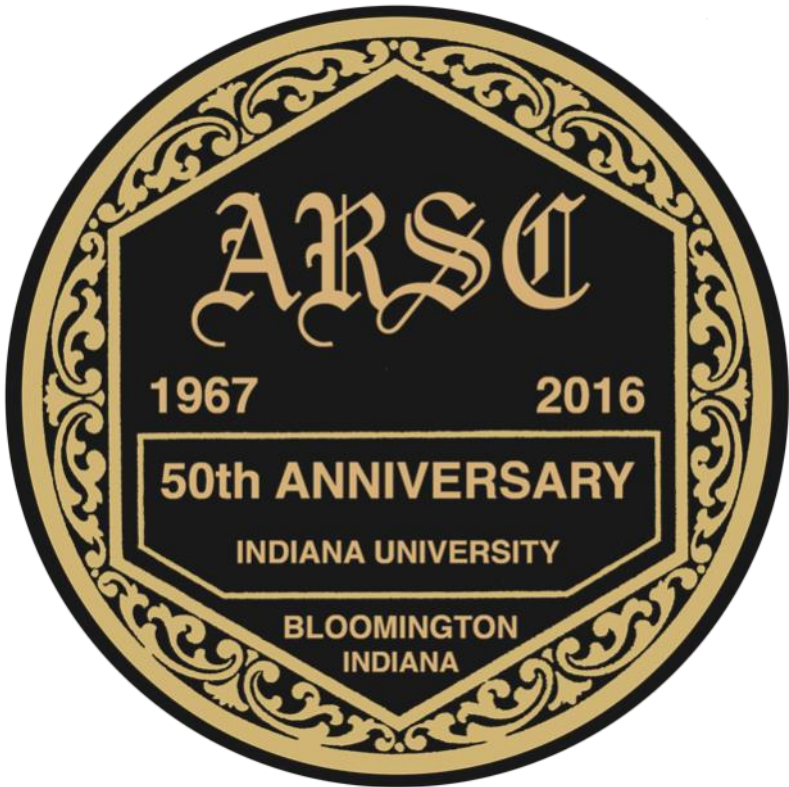


ARSCO

ASSOCIATION FOR RECORDED SOUND COLLECTIONS



**RECORDED SOUND IN THE TWENTY-FIRST CENTURY:**

**PRESERVING, COLLECTING, COLLABORATING, CONNECTING**



## ARSC GRATEFULLY ACKNOWLEDGES OUR HOST

On behalf of Indiana University, we'd like to welcome all ARSC conference attendees to Bloomington. We're proud to have served as the host of ARSC's first annual conference in 1967, and we're very pleased and excited to host ARSC again on the momentous occasion of its 50th Anniversary Conference. We hope you enjoy our verdant campus, the tours of the Musical Arts Center and our new facility for the Media Digitization and Preservation Initiative, our special screening at the world class IU Cinema and, of course, our sound and moving image collections.

We would like to thank all of the IU faculty, staff, and students who assisted with local arrangements including: Mark Hood, Konrad Strauss, Tony Tadey, Emma Dederick, Michelle Hahn, Phil Ponella, Charles Peters (Jacobs School of Music); Carrie Schwier (University Archives); Ronda Sewald (Black Film Center/Archives); Rachael Stoeltje (IU Libraries Moving Image Archive); Erika Dowell (Lilly Library); Liana Zhou (Kinsey Institute); William Vanden Dries, Douglas Dowling Peach, Anna Polovick (Archives of African American Music and Culture); Ilze Akerbergs, Rachel Caswell (Archives of Traditional Music); Jon Vickers, Brittany Friesner, Manny Knowles (IU Cinema); Laurie G. Antolovic', Mike Casey, Susan Hooyenga, Patrick Feaster, Melissa Widzinski, Dan Figurelli, Rob Mobley, Jonathan Richardson, Glenn Hicks (MDPI); Andrew Dapuzzo (Memnon); Misty Smith, Kaci May (Office of the VP for IT & CIO).

Brenda Nelson-Strauss and Alan Burdette  
Co-Chairs, ARSC Local Arrangements Committee



Archives of  
Traditional  
Music



UITS

## **CONFERENCE SPONSORS**

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# ASSOCIATION FOR RECORDED SOUND COLLECTIONS

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### Awards For Excellence Committee

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### Technical Committee

Mark Hood, Brad McCoy, *Co-Chairs*

### Travel Grants Committee

Louise Spear, *Chair*

### Diversity Committee

Bill Doggett, *Chair*

# Schedule

All conference sessions will be held at the Biddle Hotel and Conference Center in the Indiana Memorial Union (IMU)

## TUESDAY & WEDNESDAY

**9:00 am - 5:15 pm** **PRE-CONFERENCE WORKSHOP: MEDIA PRESERVATION BOOT CAMP** - Presented by the Education & Training Committee and the Technical Committee; sponsored by Indiana University and Memnon, a Sony Company.

(pre-registration required; bus loads at 8:00am in the IMU circle drive and departs at 8:15am for the Innovation Center, 2719 E. 10th St., Bloomington, IN 47408 )

## WEDNESDAY

**9:00 am - 4:00 pm** **Board Meeting** (*Distinguished Alumni Room*)

**2:00 - 6:00 pm** Exhibit Set-up (*Georgian Room*)

**4:00 - 5:00 pm** **Executive Committee** (*Distinguished Alumni Room*)

**4:00 - 7:30 pm** **Registration Desk Open** (*East Lounge*)

**6:00 - 7:00 pm** **NEWCOMER ORIENTATION & MENTORING PROGRAM**

Open to first time attendees, board members, and those pre-registered as mentors and mentees (*Musical Arts Center Lobby, 101 N. Jordan; pick up name badges and maps at registration desk*)

**7:00 - 9:00 pm** **OPENING RECEPTION hosted by the IU Jacobs School of Music**

Open to all conference attendees and ticketed guests. (*Musical Arts Center Lobby, 101 N. Jordan; pick up name badges and maps at registration desk*)

## THURSDAY

**8:00 - 10:00 am** Exhibit Set-up (*Georgian Room*)

**8:30 am - 4:00 pm** Registration Desk Open (*East Lounge*)

**8:45 - 9:45 am** **OPENING PLENARY**  
*Whittenberger*  
**President's Welcome** – Patrick Feaster  
**The Jazz Legacy of Indiana Avenue** – Monika Herzig, David Williams

**9:45 - 10:15 am** **COFFEE BREAK**  
*Georgian*  
Sponsored by The MediaPreserve  
**Exhibits and Silent Auction Open**

THURSDAY *continued*

**10:15 – 11:45 am CONCURRENT SESSIONS**

*Whittenberger* **ACTIVISM ON RECORD** - *Tim Brooks, Chair*

**Records of Resistance: Listening to the Anti-Vietnam War GI Movement through the Paredon Record Label** - *Jennie Williams*

**Rock ‘n’ Roll @ 60: Race & Music & Message at the Dawn of the Civil Rights Movement** - *Bill Doggett*

**Lift Up Your Heads: Professor J. Wesley Jones and the Music of Racial Uplift** - *Robert M. Marovich*

*Frangipani* **ARCHIVING IN THE DIGITAL AGE** - *Sandy Rodriguez, Chair*

**Exactly: A New Tool for Born-Digital Acquisitions** - *Rebecca Chandler*

**Sequence and Navigation for Building Structures and Describing the Contents of Digital Audio** - *Thomas Pease*

**Archiving from the Ground Up: Emerging Music Archives in the Digital Age** - *Rick Wilkerson, Larry Goshen, Heather Fox, Jeb Banner, Kyle Barnett*

**11:45am – 1:00 pm LUNCH**

**11:45am – 1:00 pm** Education & Training Committee Meeting (Tudor Room)

**1:00 – 2:30 pm CONCURRENT SESSIONS**

*Whittenberger* **FORGOTTEN VOICES** - *Martin Fisher, Chair*

**Forgotten Crooner: The Magic of Russ Columbo** - *Dennis Rooney*

**Makin' a Case for Carson: Is Carson Robison the Father of Modern Country Music?** - *Cary Ginell*

**A Song for Lorenzo Dow Turner, from Mario** - *Flávia Camargo Toni*

*Frangipani* **INTERVIEWS, ORAL HISTORIES AND COMMUNICATIONS** - *Will Chase, Chair*

**History Recovered: The Willis Conover Interviews in the UNT Music Library** - *Maristella Feustle*

**Echoes in the Concert Hall: Digital Preservation of the Leonard Bernstein Oral History Collection** - *Nora Egloff*

**Early Home Recorders: The Role of Tape Respondents International** - *Nolan Porterfield*

Walnut **BREAKOUT WORKSHOP**

**CD Reformatting Design Review** - *Brewster Kahle, Eric Blossom*

**2:30 – 3:00pm**

*Georgian*

**COFFEE BREAK**

*Sponsored by Nauck's Vintage Records*

**2:45-4:15pm**

Cataloging Committee Meeting (Walnut Room)

**3:00 – 5:00 pm**

**CONCURRENT SESSIONS**

*Whittenberger* **FOLKLIFE AND ETHNOMUSICOLOGY** - *Louise Spear, Chair*

**Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line**

- *Douglas Dowling Peach, Henry Glassie, Nathan D. Gibson, Alan Burdette*

**Five Decades of Folklife on Record: Documenting and Preserving the Smithsonian Folklife Festival** - *Dave Walker*

**From the Field to the Public: Preserving and Presenting World Folk Music**

- *Maya Lerman*

*Frangipani*

**CYLINDER RESEARCH** - *Bill Klinger, Chair*

**In the Beginning...: The 1901 Yiddish Lambert Cylinders and the First Sounds of Yiddish Popular Music** - *Henry Sapoznik*

**Audio Detectives at Ocean Grove: Identifying Field Recordings from the 1897 Camp Meeting** - *Richard Martin, Meagan Hennessey, Michael Devecka*

**Audio Cylinders: An Update on Science Research and Preservation Work at the Library of Congress** - *Brad McCoy, Eric Monroe*

**5:30-8:00 pm**

**RECEPTION & TOUR OF MEDIA DIGITIZATION AND PRESERVATION INITIATIVE FACILITY**—sponsored by Memnon, a Sony Company

*BBQ served from 6:00-7:30pm. Buses begin loading at 5:15 and circulate every 15 minutes between IMU circle drive and Cyberinfrastructure Building, 2719 E. 10th St., Bloomington, IN 47408; last bus departs CIB at 8:15. Those who drive will need an IU temporary visitor permit (purchase at IMU hotel desk; one-day \$10 or weekly \$15).*

**8:30-10:00 pm**

*Walnut Room*

**ASK THE TECHNICAL COMMITTEE**

## FRIDAY

**8:30 am – 4:00 pm** Registration Desk (*East Lounge*)

**8:45 – 10:15 am** **OPENING PLENARY** - *Tim Brooks, Moderator*

*Whittenberger* **ARSC at 50: A Look at Its Past and Its Future**  
- *Leah Biel, Michael Biel, Paul Jackson, Steve Smolian*

**10:15 – 10:45am** **COFFEE BREAK**

*Georgian* *Sponsored by NOA*

**10:45am – 12:15 pm** **CONCURRENT SESSIONS**

*Whittenberger* **REFLECTING ON RECORDS** - *Sara Velez, Chair*

**20 Years (more or less) of the Virtual Gramophone** - *Richard Green*

**Checking Out Czech Records: A Model Gateway for Sound Documents or Just a Portal?** - *Filip Šír, Iva Horova*

**The Cream Rises to the Top! - Treasures from 30 Years in the Vintage Record Business** - *Kurt Nauck, Mark Anip*

*Frangipani* **IRENE & OTHER DIGITIZATION ISSUES** - *David Seubert, Chair*

**IRENE: Messiah or False Prophet** - *George Blood*

**Digital De-emphasis Filters in Gramophone Recording Digitization**  
- *Peter Kuhnle*

**Preserving the Preservation: The William A. Owens Folksong Collection at Texas A&M University** - *John H. Bondurant*

**12:15 – 1:30 pm** **LUNCH**

**1:30 – 3:00pm** **CONCURRENT SESSIONS**

*Whittenberger* **INDIANA TALENT** - *Cary Ginell, Chair*

**Baby Huey's Journey** - *Aaron Cohen*

**Indiana Native Cole Porter: The Yale Connection** - *Diane Napert*

**Are You Ready, Hezzie? The Hoosier Hot Shots and Their Influence**  
- *David Heighway, Bob Foster*



Frangipani      **PLAYBACK AND RESTORATION** - *Dennis D. Rooney, Chair*

**Azimuth Investigations** – *Richard L. Hess*

**Vladimir Horowitz: The Unreleased Live Recordings, 1966-1983**  
- *Andreas K. Meyer*

**Jazz and Blues on Film: Sound Restoration from a Smaller Archive**  
- *Mark Cantor*

**3:00 – 3:30pm**

*Georgian*

**COFFEE BREAK**

*Sponsored by Crawford Media Services*

**3:30– 5:00 pm**

**CONCURRENT SESSIONS**

*Whittenberger*      **RECORD LABELS & RESEARCH** - *Roberta Schwartz, Chair*

**Have You Forgotten God? Homer Rodeheaver’s Special Label and Other Extracurricular Activities** - *David N. Lewis*

**The Blues Unlimited Legacy** - *John Broven, Bill Greensmith*

**Open the Door Richard Pryor: Rating Pryor’s Laff Recordings**  
- *Daniel Blazek*

*Frangipani*

**LEGAL AND ETHICAL ISSUES IN RECORDED SOUND**

- *Vincent Pelote, Chair*

**Studio Editing: Moral Dilemmas and Implications for Discographers**  
- *Ed Berger*

**Victor Herbert, the Law, and the Evolution of the Talking Machine Industry** - *Steve Smolian*

**False Sounds, Fraudulent Materiality: Late-Twentieth Century Listening Practices and the Curious Case of Tax Scam Record Labels**  
- *Mathew Swiatlowski*

**Ethnographic Sound Archives Online: A Historic Primary Source Digitization Initiative** – *Jenna Makowski*

**5:00– 7:00 pm**

**DINNER**

**5:00– 7:00 pm**      Women in Recorded Sound Kick-off Social (RSVP required)

Meet at Nick’s English Hut, 423 E Kirkwood; food provided, cash bar  
- *Hosted by co-founders, Maya Lerman and Sandy Rodriguez*

**7:00–9:00 pm**

**AN EVENING AT THE IU CINEMA** – *hosted by Rachael Stoeltje (IU) and Matthew Barton (LOC)*

A showcase of short films from the collections of IU Libraries and the Library of Congress (doors open 6:30; show ARSC name badge for admittance)

FRIDAY *continued*

**9:30 – 11:00 pm**

*Walnut Room*

**COLLECTORS' ROUNDTABLE**

Participants are invited to bring records they would like to sell or trade, and/or a record or two for show & tell.

(OPEN TO THE GENERAL PUBLIC)

**SATURDAY**

**8:30 am – 4:00 pm**

Registration Desk Open (*East Lounge*)

**9:00 – 10:30 am**

**CONCURRENT SESSIONS**

*Whittenberger*

**LABEL HISTORIES** - *Steve Ramm, Chair*

**The King of Them All: The Legacy of Cincinnati's King Records 1943-1971**

- *David N. Lewis*

**The Gennetts on Record** - *Charlie Dahan*

**Advance Recordings: Independent Label of the Avant Garde** - *Jerry McBride*

*Frangipani*

**LARGE SCALE MEDIA DIGITIZATION, PART 1**

- *Mike Casey, Chair (sponsored by the NRPB)*

**Making It Happen: Planning, Funding and Implementing Large-Scale Digitization Initiatives** - *Chris Lacinak*

**Planning for Large-Scale Media Digitization** - *Evelyn Frangakis*

**Media Preservation at Scale: the Indiana University Media Digitization and Preservation Initiative** - *Mike Casey, Andrew Dapuzzo*

**10:30 – 11:00 am**

*Georgian*

**COFFEE BREAK**

Sponsored by Prism Sound

**10:50 am**

**SILENT AUCTION CLOSES** (*payments due by 4:00 pm*)

**11:00am – 12:45 pm**

**CONCURRENT SESSIONS**

*Whittenberger*

**RECORDED SOUND HISTORY REVISITED** - *Chuck Howell, Chair*

**The First History of Rock and Roll: Listening to the Past on Top 40 Radio in 1969** - *Matthew Barton*

**America's Record Collection: The United States Information Agency and American Music Abroad** - *Danielle Fosler-Lussier*

**Shakespeare's Sonnets with Added Music** - *Robert O'Brien*

*Frangipani*      **LARGE SCALE MEDIA DIGITIZATION, PART 2**  
- Mike Casey, Chair (sponsored by the NRPB)

**Completing Large-Scale Digitization Projects** – Kevin Bradley, Tom de Smet

**National Collaborative Approaches to Large-Scale Media Digitization**  
- Will Prentice, Brett Declercq

**12:45 – 2:15 pm**                      **LUNCH**

**2:15 – 3:45 pm**                      **CONCURRENT SESSIONS**

*Whittenberger*      **MUSICOLOGY AND PEDAGOGY** - David N. Lewis, Chair

**Mama Do That Rag: the Rag in the Early Recorded Blues**  
- Roberta Freund Schwartz

**Whoopin', Shoutin', and Singin': The African American Sermonette at the Crossroads of Class and Race in the 1920s** - Terri Brinegar

**The Music of Leo Kottke: Mining the Archives to Develop Pedagogical Materials** - John Stropes, Benjamin Kammin, Josh Lane

*Frangipani*                      **COLLABORATIVE INITIATIVES** - Danielle Cordovez, Chair

**Creating an International Bibliography of Discographies: A Worldwide Collaborative Project Initiated by the IASA Discography Committee**  
- Peter Laurence, Filip Šír

**Progress of the Radio Preservation Task Force of the Library of Congress in 2015** - Josh Shepperd, Amanda Keeler, William Vanden Dries

**You Don't Have to Kiss Me Goodnight: The Pros and Cons of Collaboration Among Sound Archives** - Lisa Lobdell, Phillip Ponella

**3:45 – 4:00 pm**                      **BREAK**

**4:00 – 5:00 pm**                      **ARSC ANNUAL BUSINESS MEETING**  
*Whittenberger* (all ARSC members please attend)

**6:00 – 7:00 pm**                      **HAPPY HOUR**  
*Tudor Room Foyer*

**7:00 - 9:00 pm**                      **ARSC AWARDS BANQUET**  
*Tudor Room* (Tickets required)

Entertainment provided by the Jefferson Street Parade Band

## SESSION ABSTRACTS FOR THURSDAY, MAY 12

### PLENARY SESSION

Thursday, 8:45 am – 9:45 am

**THE JAZZ LEGACY OF INDIANA AVENUE** *Monika Herzig, Indiana University & David Williams*

Traditionally, jazz history books trace the inception of the art form jazz from New Orleans to Chicago and its final destination New York. Of course, innovation rarely follows such a linear path and during those early decades many regional jazz scenes developed. Indiana, the Crossroads of America, not only became a central destination for recording sessions at the Gennett Studios, but a frequent stop for all touring bands as they traveled across the country. As a result, Indianapolis' club scene featured 33 clubs on the two blocks around the Walker Theatre on Indiana Avenue during the height of the Jazz Age. In addition, the dedicated music teachers of the segregated Crispus Attucks High School pushed their students to perform at their highest potential. Such fertile environment produced a host of influential and world-renowned jazz musicians and educators such as Wes Montgomery, Freddie Hubbard, David Baker, J.J. Johnson, Slide Hampton, Larry Ridley, Leroy Vinegar, David Young, Willis Kirk, Killer Ray Appleton, and many more. This panel discussion will discuss the social, economic, and cultural factors that created this unique and fertile community, the teaching philosophy of the Crispus Attucks music educators, and the rise and fall of the Indiana Avenue scene due to the Civil Rights Movement and regional city development using historic recordings and visuals.

### CIVIL RIGHTS AND ACTIVISM ON RECORD

Thursday, 10:15 am – 11:45 am – Session 1

**RECORDS OF RESISTANCE: LISTENING TO THE ANTI-VIETNAM WAR GI MOVEMENT THROUGH THE PAREDON RECORD LABEL** *Jennie Williams, Indiana University*

This paper focuses on two albums of songs protesting the Vietnam War, recorded and released in the late 1960s and early 1970s. Part of a larger series of albums related to "people's movements all over the world," Paredon Records propagated Vietnam War protest music in the albums: *FTA! Songs of the GI Resistance* (1970), sung by Barbara Dane with active-duty GIs at GI Coffeehouses across the US, and *We Say No To Your War!* (1972), recorded by the Covered Wagon Musicians of the Mountain Home Air Force Base in Idaho. The extensive liner notes intended to raise listeners' awareness and encourage them to join in the movement. I argue these records served to educate listeners and helped solidify groups within the GI Movement at the time. Moreover, this collection, housed in the Folkways Archive of the Smithsonian Institution, remains an important multimedia resource for understanding and teaching about the period today.

My paper analyzes the songs and their interpretations, photographs, musicians' biographies, and GI accounts of their struggles contained in the liner notes to examine the ways in which listeners were urged to join the movement. Such collections served as alternative educational resources intended to disseminate and reinforce a set of social-political beliefs to unify listeners in a common cause. The collection documents the sounds and experiences of anti-war activists and shows how a community of war resisters effectively united to protest the US military involvement in Vietnam.

**ROCK ‘N’ ROLL AT 60: RACE & MUSIC & MESSAGE AT THE DAWN OF THE CIVIL RIGHTS MOVEMENT: THE POWER OF 1956** *Bill Doggett, Bill Doggett Productions*

My multimedia presentation overview of a full day symposium topic is a provocative look at the times in which rock ‘n’ roll emerged in 1956. The presentation is a celebration of the 60th anniversary of rock ‘n’ roll through the lens of controversy: race, race politics, and music, which intersected at the dawn of the Civil Rights Movement. A brief exploration will be offered of the rise of Elvis as "the great white hope" who could sing and play like a "Colored boy" in a new music that was gaining popularity called rock ‘n’ roll. Elvis was the answer. White teens loved doo wop, but Negro male ensembles did doo wop: a great threat to white teenagers, especially white female teenagers. Elvis will be juxtaposed to source material Arthur Crudup, Big Mama Thornton and the roles of Alan Freed and Dick Clark shows in "race mixing" during the era of Rosa Parks, Montgomery Bus Boycott and Little Rock School Integration protests.

**LIFT UP YOUR HEADS: PROFESSOR J. WESLEY JONES AND THE MUSIC OF RACIAL UPLIFT** *Robert M. Marovich, Independent Music Historian*

John Wesley Jones was one of the most celebrated choir directors you have never heard. Offering a repertory of concert spirituals, art songs, hymns, anthems, oratorios, and other classical vocal literature, Jones and his choirs expressed the cosmopolitan and assimilationist aspirations of Chicago’s African American middle class in the first half of the twentieth century. Jones was among the first to direct an African American choir on radio, on television, on record, and in front of racially mixed audiences. He worked with many of the era’s top artists from several genres. For 30 years, he directed a thousand-voice choir for the Chicagoland Music Festival. Whether directing in church, on stage, in a recording studio, radio or television station, or leading thousands in singing at Soldier Field or the National Folk Festival, Jones presented classical vocal music, and especially spirituals, with dignity and power. But as ubiquitous as Jones was in Chicago’s music community until his death in 1961, he has been forgotten. This is in large part because the maestro did not leave much of a recording legacy—he and his Metropolitan Community Choir made one known commercial disc for Paramount Records in 1925.

This lecture, based on the presenter’s article for *Chicago History*, will place Jones and Chicago’s often overlooked African American classical music culture in their proper historical context. Attendees will view archival photos and be among the first in nearly 80 years to hear recordings of Jones and his choirs at the 1937 National Folk Festival.

**ARCHIVING IN THE DIGITAL AGE**  
**Thursday, 10:15 am – 11:45 am – Session 2**

**EXACTLY: NEW TOOL FOR DIGITAL ACQUISITIONS** *Rebecca Chandler, AVPreserve*

On their way into the archive, digital files are often copied, pasted, dragged, dropped, renamed, converted, and finally moved onto an external hard drive to be physically delivered. While file fixity may be the end goal, the path there may be a difficult one, especially when working with files created outside the archive. Building on work originally begun by the Gates Archive, the Nunn Center and AVPreserve have created Exactly, a simple and easy to use open source application for remotely and safely transferring any digital material to the archive. Exactly features a

user-friendly interface, manifest and fixity validation, descriptive and administrative metadata creation, FTP support, and the ability to integrate into desktop-based file sharing applications such as Dropbox or Google Drive. With structured metadata coming into the archive alongside the digital object, the accessioning process is a quick importing activity. Exactly is addressing one of the greatest workflow challenges facing archives working with digital material today: the growing need for them to acquire digital content directly from donors and to begin the activities of establishing provenance and fixity early in the process of acquisition. This presentation will demonstrate Exactly's capabilities, as well as the role it can play in the archival workflow at your own organization.

**SEQUENCE AND NAVIGATION FOR BUILDING STRUCTURES AND DESCRIBING THE CONTENTS OF DIGITAL AUDIO** *Thomas Pease, Library of Congress*

This session will focus on the challenges of structuring metadata and describing the content of recorded sound media which are made up of multiple parts. The presenter will focus on his own experiences in making order out of such recordings in the systems he uses at the Library of Congress, and how audio systems structure such material and allow patrons to navigate in libraries, archives, and in online content management systems. He will also present the need for a fifth function for IFLA's Functional Requirements of Bibliographic Data: the function of the navigation of media, especially needed for access to time-based media in digital form, and how best to achieve it.

**ARCHIVING FROM THE GROUND UP: EMERGING MUSIC ARCHIVES IN THE DIGITAL AGE** *Rick Wilkerson & Larry Goshen, Indiana Museum of Entertainment and Music; Heather Fox, Louisville Underground Music Archive; Jeb Banner, Musical Family Tree; Kyle Barnett, Bellarmine University*

This discussion highlights three very different initiatives that seek to address access and to preservation of ephemeral music and media not always found in traditional archives. Representatives from threarchie archival projects (the Louisville Underground Music Archive, Musical Family Tree, and the Indiana Museum of Entertainment and Music) will discuss collecting music and media with a purposively regional focus, as well as sound recordings that have sometimes fallen out of the scope of traditional archives. The roundtable will also discuss undertaking these initiatives with little funding and use digital platforms to provide greater access. Finally, roundtable participants will discuss the important role of music practitioners and collectors in collection building, as these archival projects make the larger case that these sound recordings are meaningful audio texts that provide unusual insight into cultural practices and production, in areas too often ignored.

**FORGOTTEN VOICES**

**Thursday, 1:00 pm – 2:30 pm – Session 1**

**FORGOTTEN CROONER: THE MAGIC OF RUSS COLUMBO** *Dennis D. Rooney*

Born in Camden, NJ, Ruggiero Eugenio di Rodolpho Colombo (Jan. 14, 1908 – Sept. 2, 1934, known as Russ Columbo), the twelfth child of Italian immigrant parents, debuted professionally as a violinist at the age of 13. By 1928, as a member of Gus Arnheim's Orchestra, he began to appear in motion pictures, both features and Vitaphone shorts. At the time of his death, he had just completed his fifth feature film and first leading role, *Wake Up and Dream*. Columbo disliked the term "Crooner" but was invariably

categorized as such. Knowledge of crooning begins and ends for most people with Bing Crosby, but Columbo preceded his rival in that category and, in the course of “The Battle of the Baritones,” influenced Crosby. In 1931, he enjoyed great success on network radio, nicknamed the “Vocal Valentino” and “Romeo of Radio,” which led to a Victor recording contract. His thirty sides for the label included his signature tune “You Call It Madness, But I Call It Love”, and his compositions “Prisoner of Love” and “Too Beautiful For Words”. On Sunday, September 2, 1934, he died in a freak accident, caused when a dueling pistol owned by a friend discharged. He was struck above the left eye and died six hours later. The death was ruled accidental. Afterwards, his name rapidly fell into obscurity as Crosby’s career surged. Columbo’s artistry will be illustrated in this presentation by his recordings, radio broadcasts and films.

**MAKIN' A CASE FOR CARSON: IS CARSON ROBISON THE FATHER OF MODERN COUNTRY MUSIC?** *Cary Ginell, Origin Jazz Library*

Long neglected by the Country Music Hall of Fame, Carson J. Robison (1890 - 1957) was one of the most important pioneers of early hillbilly music. Born in Kansas, Robison was a prolific recording artist second only to Vernon Dalhart. His 33-year recording career included a number of firsts. He was one of the first hillbilly artists to perform on radio (1922) and to publish his own compositions. Brought to New York by Wendell Hall, he worked tirelessly as a studio sideman, played on country music's first million selling record (“The Prisoner's Song”), wrote dozens of “event ballads,” and was probably responsible for the new romantic western/cowboy image, crafting songs for the genre as early as 1927. With his early partners, Dalhart and then Frank Luther, Robison recorded scores of classic early country music. In the 1930s, he became the first country artist to tour England, making early film shorts for British Pathe with his group, the Pioneers. Venturing out of country music, he played with Coon-Sanders' Nighthawks, recorded with Bix Beiderbecke (“Barnacle Bill the Sailor”) and Ray Noble (“Tree Top Serenade”), and even experimented with rockabilly and rap music! In the 1940s and '50s, Robison redefined himself as a writer of humorous diatribes against the Axis forces during World War II and had a huge hit late in life with his wry spoken observation, “Life Gits Teejus, Don't It?” In addition, Robison was one of the music industry's most accomplished whistlers. This presentation will examine Robison's legendary, brilliant career with audio and visual examples of his genius.

**A SONG FOR LORENZO DOW TURNER, FROM MARIO**  
*Flávia Camargo Toni, Instituto de Estudos Brasileiros*

Mário de Andrade (1893-1945), celebrated as the “father of modern Brazilian culture”, was also known for his political and cultural actions towards the preservation of tangible and intangible assets, like it's demonstrated by one of his projects, the “Folkloric Research Mission” (1938). Thanks to him it was possible to photograph and record films and audio from songs and dances by people from the North and Northeast of Brazil. Still, no one had any record of his own voice, and he has never mentioned there being one in any of his writings. During World War II Mário was friends with several important people, such as Carleton S. Smith, W. Berrien, A. Lomax and Curt Lange, but he never left Brazil. Ironically, his voice crossed borders in 1940, in Lorenzo D. Turner's luggage, and it remained “hidden” until 2015, when Brazilian and American researchers helped locate and reveal these recordings at Indiana University’s Archives of Traditional Music. Listening to the voice of the writer and musicologist helps us to know more deeply his personality, but this specific recording also allows us to know

more about his social circle, and it complements some aspects of his fundamental work, "Essay About Brazilian Music." But that's not all. This revelation was celebrated by researchers at the University of São Paulo's Institute for Brazilian Studies, where Mário de Andrade's entire collection is held, and ARSC's 50th Annual Conference seems like the place for personally thanking IU and strengthening the bonds between Brazil and the U.S.

## **INTERVIEWS, ORAL HISTORIES AND COMMUNICATIONS** **Thursday, 1:00 pm – 2:30 pm – Session 2**

### **HISTORY RECOVERED: THE WILLIS CONOVER INTERVIEWS IN THE UNT MUSIC LIBRARY** *Maristella Feustle, University of North Texas*

In 2015, the UNT Music Library received a grant from the Grammy Foundation to digitize the 360 oldest recordings in its Willis Conover Collection. As a result, a long-hidden chapter of jazz history is being restored to public access; interviews with jazz legends which had not been heard in 60 years are now available in our Digital Library, including interviews with Duke Ellington, Eartha Kitt, W.C. Handy, Dave Brubeck, Chet Baker, and five hours of Louis Armstrong discussing his life and career. This presentation will discuss the project's origins and execution, present highlights from the digitized materials, and discuss the urgency of and obstacles to similar restorations of cultural memory.

### **ECHOES IN THE CONCERT HALL: DIGITAL PRESERVATION OF THE LEONARD BERNSTEIN ORAL HISTORY COLLECTION** *Nora Egloff, The Leonard Bernstein Office, Inc.*

From June through September of 2015, I designed and executed a digital preservation project of the oral history recorded sound collection at the estate of American composer, conductor, and media personality Leonard Bernstein. The oral history interviews had been conducted by Karen Bernstein, a documentarian and Mr. Bernstein's niece, and Humphrey Burton, classical music television producer for the BBC, in 1991-1994. At the time their oral history project fit within a context of social history practice applied to 20th century concert music and musicians that had been recently established by pioneers such as Vivian Perlis (whose oral history work centering on composer Charles Ives laid the foundation for the Oral History of American Music (OHAM) project at Yale). The tapes in the oral history collection were created and actively used as reference materials for Humphrey Burton's 1994 authorized biography of Leonard Bernstein. In a sense they remain artifacts of Mr. Burton's own information-gathering initiative for that particular literary project, after the completion of which they were filed away in the business suite of the Leonard Bernstein estate.

At the start of this archival arrangement and digital preservation project, the unprocessed collection of items related to the Leonard Bernstein Oral History Project consisted of 4 general types of materials. The first group, papers, included some interview transcripts, signed release forms, interviewer's preparatory notes, and correspondence; the second, standard 1/8-inch audio cassettes; the third, DAT cassettes; and the fourth, various computer files, including .pdf files created in the early 2000s from scanned documents, and various iterations of a spreadsheet. Finally, a total of 180 standard 1/8-inch audiocassettes and 130 DAT cassettes containing oral history project



interviews. A digital preservation workflow was developed that varied slightly depending on the physical format of the incoming signal's carrier; however, digital object outputs were identical regardless of the original carrier input. Documentation of the digital preservation project, including a digitization log, physical collection inventory, and file fixity logs for each of the hard drives was created. Lastly, plans for access and preservation, including periodic maintenance and migration of digital information and the development of access policies, were established. Established best practices for signal transfer and the creation of digital audio objects as outlined in IASA-TC04 and the National Recording Preservation Board of the Library of Congress were followed to the highest degree possible given limitations on project budget and personnel.

### **EARLY HOME RECORDERS: THE ROLE OF TAPE RESPONDENTS INTERNATIONAL**

*Nolan Porterfield, Independent Scholar*

Following World War II, advances in tape recording technology led to portable home recorders at affordable prices. A boon to sound enthusiasts, musicians, and hobbyists, these reel-to-reel recorders also led to other uses, notably as the modus operandi for tape "pen pal" clubs such as World Tape Pals, The Voicespondence Club, Tape-Respondents International, and others. This presentation offers an overview of "tape response clubs" and focuses primarily on the organization and operation of Tape-Respondents International, which at the peak of its activity in the 1950s had more than a thousand members, including various internal groups such as the Blind Services Committee, the TRI Tape Network, Operation Handshake, and the TRI Tape Library, which archived tape recordings of all types and made them available to members. TRI was also an active participant in President Eisenhower's People-to-People Program. The presentation will include audio and visual components.

### **BREAKOUT WORKSHOP**

**Thursday, 1:00 pm – 2:30 pm – Session 3**

#### **CD REFORMATTING DESIGN REVIEW**

*Brewster Kahle & Eric Blossom, Internet Archive*

The Internet Archive is (re)building software and workflow to migrate our own CD's to digital files as well as work with others to help them reformat their CD's. While we thought this was going to be a cakewalk, between scanning the artwork, recording the disc's data, and matching with metadata sources, it has been complicated. This session will go over what the Internet Archive is doing and why, and we would appreciate discussion on how this can be done better or more efficiently. We hope this will be relevant because others may want to use this technology at the right point.

### **FOLKLIFE AND ETHNOMUSICOLOGY**

**Thursday, 3:00 pm to 5:00 pm – Session 1**

#### **OLA BELLE REED AND SOUTHERN MOUNTAIN MUSIC ON THE MASON-DIXON LINE**

*Douglas Dowling Peach, Henry Glassie, Nathan D. Gibson, & Alan Burdette,  
Indiana University*

In August 2015, Dust-to-Digital released a two-CD/book titled *Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line*, featuring field and archival

recordings from Indiana University's Archives of Traditional Music and the Maryland State Archives. The publication explores a migration of Southern Appalachian musicians from the tri-state area of North Carolina, Virginia, and Tennessee, to Pennsylvania, Maryland, and Delaware from the 1930s to the 1950s. The first part of the project details the life of Ola Belle Reed—a 1986 NEA National Heritage Fellow and a first-generation participant in the migration—and the second documents the second and third generations of musicians who carry forward the tradition of Southern Mountain music in the north. This panel will explore the production of the publication and the collaboration between individual scholars and the two archives where the project's field recordings are housed. Additionally, the panel will highlight the mastering process for the production and elucidate the relationship between this two-CD/book and the publication contexts of applied academic work and archival collections. This presentation will contribute to issues surrounding the relationship between public programs and archival collections.

### **FIVE DECADES OF FOLKLIFE ON RECORD: DOCUMENTING AND PRESERVING THE SMITHSONIAN FOLKLIFE FESTIVAL**

*Dave Walker, Center for Folklife and Cultural Heritage, Smithsonian Institution*

Initially started as the Festival of American Folklife in 1967, the annual Smithsonian Folklife Festival in Washington, DC, is a two-week international exhibition of living cultural heritage. Documentation has always played a crucial role in the Festival. Hundreds of regional and ethnic communities have been invited to share songs, performances, craft traditions, cooking techniques, oral histories, illustrations of occupational culture, and narratives about pertinent cultural issues—most of which have been captured in audio form. The Smithsonian Center for Folklife and Cultural Heritage produces the Festival and serves as the repository for the archival documentation and recordings produced during the last fifty years of the event. Consisting of many thousands of hours of analog and born-digital audio recordings, the Smithsonian Folklife Festival Records collection spans the complete range of audio formats and stocks posing technical and preservation challenges for archivists. The purpose of this presentation is to share the strategies used to document intangible cultural heritage in a festival setting and how technical processes have changed over time. Workflows for carrying out the setup, capture, description, and management of digital audio files on a large scale will be discussed in detail. This presentation will be particularly relevant to those interested in documenting oral traditions and performance, archival management of ethnographic audio materials, and preservation reformatting.

### **FROM THE FIELD TO THE PUBLIC: PRESERVING AND PRESENTING WORLD FOLK MUSIC** *Maya Lerman, Library of Congress, American Folklife Center*

Between 1955 and 1964, Alan Lomax produced a seminal recorded anthology titled *Columbia World Library of Folk and Primitive Music*. With its emphasis on field recordings from many cultures, this 18-volume set acts as a counterbalance to Harry Smith's renowned *Anthology of American Folk Music*. In 2004, the American Folklife Center at the Library of Congress complemented its existing Lomax family materials with the acquisition of the Alan Lomax Collection (AFC 2004/004). Among its 675 linear feet of multi-format materials was the original documentation of the *Columbia World Library*—manuscripts, photographs, and sound recordings. The source recordings and test pressings represent perhaps the best existing copies of the *World Library*. Tom Western's *Twentieth Century Music* article, "'The Age of the Golden

Ear”: The Columbia World Library and Sounding out Post-war Field Recording,” discusses the implications of recorded sound formats and technologies on the creation of the field recordings in Lomax’s volume, as well as how they were distributed and disseminated to the public. In this presentation, I will provide context around the release and the influence of the *World Library*, integrating Tom Western’s analysis on the impact of sound formats and technology. I will illustrate some of the fascinating content in the collection by playing samples from the volume and by displaying interesting associated manuscripts. Next I will bring an archival perspective to preserving and providing access to the source recordings of the anthology, using this case to illustrate Library of Congress audio preservation workflows.

## **CYLINDER RESEARCH**

**Thursday, 3:00 pm – 5:00 pm – Session 2**

**IN THE BEGINNING...: THE 1901 YIDDISH LAMBERT CYLINDERS AND THE FIRST SOUNDS OF YIDDISH POPULAR MUSIC** *Henry Sapoznik, Mayrent Institute for Yiddish Culture*

The earliest known Yiddish recordings come from the Chicago-based Thomas Lambert Company starting in 1901. These extremely rare cylinders offer the first insights into the founding strata of European popular Jewish music, soon to be swept away by the emerging American Yiddish theater. The recent acquisition of the largest known cache of Jewish Lamberts offers a unique opportunity to hear the transition of folk and regional Yiddish music into its development as a worldwide popular cultural phenomenon.

**AUDIO DETECTIVES AT OCEAN GROVE: IDENTIFYING FIELD RECORDINGS FROM THE 1897 CAMP MEETING** *Richard Martin, Meagan Hennessey, & Michael Devecka, Archeophone Records*

The producers at Archeophone Records were stumped when presented with a cache of brown wax cylinders purporting to be home recordings of hymns and readings of Christian scripture. Accompanied only by scribbled slips and the business card of a Manhattan optician, the records provided few clues as to who made them, when, where, and for what purpose. Now, after years of detective work, we know just what they are: recordings by some of the most revered names in Victorian-era American hymnody taken on site at the Ocean Grove camp meeting in August 1897. Many of these historical figures—Fanny Crosby, John R. Sweney, Winfield S. Weedon—were thought never to have made records, but here they are. Taken along with preciously rare phonograms by Ira D. Sankey, Dwight L. Moody, "Swing Low, Sweet Chariot" by the Standard Quartette, and many others, these recordings tell the remarkable story of "Waxing the Gospel: Mass Evangelism and the Phonograph, 1890-1900."

**AUDIO CYLINDERS: AN UPDATE ON SCIENCE RESEARCH AND PRESERVATION WORK AT THE LIBRARY OF CONGRESS** *Brad McCoy & Eric Monroe, LOC*

This talk will give updates on the status of preservation of audio cylinders at the Library of Congress in two areas. First, Brad McCoy (Senior Studio Engineer in the Audio Lab at the Packard Campus in Culpeper, VA) will give an update on the preservation work being done in Culpeper and play some recent cylinder transfers made there using the Archeophone. Second, Eric Monroe (Chemist in LC Preservation, Research and

Testing Division PRTD in Washington, DC) will share his research in the physical and chemical science of wax cylinders at the PRTD Lab in Washington, DC. Eric's work combines a detailed chemical analysis of cylinders and fragments from LC collections as well as recreating wax compositions of the wax cylinders. The hope/goal is that this will lead to a greater understanding of the state of cylinders, how cylinders have aged since their production, and recommendations for improving the preservation as well as cleaning of wax cylinders.

## **FRIDAY, MAY 13**

### **PLENARY SESSION**

**Friday, 8:45 am – 10:15 am**

**ARSC AT 50: A LOOK AT ITS PAST AND ITS FUTURE** *Tim Brooks (moderator), Leah Biel, Michael Biel, Paul Jackson, Steve Smolian*

ARSC was founded fifty years ago by visionaries whose goal was to raise the profile of sound recordings in both the archival and the scholarly worlds. In this celebratory session some of the association's longest serving members will describe how the association came together and how it has endured, despite sometimes difficult challenges. We will look at ARSC's most successful programs over the years and what lessons can be learned from them that could inform new programs going forward. The session will open with a history of ARSC by Tim Brooks, followed by a short video of past meetings produced by Michael and Leah Biel. Next will come a panel discussion with Paul Jackson (a member of the original Board) and longtime members Michael Biel and Steven Smolian, including reminiscences and humorous sidelights. This will be followed by an open discussion with the audience. Bring your stories, anecdotes, and questions! The session will conclude with brief remarks by current president Patrick Feaster on ARSC's potential goals for the next fifty years.

### **REFLECTING ON RECORDS**

**Friday, 10:45 am – 12:15 pm – Session 1**

**20 YEARS (MORE OR LESS) OF THE VIRTUAL GRAMOPHONE** *Richard Green*

The Virtual Gramophone was one of the first multi-media web sites devoted to 78-rpm discs. Originally a project of the National Library of Canada, the Virtual Gramophone sought to document the history of the music industry in Canada and provide access to recordings in the Library's collection. This presentation will look at the original goals of the project and how they evolved over the years. This will include a discussion of the web interface, web site content, cataloguing and description of the discs, collection management practices, copyright concerns, audio digitization and on-line access, the somewhat sordid details of the politics and administration of the project, and the current state of the Virtual Gramophone.

**CHECKING OUT CZECH RECORDS: A MODEL GATEWAY FOR SOUND DOCUMENTS OR JUST A PORTAL?** *Filip Šír & Iva Horova, National Museum, National Library of Technology, Czech Republic*

The Virtual National Phonotheque ([www.narodnifonoteka.cz](http://www.narodnifonoteka.cz)) is a web portal that aims to fill a gap in understanding the national sound cultural heritage of the Czech Republic.

Prior to this project, no comprehensive resource on Czech sound heritage existed – there was no complete discography of relevant recordings, and no union catalogue of sound documents held by institutions in Czech territory. The Virtual National Phonotheque will serve as a gateway to collections of all types sound documents in many different types of memory institutions. Our biggest challenge is that we still do not have a Czech National Sound Archive, primarily because we lack systematic preservation policies in this field on a national level. But that is the past. Today we have a platform that can provide information about the existence, location and content of all audio documents published or housed in the Czech republic. We now have our first discography on the Czech record label ESTA, and we are pushing forward in many directions related to the preservation of audio recordings. Can we inspire others to do the same? Can we be inspired by examples abroad? Can we co-operate?

**THE CREAM RISES TO THE TOP! TREASURES FROM 30 YEARS IN THE VINTAGE RECORD BUSINESS** *Kurt Nauck & Mark Atnip, Nauck's Vintage Records*

Nauck's Vintage Records was founded in 1984 and has since grown to become the world's largest firm trading in vintage 78rpm records and cylinders. Over the course of the past three decades, founder Kurt Nauck has assembled an amazing collection (a.k.a., the Nauckive) comprised of the bizarre, the beautiful and the fantastically rare. Join Kurt for Show & Tell as he presents some of the most interesting sound recordings you will ever hope to see - or hear!

**IRENE AND OTHER DIGITIZATION ISSUES**  
**Friday, 10:45 am – 12:15 pm – Session 2**

**IRENE: MESSIAH OR FALSE PROPHET** *George Blood, Geo. Blood Audio/Video/Film*

THE END IS NEAR! This is not news to ARSC members. We have all closely followed the evolution of optical scanning of grooved media known as IRENE. The technology makes it possible to recover damaged media that would have otherwise been lost. But there are strong disagreements about whether it can be a replacement for the traditional stylus playback methods. This presentation will review the status of IRENE, its strengths and weaknesses, consider the arguments made for and against, and discuss how and whether IRENE and other replacement-for-dead-or-dying-formats technologies are the promise of a new life or abandon all hope we who enter here.

**DIGITAL DE-EMPHASIS FILTERS IN GRAMOPHONE RECORDING DIGITIZATION**  
*Peter Kuhnle, NOA GmbH*

To provide the intended tonal balance, the reproduction of Gramophone recordings requires the use of suitable de-emphasis filters. Often, the emphasis curve applied when cutting the master cannot be securely asserted, or its definition requires iterative research work. Digitizing a non-de-emphasised version preserves the unaltered off-carrier signal which offers choice for applying adequate de-emphasis later on, and it provides better results when removing click and crackle artefacts for access copies. Using digital de-emphasis filters instead of analog circuits provides several advantages. Digital filters are free of component tolerance. With their parameters documented, de-emphasis processing is completely reversible. Thus the handling of dual, filtered and unfiltered versions becomes obsolete, leading to simplified workflows. Arbitrary filter characteristics, including those that only exist in tabular format, may be modelled and

applied instantaneously. Providing the filter characteristics as metadata leads to an intrinsically documented process.

Simplified implementations may not meet their analog pendants properly. It is however possible to design digital de-emphasis filters matching their analog prototypes perfectly in amplitude- and phase response. This is given within the Sampling Theorem, thus up to 80 kHz, using a sampling rate of 192 kHz. Digital de-emphasis can be made as good as the analog archetype, or even outperform it. Using digital de-emphasis filters improves and simplifies the work of the archivist. In combination with high-quality linear pre-amplifiers and A/D converters, gramophone digitization in surpassing quality may be realized.

**PRESERVING THE PRESERVATION: THE WILLIAM A. OWENS FOLKSONG COLLECTION AT TEXAS A&M UNIVERSITY** *John H. Bondurant, Texas A&M University*

What happens when an archival audio preservation project is overlooked, incomplete, and does not meet current acceptable archival best practices? How can a corrective preserving of the preservation inform and guide workflows for born-digital preservation? This presentation will address these issues through the processing of the William A. Owens Folk Song at Texas A&M University. The collection consists of 199 disks recorded by William Owens from 1937 to 1941 while he was a member of the English faculty at A&M, and pursuing a doctorate in folklore from the University of Iowa. They focused on ethnic communities in East and Central Texas and southwestern Louisiana that were underrepresented by previous folklorists. Owens would go on to a distinguished academic and literary career, teaching at Columbia University from 1945 until his retirement in 1974 and authoring over a dozen books, including “Slave Mutiny: The Revolt of the Schooner *Amistad*” (J. Day Co., New York, 1953), one of the inspirations for the 1997 Steven Spielberg film. The original recordings were digitized in November 2002 on audio CD-Rs. The original disks never received full archival processing, nor the access CDs quality checked. A project was started in October 2015 to fully process the original disks and preserve the audio content of the access CDs. To date the collection has been fully inventoried and derivative audio files created for additional access/description. The next steps of the project are to incorporate a variety of tools, including audio extraction and digital forensics software, into a born-digital audio archival workflow that will become the standard for processing archival digital audio collections at Texas A&M University.

**INDIANA TALENT**

**Friday, 1:30 – 3:00 pm – Session 1**

**BABY HUEY'S JOURNEY** *Aaron Cohen, City Colleges of Chicago*

R&B singer Baby Huey (a.k.a. James Ramey), who was a native of Richmond, IN and his band, The Babysitters, are part of the forthcoming book, “Move On Up: Chicago Soul Music and the Rise of Black Cultural Power” (University of Chicago Press, 2017). Before Baby Huey’s untimely death in 1970 at age 26, his band represented a commingling of different backgrounds, and music, during a time and place that is generally thought of as deeply segregated. This group of mostly African American musicians originally became popular within Chicago’s predominantly white music venues on the city’s North Side. At the same time, the group drew from its sources in

black music—R&B, gospel, blues—as well as the burgeoning identifiers of late-'60s rock music, particularly electric guitar leads and feedback.

This presentation will examine how the group was part of a small, yet influential, movement of integrated groups that were performing in Chicago at that time, including Rotary Connection (featuring Minnie Riperton) and Rufus (whose singer, Chaka Khan, sang briefly in *The Babysitters* after Baby Huey's death). I will also look at how much the band's roots in Indiana fueled its initial inspiration before moving onto bigger stages across the state line. As part of a larger work on soul music in Chicago, I have been researching this subject for a few years and primary sources include interviews with people connected to the ensemble.

**INDIANA NATIVE COLE PORTER: THE YALE CONNECTION** *Diane Napert, Yale University*

The presentation will start with a brief overview of Yale's Irving S. Gilmore Music Library Collection, including the Historical Sound Recordings Collection, then move to a brief synopsis of Cole Porter. However, the emphasis will be on the recordings, manuscripts and other material held at Yale. Yale's MSS 82, the Cole Porter Collection, has 54 linear feet of material. This material includes musical manuscripts, correspondence, scrapbooks and photographs. With such an abundance of material, the focus will be on rare and lesser known recordings, and when possible related memorabilia. A private recording of "Don't Fence Me In" is one such example, as well as college class notebooks with notes on Shakespeare and containing sketches.

**ARE YOU READY, HEZZIE? THE HOOSIER HOT SHOTS AND THEIR INFLUENCE**  
*David Heighway & Bob Foster, Hamilton County Historical Society*

Before Weird Al Yankovich, before Hee Haw, before Spike Jones and his City Slickers, there were the Hoosier Hot Shots. This Indiana-born comedy music group was hugely popular before the Second World War and created a catchphrase that was instantly recognizable to most people of the period. They were headliners on WLS Radio's "National Barn Dance" and made 22 movies—mostly "B" pictures—but worked with leading performers like Gene Autry, Dale Evans, and the Three Stooges. Their offbeat, satiric, and downright goofy music still has a following today. Hits like "From the Indies to the Andes in His Undies" and "I Like Bananas Because They Have No Bones" can still be heard occasionally, particularly in music for and by children. This panel will look at the group's origins, musical styles, and later impact. Film clips will be shown of their movie, television, and "Soundie" appearances.

**PLAYBACK AND RESTORATION**  
**Friday, 1:30 pm – 3:00 pm, Session 2**

**AZIMUTH INVESTIGATIONS** *Richard L. Hess*

For several years, Richard L. Hess has been investigating the subtleties of tape head azimuth and related parameters that affect playback quality. Post-transfer time alignment has also been investigated. This is a progress report, presented in the hope that others may find it useful and build on it. The work includes a spreadsheet that uses angular azimuth error, track width, stereo track spacing, and speed to calculate a predicted response curve for each individual track as well as the two tracks summed.

Two primary findings become evident: (1) Post-transfer “azimuth alignment” (actually time alignment) is useful, but not a substitute for correctly adjusting head playback azimuth. (2) Post-transfer time alignment (especially dynamic time alignment) can make a substantial difference between a good and bad transfer from two-track playback, due to the signal-to-noise improvement of summing the channels when reproducing a mono cassette with a stereo head (there is rarely a good reason to do that with reel-to-reel tape). Without taking care of the azimuth-induced errors, this summation often produces unacceptable high-frequency roll off. The spreadsheet also demonstrates the difference in sensitivity of different track configurations to both single-track azimuth error as well as summed-stereo azimuth error.

### **VLADIMIR HOROWITZ: THE UNRELEASED LIVE RECORDINGS 1966-1983**

*Andreas K. Meyer, Meyer Media LLC*

Sony Masterworks opened the vault to the unedited concert recordings of Vladimir Horowitz to present a 50CD box set of unedited live recordings never officially released. Many problems became evident upon the first batch of tape delivery to the studio: little to no documentation, tapes from multiple dates with the same matrix number, tapes culled onto master edit reels to create official Horowitz "Live" vinyl releases to name a few issues. With over one thousand tapes recorded on multiple analog and early digital formats, it took over a year to complete this treasure. This presentation will focus on problem resolution of the technical shortcomings of each format, and why all previous "official live" LP's were not desirable to Vladimir Horowitz, as he complained, "recorded piano never has the bass". Before and after audio examples will be provided as well as visual examples of how problems were resolved or best addressed.

### **JAZZ AND BLUES ON FILM: SOUND RESTORATION FROM A SMALLER ARCHIVE**

*Mark Cantor, Celluloid Improvisations Music Film Archive*

Film preservation and restoration can be a challenge for the smaller, independent archive. While many premium technologies are available to larger, well-funded institutions, smaller archives must use the resources that are available at hand. However, using modern computer tools, and more than a little bit of luck, significant progress can be made without an disproportionate impact on the archive's modest budget. This session focuses on some of recent efforts of the Celluloid Improvisation Music Film Archive, a major collection of jazz, blues, dance and jazz-related music on film. One of the Archive's primary mandates includes a strong effort to preserve films for future generations, and soundtrack restoration is a part of that process.

Many problems can affect film soundtracks, including garbled and poor sound quality, balance and clarity issues, low volume, sound-image synchronization, and issues originating from the type of original soundtrack recording. During this presentation we will see how music soundtracks can be enhanced, repaired or replaced, without changing the essence of the original material. On screen examples will include rare performances by such noted jazz and blues artists as Duke Ellington, Billie Holiday, Josh White, Cal Tjader, Gene Krupa, early washboard bands, and others.



## **RECORD LABELS & RESEARCH** **Friday, 3:30 pm – 5:00 pm, Session 1**

### **HAVE YOU FORGOTTEN GOD? HOMER RODEHEAVER'S SPECIAL LABEL AND OTHER EXTRACURRICULAR ACTIVITIES** *David N. Lewis, WVXU-FM, Cincinnati*

While it is now relatively well known that Homer Rodeheaver's Rainbow Records label was an indie that lasted from 1920 to 1926 and designed as a "mission" that served the religious community, his other record company, Special, has heretofore remained largely a mystery. Beginning about two years after Rainbow, Special continued until about 1929, recording Rodeheaver's students, other evangelists and private citizens interested in making recordings on a client basis. These are some of the most obscure records of the 1920s, and there is no central catalog, recording ledger or reliable numerical system to guide us, though Special issued well over 200 matrices. In addition to Special, Homer and his brother Yumbert Rodeheaver used the studio set up designed for Rainbow to make recordings released on Gennett and Paramount, some of which strayed far from Rodeheaver's sacred mandate. This talk will help to make sense of these various Rodeheaver Company endeavor, and to suggest alternate ideas to long-held notions about Chicago-made recordings of the 1920s.

### **THE BLUES UNLIMITED LEGACY** *John Broven & Bill Greensmith*

*Blues Unlimited* was founded by John Broven's school friends, the late Mike Leadbitter and Simon Napier, in England in 1963 and was the first international blues magazine of note. Throughout the 1960s until it ceased publication in the late 1980s, it was at the forefront of blues research attracting notable writers such as Chris Strachwitz, Paul Oliver and David Evans. Magazines such as *Living Blues*, *Blues & Rhythm* and *Juke Blues* followed in its wake. Added relevance comes with the publication of a new book, *Blues Unlimited*, a compendium of the best articles edited by Bill Greensmith, Mike Rowe, and Mark Camarigg (University of Illinois Press). Broven, who wrote an article in the very first issue of *Blues Unlimited*, gave the keynote speech in New Orleans at ARSC 2010, and interviewed Joe Bihari of Modern Records at ARSC 2011 in Los Angeles. Greensmith, who co-edited *Blues Unlimited* from 1975 onward, won an ARSC award for his Henry Townsend biography in 2000. Broven's update of his Blues Hall of Fame book, *Rhythm and Blues in New Orleans*, is due for publication in spring 2016.

### **OPEN THE DOOR RICHARD PRYOR: RATING PRYOR'S LAFF RECORDINGS** *Daniel Blazek, Library of Congress*

Considered perhaps the greatest stand-up comedian of all time, Richard Pryor's complex and dramatic life extended into his recording history as well. After releasing his first album on Dove/Reprise in 1968, Pryor had a 1967 Las Vegas melt-down which turned his career inside out. He collected himself in the black clubs of the day, signing with Laff Records which released his seminal album, *Craps (After Hours)*, in 1971. Considered a minor classic, *Craps* ushered in Pryor's new raw and militant voice. But just as quickly Pryor jumped to the Partee/Stax label and subsequently Warner Brothers, rocketing to success with *That N-word's Crazy* in 1974. In the 1970s, Louis and David Drozen of Laff Records had an agreement that they could release any album of Pryor's for which they owned earlier material. Pryor's Laff

records trailed upon the success of Pryor's cinema and Warner album releases, even winning a Grammy for Pryor in 1982. Years later Pryor regained control of his Laff masters and three separate re-releases have ensued. Controversy still surrounds the Pryor estate, with a major biopic in the works starring Mike Epps. This presentation seeks to examine and rate the Pryor Laff albums, which spotlight his formative genius and had been neglected by the *Goldmine* standard comedy guide.

## **LEGAL AND ETHICAL ISSUES IN RECORDED SOUND**

**Friday, 3:30 pm – 5:00 pm – Session 2**

### **STUDIO EDITING: MORAL DILEMMAS AND IMPLICATIONS FOR DISCOGRAPHERS**

*Ed Berger, Rutgers Institute of Jazz Studies*

It is surprising how little jazz fans and even some jazz scholars know about how a recording is made, especially about the pervasive role of editing and overdubbing, particularly in this digital era. The use of extensive post-production manipulation has implications for discographers attempting to document the recording process, for musicologists transcribing and analyzing performances, and for writers and critics attempting to make aesthetic judgments about artists and their work. How should they approach issued performances comprised of segments recorded at different times, in different places, and that may even involve different artists? The task is compounded by the fact that the producers and artists are usually not forthcoming in revealing the gory details of what went into the final performance. Careful listening can often reveal edits and other anomalies in many well-known jazz recordings.

The author will briefly survey the history of these practices and, through many audio excerpts, will discuss the types and reasons for editing, from fixing errors to creative purposes, such as Teo Macero's work with Miles Davis. Ethical questions will be raised concerning such practices as "musical necrophilia" (i.e. a live artist recording with a deceased one ala Natalie Cole with her father or Kenny G with Louis Armstrong). Finally, using audio samples from his own modest career as producer, the author will play examples of several of these practices and discuss the rationale for their use.

### **VICTOR HERBERT, THE LAW, AND THE EVOLUTION OF THE TALKING MACHINE INDUSTRY**

*Steve Smolian, Smolian Sound Studios*

This is a fresh view of Victor Herbert's recording career, the early recordings that bore his name, and how professional and legal events contemporary with the making and marketing of them influenced his outlook and impacted his activities and those of the evolving industry. I discuss how one court decision, overlooked by all his biographers, helped make it all possible.

### **FALSE SOUNDS, FRAUDULENT MATERIALITY: LATE-TWENTIETH CENTURY LISTENING PRACTICES AND THE CURIOUS CASE OF TAX SCAM RECORD LABELS**

*Mathew Swiatlowski, University of North Carolina at Chapel Hill*

Between the years of 1976 and 1977, a loophole in the U.S. tax code led to the creation of spurious subsidiary record labels—later known as "tax scam" or "tax loss"

labels—conceived as “write-offs” to help prop up the legitimate output of established imprints. The details remain murky, but the general trajectory of the tax scam phenomenon is clear. Label heads drew up catalog offerings for secondary or tertiary labels, quickly pressing a number of releases, mostly under fake names, cobbled together from rejected demos either purchased from other labels or resting in their own vaults. Sometimes multiple artists were used to fill the sides of a single release while others were the scrapped recordings of mid-level stars like Ben E. King’s *Rebirth*, released on tax scam label Guinness Records. Designed to fail, these actual and imaginary releases were shelved so losses could be claimed in tax returns for their main concerns. Many questions are left in the wake of Guinness, Tiger Lily, Koala, Illusion and other imprints of the curious cadre of tax scam labels. How many titles of specious tax scam catalogs were actually pressed? For those that did materialize, who were the artists on these recordings? Were any of them made away of the releases? This presentation extends these questions beyond the specific to consider the broader cultural origins of the tax scam phenomenon.

Building off growing scholarship on cultures of listening, this paper asks how the social relationship to commercial LPs in late-twentieth century made tax scam labels possible and made their possibility a threat to that relationship. With particular attention to the material construction of tax scam albums, this presentation reflects on the intelligibly and fraudulence of tax scam releases, as well as their contingent value in contemporary collector culture.

**ETHNOGRAPHIC SOUND ARCHIVES ONLINE: A HISTORIC PRIMARY SOURCE  
DIGITIZATION INITIATIVE** Jenna Makowski, *Alexander Street Press*

Ethnographic Sound Archives Online is an initiative from Alexander Street to bring previously unpublished ethnographic field recordings into the digital world, with accompanying field notes and contextualizing materials. We are partnering with sound archives, university archives and national libraries around the world to identify key collections for teaching and research. Ethnographic Sound Archives Online functions alongside two other Alexander Street projects – Anthropological Fieldwork Online, an initiative to digitize the field notes underlying the most important ethnographies of the 20th century, and the Anthropology Commons, an open access, community-based initiative for hosting local ethnographic materials created by subscribing institutions’ faculty and students. These cross-searchable databases comprise one of the world’s largest digital repositories of ethnographic primary sources, integrating for fee, royalty-bearing content with open access content in comprehensive and sustainable ways.

In our presentation, we will talk about four challenges in building Ethnographic Sound Archives Online and our proposed solutions. Licensing challenges require diversified publishing options that respond to different archive needs, with models ranging from royalty-bearing to open access and sponsorship. Funding challenges require sustainable, revenue-recycling mechanisms for underwriting open access costs. Access challenges involve balancing open access publishing initiatives with a hosting service that puts decisions about access and restrictions into the hands of archives, rights holders and communities. Engagement challenges involve building the project in collaboration with the scholars and communities who will use it to advance their teaching and research.

SATURDAY, MAY 14

**LABEL HISTORIES**

**Saturday, 9:00 am – 10:30 am – Session 1**

**THE KING OF THEM ALL: THE LEGACY OF CINCINNATI'S KING RECORDS 1943-1971** *David N. Lewis, WYXU-FM, Cincinnati*

Cincinnati-based King Records began as a subcutaneous “Indie” in 1943 and by 1960 was the sixth largest record company in America. Somehow, King beat the odds, outlasting nearly all of the labels that began around it, and absorbing many of them as they failed. Along the way, King became a powerhouse in emerging niche markets such as country music and rhythm and blues and helped to foster the emergence of rock ‘n roll in the 1950s. Many of these achievements are directly attributable to King’s prescient and visionary founder Syd Nathan, who broke down racial barriers in the workplace decades before such practices became common to the benefit of his employees and product. But the success of King also depended on a wide range of subcontractors, local distributorships, producers, promoters, imprints and agreements with other companies. This presentation will summarize the many-sided aspects of King, shed light upon some lesser-known details about the company’s history, and make a case for the importance of King Records as a major force in the mid-twentieth century American business, despite its local and distinctly Midwestern “Indie” status.

**THE GENNETTS ON RECORD** *Charlie B. Dahan, Middle Tennessee State University*

While the Gennett Records story is well known, what about the Gennett family, who founded and operated the label and its various offshoots for almost five decades? Starr Piano founder, Henry Gennett’s children began releasing sound recordings in 1916 as a natural offshoot of their successful piano business in Richmond, Indiana. Between 1916 and the early 1930s, the Gennett label, studio, and its affiliates recorded and released some of the finest and earliest blues, jazz, and country recordings. While the Gennett’s maintained a rather laissez-faire attitude about the material and artists recorded, they and other family members ventured down to the studio to sing, perform, or to just get their thoughts on the record.

This presentation will discuss the label and family history, as well as, play some of the issued and unissued recordings from the Richmond, Indiana studio by Fred, Alice, Clarence, Harry, Sr., Harry, Jr., and Richard Gennett.

**ADVANCE RECORDINGS: INDEPENDENT LABEL OF THE AVANT GARDE**  
*Jerry McBride, Stanford University Archive of Recorded Sound*

Advance Recordings is a small independent label founded in Tucson in 1964 by composer, Barney Childs, and record producer and audio engineer, Philip Dering. The mission of Advance was to present American new music played by young virtuoso performers specializing in avant garde works. In many ways, Childs’s vision was to provide an alternative to CRI, which tended to record more established composers primarily on the East Coast. In contrast, Advance featured composers and performers from the Midwest and West Coast outside mainstream avant garde circles. Many of the performers were still in their twenties when they recorded for Advance such as Daniel Kobialka (violin), Phillip Rehfeldt (clarinet), and William Albright (piano). An

impressive selection of composers recorded on Advance including Henry Brant, Donald Martino, Ben Johnston, Kenneth Gaburo, William Sydeman, Robert Ashley, Harold Budd, Salvatore Martirano, and many others, even though just over thirty albums have been released to date. Advance Recordings recognized important composers early in their careers and presented works that otherwise would not have been available on record for many years. This presentation provides a history of the label and surveys some of its most important recordings.

**LARGE-SCALE MEDIA DIGITIZATION, PART 1**  
**Saturday, 9:00 am – 10:30 am – Session 2**

**MAKING IT HAPPEN: PLANNING, FUNDING AND IMPLEMENTING LARGE-SCALE DIGITIZATION INITIATIVES** *Chris Lacinak, AVPreserve*

The past five years have brought about multiple examples of organizations committing an unprecedented amount of resources to the digitization, preservation and access of their legacy audiovisual holdings. This represents a marked shift in the awareness of preservation issues and support for audiovisual materials. Organizations leading the way in this regard have included Indiana University, New York Public Library, and the University of North Carolina. Efforts within these organizations have yielded major funding commitments dedicated to audiovisual preservation and access.

Many look at these large commitments and believe that there is something unique and unattainable about them in their own context. Others look with amazement and wonder what it might take to make this happen in their own organization. This session will focus on demystifying the process and answering this question by identifying consistencies across multiple initiatives and providing a general roadmap and game plan for success. While there is no single recipe, there are themes and areas of overlap that will be highlighted and discussed, encompassing methodological approaches, analyses and calculations performed, the makeup of productive working groups, and the effective presentation of information to upper administration and funders. Attendees will walk away with an understanding of the framework and approach underlying multiple initiatives that successfully received funding and enacted large-scale audiovisual digitization, preservation and access projects.

**PLANNING FOR LARGE-SCALE MEDIA DIGITIZATION** *Evelyn Frangakis, New York Public Library*

The New York Public Library (NYPL) completed an in--depth assessment of its more than 800,000 audio and moving image (AMI) research holdings in 2014. The resulting report produced by AVPreserve and the NYPL AMI Working Group established numerous scenarios to tackle the large--scale challenge of preserving the top one -third of those holdings (consisting of unique, rare or otherwise mission critical items) in a fifteen year window. This presentation will include an update on work accomplished since the completion of the assessment, including a reorganization of Library operations, changes in work flows, as well as additions to program staffing. Evelyn will also discuss work in progress to ensure both internal and vendor capacity for the full range of processing, digitization, preservation and access functions needed to complete this endeavor.

**MEDIA PRESERVATION AT SCALE: THE INDIANA UNIVERSITY MEDIA DIGITIZATION AND PRESERVATION INITIATIVE** *Mike Casey, Indiana University & Andrew Dapuzzo, Memnon*

The Indiana University (IU) Media Digitization and Preservation Initiative (MDPI) is charged with digitally preserving all significant audio and video recordings on all IU campuses within five years. This presentation explores the strategy that IU is using to digitize more than 280,000 recordings in this timeframe. Mike Casey, MDPI Director of Technical Operations, will discuss digitization strategy, pre-digitization preparation, post-digitization processing, long-term preservation, and access. He will address challenges in prioritization, working with many diverse units, managing the project, quality control, and feeding the industrial-scale digitization ‘beast’ among other topics. Andrew Dapuzzo, Director of US Operations for IU’s private partner Memnon Archiving Services, will explore the highly-efficient, industrial-scale, parallel transfer workflows used by the project. This will include a look at the technology and human interface, quality assurance steps, use of a workflow management application, the value of the human factor, and other topics. This presentation will provide a thoughtful view of what it takes to digitally preserve the significant media holdings of a large and complex institution.

**RECORDED SOUND HISTORY REVISITED**  
**Saturday, 11:00 am – 12:45 pm – Session 1**

**THE FIRST HISTORY OF ROCK AND ROLL: LISTENING TO THE PAST ON TOP 40 RADIO IN 1969** *Matthew Barton, Library of Congress*

Top 40 radio was all about the newest hits, with little sense of history, but for 48 hours starting at 6:00 pm on Friday, February 21st, 1969, KHJ of Los Angeles, one of the biggest Top 40 outlets in the country, aired the first comprehensive history of rock and roll attempted in any medium. For two days, listeners were treated to a unique montage of music and interview with the movers and shakers of the preceding 15 years of pop music, narrated by legendary KHJ disc jockey Robert W. Morgan. The program also aired on KHJ’s six affiliate stations around the country, and was a huge national hit. It was repeated later that year, then revised several times in the 1970s and early 1980s, with the last revision still airing occasionally. Using excerpts of the original broadcast and others from the time, this presentation will look at the program’s success in the context of music radio of the period, as well as it’s longer lasting influence on popular music, popular audiences and radio programming itself.

**AMERICA’S RECORD COLLECTION: THE UNITED STATES INFORMATION AGENCY AND AMERICAN MUSIC ABROAD** *Danielle Fosler-Lussier, Ohio State University*

Based on newly declassified documents from the National Archives, this presentation explores a large body of music exported by the United States Information Agency (USIA). In the 1950s and ‘60s, USIA shipped packets containing recordings, scores, and lectures about music to US Information Centers throughout the world. The Information Centers drew crowds with “concerts of recorded music” and scheduled weekly listening hours at which recordings would be played on request. The packets’ contents presented an attractive portrait of America’s ethnic and stylistic diversity, including jazz, classical, folk, musical theater, sacred and secular choral music, and popular songs. Classical composers included the well-known (Copland, Still, Babbitt,

Barber, Antheil) and the now-obscure (Harrison Kerr, Jacob Avshalomov, Vittorio Giannini). I will play audio examples demonstrating the variety and interest of these recordings. Some of these LPs are still available, but most of them are now forgotten—remarkable, given that they were important enough to represent America just 50 years ago. I am in the process of finding the LPs and arranging to record some of the pieces of music that were never recorded before. I plan to build an online digital humanities project that makes this repertory accessible again. This project is significant because when historians today tell the story of 20th-century music, we discuss a few styles and composers; but the USIA's record collection helps us recognize and understand how heterogeneous American musical practice really was. Knowing this music will make our histories more complete, as well as enrich our musical lives.

### **SHAKESPEARE'S SONNETS WITH ADDED MUSIC** *Robert O'Brien*

In the twentieth century, recording changed the interest in Shakespeare's sonnets. Well over a half century after Shakespeare's death, another poet in England, Henry Lawes, decided to add music to one of Shakespeare's sonnets. Well over two centuries passed without that score being used. Then in 1864-66 came along Richard Simpson, who composed pieces of music to go with each of Shakespeare's 154 sonnets, but none of his efforts have been recorded. A Contemporary, C. H. Perry, became an important teacher and composer while he used four of Shakespeare's sonnets. Another century passed before two of his compositions have been recorded. The LP Age brought with it that composers gave into their interest in developing music to accompanying Shakespeare's sonnets, and jazz singers decided to make Shakespeare's sonnets important to sing. The jazz singers vary from Cleo Laine, in England, on to Stanslaw Soyka, who sings Shakespeare's sonnets translated into Polish. Added fame with making up new tunes were the compulsive composers, such as Dmitri Kabalevsky, a Russian; André Tchaikowsky, a Pole; Hampson Sisler, an American, who were important to modern music. Each added to his fame among international composers by using Shakespeare's sonnets. The list is longer with the accompanying discography.

### **LARGE-SCALE MEDIA DIGITIZATION, PART 2** **Saturday, 11:00 am – 12:45 pm – Session 2**

**COMPLETING LARGE-SCALE MEDIA DIGITIZATION PROJECTS** *Kevin Bradley,*  
*National Library of Australia; Tom de Smet, Netherlands Institute of Sound and Vision*

This session highlights the experiences of two institutions that have completed large-scale media digitization projects.

In 2003 the National Library of Australia (NLA) calculated that it could maintain its small fleet of Studer tape machines for around 15 years. As we had the responsibility to preserve our nationally significant collection of oral histories and folklore recordings but were not eligible for external funding, we established a plan to complete the work within that timeframe using available staff and resources. The plan, which was endorsed at the highest level of NLA management, is nearing completion and well over 90% of our unique tapes have been preserved. The 15 year period has been marked by changes in capture and ingest technology, maintenance challenges, upgrades to the collection management system, data storage migrations and development of more sophisticated audio delivery systems. This paper describes some of the issues, and outlines our forward plans as the project nears completion.

In 2014, the Netherlands Institute for Sound and Vision completed a 6-year project digitizing a large part of its analogue media collection. The project proved to be a constant search for a realistic 'sweet spot' between (preservation) standards, re-use expectations, and available resources. The almost 300,000 hours of digitized film, audio and video material must be preserved in a Trustworthy Digital Repository (TDR). The road to a TDR has been (and still is) a long one. The current presentation will focus on the search for the aforementioned 'sweet spot' in digitization as well as the challenges, risks and many opportunities that we have encountered on our way to a TDR.

### **NATIONAL COLLABORATIVE APPROACHES TO LARGE-SCALE MEDIA DIGITIZATION**

*Will Prentice, British Library & Brecht Declercq, VIAA (Flemish National Archive)*

This session explores collaborative large-scale media digitization using a centralized approach (VIAA) and a regional center approach (British Library).

The Flemish Institute for Archiving (VIAA) is the Flanders region's answer to the challenges posed by aging and obsolescence, long-term sustainable storage, and access to audiovisual heritage. Founded by the Flemish government in late 2012, VIAA carries out a regional strategy in these three domains. We coordinate the digitization of more than 650,000 audiovisual carriers of nearly one hundred broadcasters and other heritage institutions across the Flanders region, by bundling them into carrier-type based digitization projects. We store the files in a sustainable way and we assist the content partners in getting them annotated. In exchange for these services, VIAA receives the non-exclusive right to use the content for education, scientific research, and the general public through libraries. Brecht Declercq will explain the vision behind this approach, how the projects work from a practical side, and the lessons learned so far.

As well as caring for the national audio collection of ca. 6.5 million recordings, the British Library has a leadership role in the care of audio heritage throughout the UK. As part of the Save Our Sounds programme, the BL is creating a national preservation network of 10 regional digitization centres, equipping, training and funding digital preservation of important audio collections held in public and private hands, and making them accessible via a centralised portal. Will Prentice will discuss the ideas underpinning the plan, and the practicalities and challenges envisaged in delivering it.

### **MUSICOLOGY AND PEDAGOGY**

**Saturday, 2:30 pm – 3:45 pm – Session 1**

#### **MAMA DO THAT RAG: THE RAG IN THE EARLY RECORDED BLUES**

*Roberta Freund Schwartz, University of Kansas*

Among the early recorded blues are a large number of rags: vocal pieces in a fast tempo with pronounced dance rhythms. The rag is frequently equated with ragtime, and while they share a number of characteristics, the relationship between the two isn't entirely clear: which came first: the ragtime or the rag? Several early examples, such as Papa Charlie Jackson's "Alabama Bound" demonstrate a process of adaptation from ragtime piano works, but recordings prevent compelling evidence that banjo rags are from an older tradition. These dance pieces, which have a distinctive eight or sixteen bar structure, were the common currency along the eastern seaboard and the rural south. Works like Blind Blake's "West Coast Rag" retain references to square dance figures



and other popular steps. During the mid-to late 1920s, blues dance numbers were nearly always rags, often in an expanded form that incorporated a four or eight bar refrain. The rhythmic drive and rhythms of the rag, as well as the expanded eight bar form, were adopted by hokum blues artists, early boogie woogie pianists, and ensembles well into the 1930s. The rag played an important role in the early recorded blues beyond its dance roots. The rag was the vehicle of choice for virtuosic instrumental displays, beginning with Sylvester Weaver's "Guitar Rag." Many early blues are in an eight bar form that is more closely related to the rag than "traditional" blues, and refrains in blues are derived from the expanded dance rag.

**WHOOPIN', SHOUTIN', AND SINGIN': THE AFRICAN AMERICAN SERMONETTE AT THE CROSSROADS OF CLASS AND RACE IN THE 1920S** *Terri Brinegar, University of Florida*

As middle-class African Americans sought to establish "modern" cultural, artistic, and intellectual ways of expression in the interwar period, the introduction of religious race records in the 1920s created conflicts as both antagonizing and aggrandizing factors for raced and classed bodies. The "folk" vocalizations of black preachers and their congregations, known as "sermonettes," were favored by working-class blacks and embedded in the tradition of slavery, which created areas of contention the emerging middle-class sought to overcome. These religious race recordings became public venues for a new form of modernity in which working class blacks were able to contest the ideals of middle-class values and aesthetics. As religious race recordings expanded into the public arena as a continuation of oral traditions, they challenged notions of racial uplift, in which education and written discourses were one of the preferred expressions of modernity. Analysis of vocal traits in recordings by Reverends J. M. Gates and Sutton Griggs provide insights into the complex layering of class and racial conflicts occurring in this era, giving a literal voice to traditional folkways while simultaneously embodying modernist ideologies.

**THE MUSIC OF LEO KOTKKE: MINING THE ARCHIVES TO DEVELOP PEDAGOGICAL MATERIALS** *John Stropes, Benjamin Kammin, & Josh Lane, University of Wisconsin-Milwaukee*

The music which is today referred to as finger-style guitar has its roots in parlor style guitar of the 1800s, Delta blues, the ragtime influenced country blues of the eastern seaboard, Hawaiian lap style and slack key guitar, country guitar, and folk music. In the 1960s, aspects of all of these traditions were in motion, and finger-style guitar began its transition from a vernacular to an art music. Integral to this transition was composer/performer Leo Kottke.

Kottke's career began in the late 1960s and continues to this day. He plays approximately 80 concerts per year, and has released 30 recordings which are made up of 200 original compositions and 75 covers. Our collection of material consists of 300 hours of concert audio and video along with set lists and concert ephemera; 100 hours of interviews and documentation video; recordings of television and radio appearances; all commercial audio and video; print articles, previews, and reviews; analyses and transcriptions derived from this collection; and other items. The archives present us with the opportunity to reconfigure concepts, substantive foci, and methodologies of ethnomusicology and to develop new pedagogical approaches. By including scholarship derived from the collection, information organization and retrieval systems may be used

to illuminate the genesis and evolution of each composition. An analysis of Kottke's compositions which were released originally in 1969 on his seminal recording *Leo Kottke 6- and 12-String Guitar* will demonstrate the utility of these approaches in the development of pedagogical materials.

## **COLLABORATIVE INITIATIVES**

**Saturday, 2:30 pm – 3:45 pm – Session 2**

### **CREATING AN INTERNATIONAL BIBLIOGRAPHY OF DISCOGRAPHIES: A WORLDWIDE COLLABORATIVE PROJECT INITIATED BY THE IASA DISCOGRAPHY COMMITTEE**

*Peter Laurence, Harvard University & Filip Šír, The Moravian Library in Brno*

At the 2015 meeting of the International Association of Sound and Audiovisual Archives in Paris, the IASA Discography Committee first discussed the idea of bringing institutions and collectors together in a collaborative project to build an online International Bibliography of Discographies. Realizing that memory institutions and private collectors are both passionate about their collections, but don't always share the same goals, we saw connecting these two groups as the essential first step in an ambitious project of this scale. We reached out for cooperation from related associations around the world, and "connect, collect and collaborate" became the goal of the committee and our project. Our plan is to publish the Bibliography on the IASA website and make it available to everyone. Once complete, the bibliography will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished work in progress. We begin with the Bibliography in order to accomplish the first truly international survey of discographic work done to date. But we also envision this work as the first phase of a projected, long-range plan to create a collaborative international online discography of sound recordings.

### **PROGRESS OF THE RADIO PRESERVATION TASK FORCE OF THE LIBRARY OF CONGRESS IN 2015**

*Josh Shepperd, Catholic University; Amanda Keeler, Marquette University; William Vanden Dries, Indiana University*

The RPTF was mandated by NRPB Chair and sound preservation pioneer Sam Brylawski in early 2014, and is directed by NRPB Chair Christopher Sterling, Associate Dean at George Washington University. Comprised of 145 media history faculty, 350 archives (and growing), and the staff at the Library of American Broadcasting at the University of Maryland-College Park, the RPTF is currently pursuing multiple initiatives. Radio shows that aired between 1925 and 1975 have been preserved in the form of "program transcriptions"—most often in our case cassettes, reel-to-reels, and broadcasts pressed to vinyl. Thanks to previous work by the LoC, media libraries, ARSC members, and OTR preservationists, the golden age of commercial radio is represented at digital archives. The RPTF continues this work in application to local, regional, noncommercial, and under represented movements in broadcasting history. National Research Director Josh Shepperd and Communication Director Amanda Keeler discuss the development of the RPTF's "big data" search engine, results from RPTF conference at the Library of Congress in 2015, grantwriting plans for 2016 and 2017, and plans to implement findings into graduate coursework and research through collaboration between faculty and sound archivists.

**YOU DON'T HAVE TO KISS ME GOODNIGHT: THE PROS AND CONS OF COLLABORATION AMONG SOUND ARCHIVES** *Lisa Lobdell, The Great American Songbook Foundation & Phillip Ponella, Indiana University*

This presentation will survey the Great American Songbook Foundation's history and collections and discuss its first audio digitization project from the perspectives of the Foundation's archivist and participating staff at Indiana University. Founded in 2007 by Michael Feinstein, the Great American Songbook Foundation includes a library and archives that has quickly grown to more than 100,000 items, including many audiovisual formats that have been minimally processed.

In 2015, funding from the GRAMMY Foundation and three family foundations allowed the Songbook Foundation to begin the first of several audio preservation projects. Approximately 1,500 recordings on lacquer discs from the collections of Meredith Willson, Hy Zaret, and Johnny Burke were digitized by George Blood LP. Indiana University provided both technical expertise and hosting services utilizing the Avalon Media System it developed with Northwestern University to facilitate discovery of these recordings.

**INTRODUCING ARSC'S NEW LISTSERV**

**ARSLIB: The ARSC Library and Archives Electronic Discussion List**

In response to increasing expressions of interest by ARSC members for an additional listserv to facilitate information sharing on topics specifically related to audio preservation and archiving, ARSC is pleased to announce ARSLIB!

ARSLIB has been created to be a forum for discussing issues of concern to individuals who are responsible for caring for recorded sound collections within institutions. The discussions are expected to have a narrower professional focus than the main ARSLIST, e.g., members may ask for advice or share current best practices with respect to environmental conditions storage, collection policies and deaccessioning, cleaning and digitization practices, digital archiving, outsourcing, metadata collection, cataloging practices, streaming delivery, professional conferences and workshops, and other issues that specifically concern the care of collections held within institutions.

**For full details about ARSLIB and ARSLIST, please go to:**

**<http://www.arsc-audio.org/listservs.html>**

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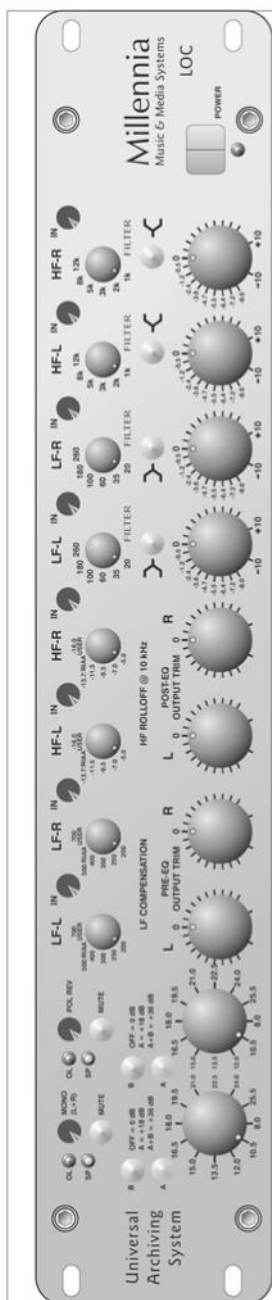
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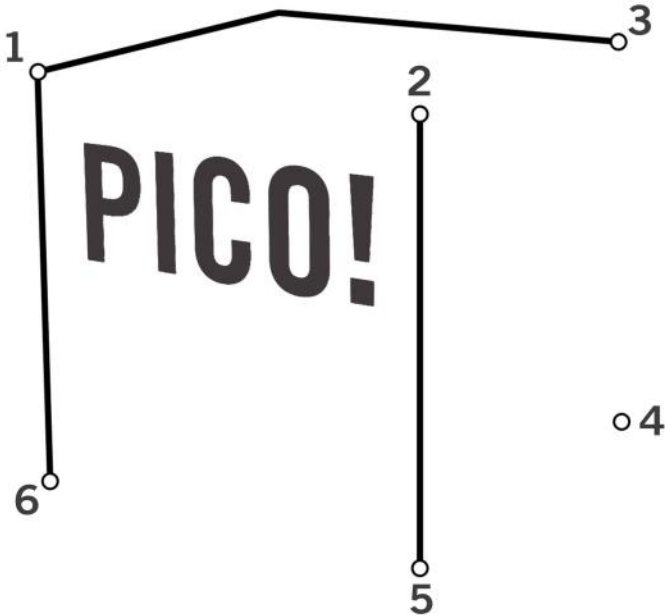
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# ARSC Guide to Audio Preservation

Sam Brylawski, Maya Lerman, Robin Pike, Kathlin Smith, editors

May 2015

Association for Recorded  
Sound Collections

Council on Library and  
Information Resources

National Recording Preservation  
Board of the Library of Congress

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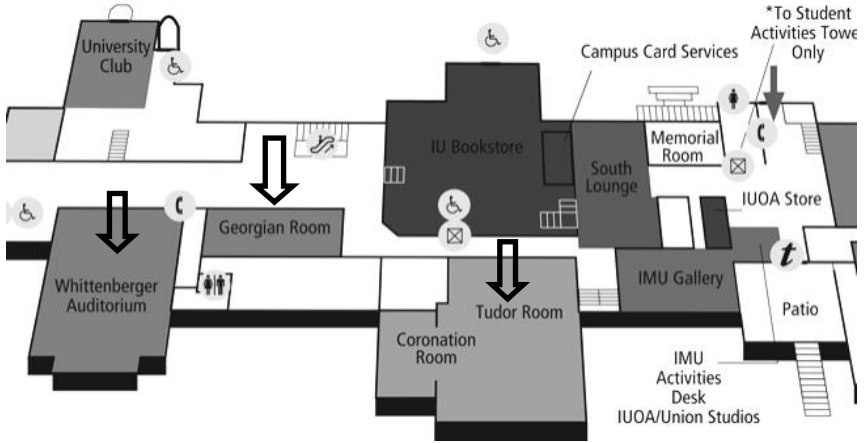
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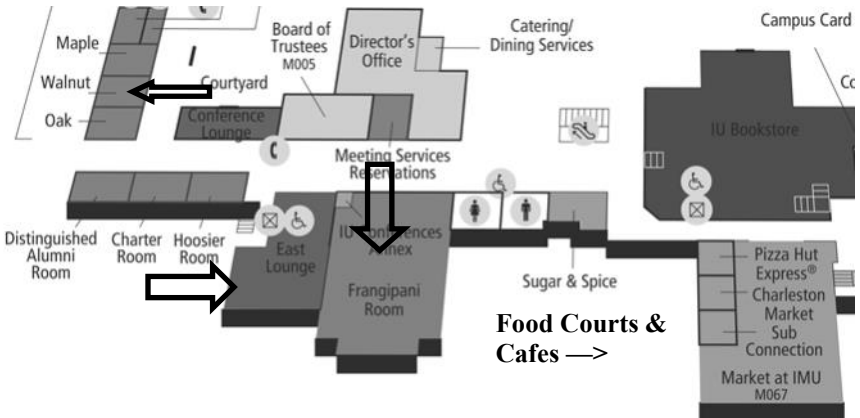


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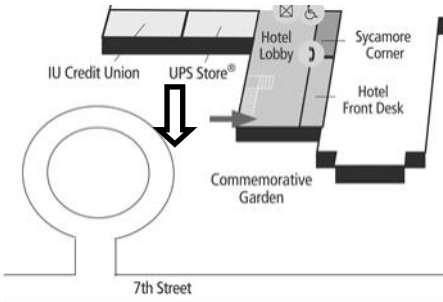
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Buses to/from workshop and Thursday reception will pick up and drop off in the Circle drive outside of the Hotel Lobby.

ARSC

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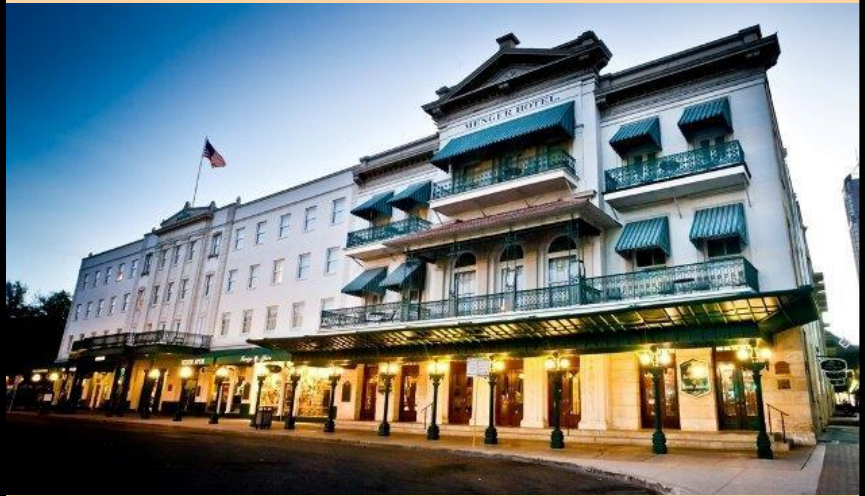
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