tempo, seemed to have lost its hegemonic role as the sole Carnival music or music for the masses and was replaced by a high tempo music with lighter lyrics whose main responsibility was to create and foster wild abandon in its patrons while providing music for simply, dancing and pleasure. Soca developed as a fusion of

calypso, cadence, and Indian musical instruments. In addition to those Caribbean-inspired sounds, it was African American soul in the mix that joined with calypso made soca or soul calypso music.

As the nature and scope of the music industry has changed over time, so too, has the production of musical sounds. In such an environment, the sounds of the musical output from the yearly festival, Trinidad and Tobago Carnival has been changing over the last forty years. The recorded sounds of calypso music and soca music have been morphing into variants of fusion mixes with elements such as dancehall, hip-hop, Latin folk, East Indian chutney, bhangra, rapso, rhythm-and-blues, and most recently with electronic dance music. This paper will interrogate the excursions into various sound changes over the period under review.

THE CAFFÈ LENA HISTORY PROJECT: FROM ARCHIVES TO ZIP FILES

Jocelyn Arem & Jessica Thompson, Magic Shop Studio, New York City

From unmarked boxes to a fully realized digital archive: Join Caffè Lena History Project Director and UNC Chapel Hill alumna Jocelyn Arem and mastering engineer Jessica Thompson who will discuss the process of uncovering, funding, curating and archiving the Caffè Lena Collection – the only complete audio/visual collection in existence documenting America's oldest surviving folk music venue. Jocelyn will explain how she managed to collect 700 hours of live show and field recordings, 150 oral histories, and 6,000 images, obtain grant and private funding, and with her findings and support from the Grammy Foundation in collaboration with Magic Shop Studio, produce a 300 page book, 3-CD box set, curate a photography exhibition and interactive educational website, and arrange for the fully cataloged and digitized archive of materials to be acquired by the Library of Congress' national repository and presented in a digital database; and how other audio archives can utilize available resources to do the same.

The presentation will showcase recently rescued and remastered samples from the collection (unreleased recordings by Arlo Guthrie, Jean Ritchie, Mike Seeger and others, highlighted by photographs of Bob Dylan, Mississippi John Hurt and others), which were until recently hidden from public view. The Caffè Lena History Project has undertaken preservation work as part of an initiative to highlight the importance of these materials and increase accessibility to the complete collection. With the goal of public access the prime focus, over an 11-year period the CLHP developed the materials into a web-based collection management system.

TECHNICAL

Saturday, 10:45 am – 12:30 pm – Session 2

DIRECTORY OF RECORDED SOUND COLLECTIONS: A RESPONSE TO NRPP RECOMMENDATION 3.2

William Vanden Dries, University of Texas at Austin

A concerted effort to meet Recommendation 3.2 of the National Recording Preservation Plan, the creation of a directory of recorded sound collections, is underway by a group of individuals from the collector, archives, library, museum, and information science communities. Currently, the project is not officially sanctioned by ARSC, but heretofore many of the project contributors have been ARSC members. Prior to 2013, the foundation of a recorded sound collections directory was constructed. Between March and October of 2013, this foundation was revisited and expanded. For approximately two weeks in October and November of 2013, a survey was distributed to gather information pertinent to further refinement of the directory's structure. The survey responses contained a large amount of rich information, which helped to answer existing questions, while raising new ones as well. In Spring 2014, follow-up interviews with respondents will continue to explore the ways in which the various communities holding sound recording collections collect and work with the recordings, the ways in which these communities collaborate, and how a collections directory can increase and improve future collaboration. A working prototype of a collections directory will also be built in 2014.

This presentation will focus on the work completed by the project contributors, current status of the project, and possible directions in which it might go. This includes the project background, a description of the survey that was distributed, anonymous summaries of the survey results, and an overview of the recorded sound collections directory prototype.

THE STREAM TEAM: A CASE STUDY IN PURSUIT OF INCREASED ACCESS *Patrick Midtlyng, Syracuse University*

The 21st-century archive conducts the business of access increasingly in an online world. In 2012, the Syracuse University Libraries established the "Stream Team" to explore how best and most cost-effectively to stream the libraries' digitized audio and audio-visual content to its patrons. The group comprised members from special collections, general collections, acquisitions and cataloging, information technology and intellectual policy. Its charge included writing the basis of a legal justification for streaming (why the Libraries need it and why the Libraries can do it), determining the needs of the Libraries and its patrons, researching software and platforms, and proposing a workable solution.

This presentation discusses processes that the Stream Team undertook in this quest. It considers lessons that the group learned and practical realities that shaped its decisions. After reviewing existing packages, the team decided on a homegrown system, based on the eXtensible Text Framework (XTF, of the California Digital Library) and the Metadata Encoding and Transmission Schema (METS, of the Library of Congress). This decision was only arrived at, however, after discussions with other institutions that already had, or were thinking of developing, similar infrastructures and mechanisms. In this, the Stream Team's processes are an example of how increased communication

between institutional archives can better inform an archive's goals and aspirations. Moreover, it demonstrates how institutions work within unique systems of challenges and make choices (sometimes hard ones) to maximize archival users' potential for access.

COLUMBIA UNIVERSITY LIBRARIES: NEVER METS A METADATUM THEY COULDN'T FIND A PLACE FOR
Morgan Oscar Morel, George Blood Audio & Video

Over the last five years, Columbia University Libraries (CUL) has been working with George Blood Audio and Video (GBAV) to preserve recordings containing a variety of audio content. Along with high-quality digital audio files, GBAV has been providing CUL with Metadata Encoding and Transmission Standard (METS) XML. METS is a metadata schema that includes technical, structural, administrative and descriptive metadata about digital audio files, and is a part CUL's ingest package for their digital asset management system. The creation of the XML files is managed by automated systems developed by GBAV.

This presentation will describe the administrative and technical details of the creation of the METS files. The discussion of the administrative details will focus on the evolution of the METS structure, which changed over time to accommodate the organization of the audio on the physical media. The discussion of the technical details will focus on the automated scripting methods used to create the METS files and how these methods fit into the audio engineers' workflow. The various administrative and technical pitfalls encountered over the years will also be discussed throughout the presentation. While focusing on a single case study, the purpose of the presentation will be to educate the audience about how to read, use, and create the METS in a general sense. Additionally, the presentation will aim to inform the audience about what sort of preparation is necessary before embarking on a METS-driven preservation initiative.

DISCS & CYLINDERS

Saturday, 1:45 pm – 3:45 pm – Session 1

THE BLUE AMBEROL AT 100 *David Giovannoni, Richard Martin, & Meagan Hennessey, Archeophone Records*

A new preservation model reintroduces an old friend to the collector community. Deploying the best attributes of private stewardship and commercial promulgation, the Archeophone Archives is presenting Edison's live series of popular domestic Blue Amberols in honor of the 100th anniversary of their market debut. The model is lithe and exacting: use the best copies of "common" cylinders, transfer them at above-archival specifications, restore them to standards higher than those seen among pioneering institutions, issue them on major download sites for pennies on the dollar, and contextualize them with freely downloadable liner notes. And the old friend--Blue Amberol--shows depths never before appreciated. The sound is as glorious as Edison advertised, even though the challenges of transfer and restoration are far greater than previously understood. We'll show you how we solved the problems and brought the music back to life for 21st-century ears.

CLEANING SOLUTIONS FOR HEAVILY DEGRADED LACQUERED DISCS *Eric Breitung & Ellen Hartig, Library of Congress*

Lacquered discs, which are often one-of-a-kind transcriptions from the 1920-1960's, can exhibit degradation in the form of a white exudate. To date, research into the assessment of various cleaning solutions has not been reported, however the literature suggests several cleaning options. We present an assessment of cleaning solutions to assure the effective and safe cleaning of lacquered discs. The white exudate is oily to crystalline and makes playback extremely noisy or impossible. Methods for removing the exudate range from soap or non-ionic surfactants in water to petroleum distillates such as mineral spirits and naphtha. Common nitrocellulose lacquer plasticizers such as castor oil are known to degrade into fatty acids, which migrate to the disc surface. Using discs exhibiting various levels of exudation, the surface fatty acids were identified with gas chromatography-mass spectrometry (GC-MS). Six cleaning formulations were either purchased or prepared and compared to determine their ability to solubilize the fatty acids most often found on lacquered discs as well as the cleaning solutions' ease of removal from the surface. To determine the usefulness of the addition of ammonia to water-based cleaning solutions, 1-5% ammonia was added to four of the cleaners. GC-MS was also used to determine whether the cleaners solubilized more of the lacquer than the exudate, potentially harming the disc, and microscopic imaging showed visual changes to the surface before and after contact with the cleaners. The abrasive nature of a series of readily available cloths and wipes used for applying or removing cleaning solutions will also be discussed.

TEXAS ACCORDION RECORDS *Bill McClung*

Independent record companies in south Texas in the 1940s and 1950s were essential to the introduction and popularity of new accordion based musical styles. Houston's Gold Star and Macy's labels recorded Cajun and zydeco musicians and sparked national acceptance of these unique Louisiana sounds. In San Antonio, Mission, and San Benito, indy labels provided South Texas juke boxes and radio stations with the twin sounds of Texas orquesta and conjunto and the influence of Czech and German Texans. This presentation will provide geographical, historical, sociological, and technological snapshots showing the connections between the evolving music and the recordings.

NIPPER-NAPPING: TRADEMARK INFRINGEMENTS ON GRAMOPHONE NEEDLE TINS *Rainer Lotz, Independent Researcher*

The story of Nipper, the dog that became immortal through one of the world's best-known trademarks, has been researched in detail. The "His Master's Voice" trademark was copyrighted in 1900. From 1903 the Nipper trademark was used on needle tins to the end of the shellac era. The success of the trademark, the image and the slogan, was so marked, that within a few years, the Gramophone Company had to take legal action against infringers. As the presentation will demonstrate, the perpetrators were quite inventive. Many copyright infringements maintained the dog as a subject and combined it with other equipment, people or animals. A particularly clever trick was to replace the dog

with the intensely emotional image of a baby. The inspiration of the famous model is obvious, even when the arrangements were changed mirror-wise. Another adaptation was to retain the horn gramophone, and combine it with other animals rather than a dog - such as a lion, chicken, beaver, cat, bear, or a parrot, or with human figures. This also had the advantage of higher consumer acceptance in countries such as Egypt or India, where the dog is considered unclean and therefore would be unsuitable as an advertising medium. Another trick was to reduce the machine to the bell of the gramophone horn. The most blatant, or most professional, pirates were active in Germany, India, and Japan.

RADIO & REPERTOIRE

Saturday, 1:45 pm – 3:45 pm

DOCUMENTARY RADIO PROGRAMS & ARCHIVING: WHERE DO WE START? *Thomas Pease, Library of Congress*

The Library of Congress National Recording Preservation Plan identifies radio broadcasts as a type of content to be collected as part of a coordinated national collections policy. One specifically under-collected genre of radio program is the documentary. These can exist separately as individual programs or within larger programs broadcast locally or nationally. Radio documentaries give an aural snapshot on contemporary life whether they are groundbreaking investigative reports or “driveway moments” which expose the listener to segments of society with which they are unacquainted. Today the abundance of inexpensive recording equipment and audio editing software has made such programs on podcast ubiquitous. But in the pre-podcast era, radio documentary was largely ephemeral and undocumented.

This talk will focus on where archivists, researchers, collectors, and content creators can begin. Tasks include identifying a canon of important works from the period after the Golden Age of Radio through the pre-podcast era, compiling catalogs and bibliographies, developing relationships with entities who possess these recordings (and the rights to them) in order to encourage them to deposit their material in publicly accessible repositories, and for sound archives to collect more in this area and to publish the inventories of their current radio holdings, so that a clearer picture emerges of what we have and what we lack of our documentary audio heritage from this period. Such efforts will promote greater understanding of the radio documentary by facilitating more scholarly research and publication, and deeper use of such collections by today’s documentarians and broadcasters.

UNCOVERING THE FADED TRACES OF “FADED LOVE” *Joe Weed, Highland Publishing*

Bob Wills’ iconic “Faded Love,” recorded by Wills and his band in 1950 and copyrighted by Wills and his father, was a crafty re-working of Benjamin Hanby’s antebellum hit “Darling Nelly Gray.” Wills wasn’t the first Texan to play with Hanby’s legacy, however. In the 1930’s, the Seven Rowe Brothers Band played an up-tempo theme song at dances all over central Texas. Called “Polk County Two-Step,” the piece was simply a sped-up version of “Nelly Gray.” The Rowe brothers based the tune’s B section on the tonic chord, eschewing Hanby’s movement to the dominant, with its change of perspective that enhanced the text. For an instrumental, however, the change to dominant wasn’t needed, and the Rowes simply moved the “A” part melody up an octave for their “B” part. When Wills and family came up with “Faded Love,” they kept the Rowes’ new chord structure, slowed the tempo, and added their own words.

My presentation will include film of Wills’ birthplace near Kosse, Texas, and the home where he learned to fiddle, near Turkey. I’ll present results from my recent interviews with Johnny Gimble, one of the fiddlers on Wills’ 1950 “Faded Love” session, with the Rowe brothers’ sister Louise, and with Wills biographer Charles Townsend. I’ll show film of “Nelly Gray” composer Benjamin Hanby’s home in Ohio, and the grave of Joe Selby, whose death in the Hanby home inspired Hanby to write “Darling Nelly Gray.”

THE MUSIC OF THE TUBIZE ROYAL HAWAIIAN ORCHESTRA, AN AMERICAN FACTORY BAND *Gregg Kimball, Library of Virginia*

The rapid spread of Hawaiian music in the United States after annexation is a prime example of this phenomenon. International expositions, touring companies, and even Broadway shows exposed stateside audiences to the music, and cylinders and disc recordings allowed Americans to appreciate and enjoy it in their homes. In turn, aspiring musicians eagerly attempted to replicate the sounds of Hawaii on ukuleles and steel guitars.

One such group of musicians lived in the small town of Hopewell, Virginia. The Tubize Royal Hawaiian Orchestra took its name from the rayon plant that employed the band’s members. A fixture at community events, the band found success on Richmond’s radio station, WRVA, which beamed their monthly shows to avid listeners across the United States and Canada. A local furniture dealer brought them to the attention of OKeh Records, and the band recorded twice for the label in 1929. These recordings were released both in the United States and in foreign markets on the Odeon and Parlophone labels. The Tubize band’s six issued songs offer a relatively small snapshot of their repertoire and their skill at translating Hawaiian music. Luckily, further documentation of the band exists. Materials owned by Elbert Coley, the band’s steel guitarist, include 78 rpm records, sheet music, handwritten tablature and lyrics, and set lists for the band’s radio performances. Looking at this wealth of material allows us to analyze the group’s larger repertoire and make some educated guesses about the influence of specific recordings on the Tubize Royal Hawaiians.

FROM JAZZ TO CLASSICAL & BEYOND: THE RECORDING CAREER OF JOE WILDER

Edward Berger, Institute of Jazz Studies, Rutgers University

As an African American with aspirations in both the worlds of jazz and classical music, trumpeter Joe Wilder (b. 1922) spent much of his career breaking down racial barriers: he was one of the first 1,000 black marines during World War II; the first African American to hold a principal chair in a Broadway show orchestra; and one of the first African Americans to join a network studio orchestra. Despite extensive

training, as a black musician coming of age in the 1930s and 1940s, Wilder soon realized that a classical career was unrealistic, and he turned to the jazz world. He became a much sought-after sideman during the big-band era, playing in the orchestras of Lionel Hampton, Jimmie Lunceford, Lucky Millinder, Dizzy Gillespie, and Count Basie. In the 1950s, Wilder moved on to Broadway show orchestras and New York recording studios. He earned a degree from the Manhattan School of Music and was able to realize his dream of a classical career, including several appearances with the New York Philharmonic while continuing his jazz and studio work. In 2008, he was named an NEA Jazz Master.

I have completed a biography of Wilder, *Softly, With Feeling* (published in March 2014 by Temple University Press), which includes a discography/solography of the trumpeter's work. Along with a brief, illustrated overview of Wilder's life, I will discuss some of the problems of documenting the recordings of an artist whose eclectic career transcends genres, and will feature many recorded excerpts.