

ARSC 2024 ANNUAL CONFERENCE

PRELIMINARY PROGRAM SCHEDULE AND PRESENTATION ABSTRACTS

April 11, 2024 – Subject to Change. Abstracts begin on page 5.

WEDNESDAY, MAY 15, 2024

9:00-4:30	Workshop
9:00-4:00	Board Meeting
4:00-5:00 PM	Executive Committee
6:00-7:00 PM	Mentoring Program Event <i>Open to registered program participants</i>
7:00-9:00 PM	Opening Reception

THURSDAY, MAY 16, 2024

8:45-9:00	President's Welcome	
9:00-10:30	<p style="text-align: center;"><u>OPENING PLENARY</u></p> <p style="text-align: center;">Twin Cities Obscurities: Lesser-known Jazz Age artists from Minnesota's Metropolis <i>Colin Hancock</i></p> <p style="text-align: center;">Alan Freed, "The King of the Rock of the Rock and Rollers" and His March 23, 1955 Playlist <i>Matthew Barton</i></p> <p style="text-align: center;">Melograph, Vocamat, Registon: Alexander Lissiansky and the Pre-History of the Voice-O-Graph Automatic Recording Booth <i>Thomas Y. Levin</i></p>	
10:30-11:00	BREAK	
11:00-12:30	<p style="text-align: center;"><u>ARTISTS & REPERTOIRE</u></p> <p style="text-align: center;">Watch Your Phraseology! The Lexicon Of Meredith Willson's "The Music Man" <i>Cary Ginell</i></p> <p style="text-align: center;">Judy Garland: Moments of Magic, Recordings of Note <i>Lawrence Schulman</i></p>	<p style="text-align: center;"><u>TECHNICAL (1)</u></p> <p style="text-align: center;">Tape Equalization Basics and Digital Techniques for Equalization Conversion <i>Gary Galo</i></p> <p style="text-align: center;">Error Correction in Early Digital Audio Formats <i>George Blood</i></p>
12:30-1:45	LUNCH	
1:45-3:15	<p style="text-align: center;">The West Side Sound Oral History Project: Preserving the Music and Histories of Black and Chicana/o/x Communities in Texas <i>Rambo Salinas, Chuco Garcia, Gloria Vasquez Gonzales, Sylvia Mendoza, and Miguel Vargas</i></p>	<p style="text-align: center;"><u>TECHNICAL (2)</u></p> <p style="text-align: center;">The technological examination of the oldest collection of phonograph cylinders in the Czech Republic; the so-called Tesař's opera collection <i>Filip Šir, Barbora Masek Benetkova, et al.</i></p> <p style="text-align: center;">An overview/update concerning stylus playback of problematic instantaneous non-commercial recordings <i>Seth B. Winner</i></p> <p style="text-align: center;">Recent Advances in Cantilever Technology <i>Dylan Utz</i></p>
3:15-3:45	BREAK	
3:45-5:15	<p style="text-align: center;"><u>STORIES, VOICES, AND COMMUNITIES</u></p> <p style="text-align: center;">StoryCorps Virtual: Recording the Stories and the Sounds of the Pandemic <i>Patty Devery</i></p> <p style="text-align: center;">"Reclaim our thang": The Austin Hip Hop Oral History Project <i>Ryan Blake</i></p>	<p style="text-align: center;"><u>THE STUFF OF GROOVES</u></p> <p style="text-align: center;">Sivori is Dead — Viva Sivori: The Haunting Recorded Legacy of Niccolò Paganini's Only Pupil <i>Andrew O. Krastins</i></p> <p style="text-align: center;">"Bamboozlin' the Bassoon": The Early Recorded History of an Unlikely Jazz Instrument <i>David A. Wells</i></p> <p style="text-align: center;">Vinyl: The Most Improbable Comeback of the 21st Century <i>Larry Jaffee</i></p>
	DINNER BREAK	
6:00-7:30	Discography Committee Meeting	
7:30-8:30	<p style="text-align: center;">Old-time Conversations: Finding Health, Happiness and Community Through Traditional Music <i>Craig Evans</i></p> <p style="text-align: center;">[open to the public]</p>	

FRIDAY, MAY 17, 2024

9:00-10:30	<p style="text-align: center;"><u>MÖLLENDORFF: ONE COLLECTION, MANY QUANDARIES</u></p> <p style="text-align: center;">The Möllendorff Cylinders: Primeval Recordings of Chinese Poetry in Performance <i>Patrick Feaster</i></p> <p style="text-align: center;">Case Study: How hybrid transfer technologies preserved the oldest dated sound recordings made in China <i>David Giovannoni</i></p> <p style="text-align: center;">UC Santa Barbara's Early Recordings Initiative: The Möllendorff Chinese Recordings and Opportunities for Present and Future Scholarship <i>John Levin and David Seubert</i></p>	
10:30-11:00	BREAK	
11:00—	Education and Training Committee Meeting	
11:00-12:30	<p style="text-align: center;"><u>DISCOGRAPHIC DIGGINGS</u></p> <p style="text-align: center;">Reviving the Recorded Incunabula: The Earliest Re- recording and Re-circulating of very early historical recordings, 1930 – 1950 <i>Jihoon Suk</i></p> <p style="text-align: center;">How to assemble a reliable discography from particles of information: The example of Elektroton record company <i>Naila Ceribašić, David Pokrajac, Saša Spasojević</i></p> <p style="text-align: center;">Laughing song in Indian languages <i>Sunny Mathew Kunnelpurayidom</i></p>	<p style="text-align: center;"><u>MINNEAPOLIS AND MIDWEST</u></p> <p style="text-align: center;">Singer-Songwriter Steve Young's Journey from the Alabama Highway to Sound 80: A Trailblazing Artist's Great if Overlooked "Upper Midwest" Album <i>Ted Olson</i></p> <p style="text-align: center;">There is a House in Urbana <i>Bruce Adams</i></p> <p style="text-align: center;">The Vintage Music Company - The last 78rpm record store <i>Mark Atnip</i></p>
12:30-1:45	LUNCH	
1:45-3:15	<p style="text-align: center;"><u>MUSICAL MICROCOSMS</u></p> <p style="text-align: center;">Cuca Records: The Wisconsin Sound 1959- 1973 <i>Nate Gibson</i></p> <p style="text-align: center;">Flexipop - A 1980s British Pop Music Magazine With a Free Record <i>David Drazin</i></p>	<p style="text-align: center;"><u>THE SOUND COMPONENT</u></p> <p style="text-align: center;">Sound is Half the Movie: The Preservation of 14" Final Mix Soundtracks <i>Rosie Rowe</i></p> <p style="text-align: center;">Talk about Talkies - The Sound Quality of Modern Film Scanners <i>George Blood</i></p> <p style="text-align: center;">Paul Robeson, the Complete Columbia / RCA Victor Recordings <i>Andreas Meyer</i></p>
3:00—	Cataloging Committee Meeting	
3:15-3:45	BREAK	
3:45-5:15	<p style="text-align: center;"><u>RADIO</u></p> <p style="text-align: center;">Black Power On The Air: The Story of the Black Mass Communications Project at UMass Amherst <i>Jeremy Smith</i></p> <p style="text-align: center;">A.L. Alexander's Reality Effects <i>William Corrigan</i></p> <p style="text-align: center;">Radio at Saint John's University: Antennas to Long- Playing Legacies <i>Bonnie Finn</i></p>	<p style="text-align: center;"><u>GENRE AND IDENTITY</u></p> <p style="text-align: center;">"Look at Them Boots": Image and Identity in Commercial Country Music, 1989- 2001 <i>Samuel Seliger</i></p> <p style="text-align: center;">Creole Songs and the Development of Early Jazz <i>Caroline Vézina</i></p> <p style="text-align: center;">Exploring Gems of the 2022 Grammy Museum Preservation Grant Bill Doggett Archive on Race and Early Recorded Sound <i>Bill Doggett</i></p>
6:00-8:00	Minnesota Public Radio Tour and Reception	
7:30-9:30	<p style="text-align: center;">I've Got Those "Just Gotta See It But It Ain't On YouTube" Blues: A New Assemblage of Classic Music Clips from All Genres</p> <p style="text-align: center;"><i>Mark Cantor</i> [open to the public]</p>	Ask the ARSC Technical Committee
9:30-11:00	Collectors' Roundtable [open to the public]	

SATURDAY, MAY 18, 2024

9:00-10:30	Bridge- building and Pew- burning: Collaborative Partnerships with Private Collectors in Baylor University's Black Gospel Archive <i>Stephen Bolech, Darryl Stuhr, Hannah Engstrom, Robert Marovich</i>	
10:30-11:00	BREAK	
11:00-12:30	Surfing the Classical Music Radio Waves of St. Paul: A Memorial Tribute to Dennis D. Rooney (1941- 2024) Host of the Minnesota Orchestra's Live Broadcasts (1971- 1982) <i>Seth B. Winner, Scott Adamson, Michael Barone, David Felland, Bill Lund, Donald E. Manildi, Jon Michel, Curtis Peoples, and D. Michael Shields</i>	<u>JAZZ, BLUES, AND BEYOND</u> State Street Jive: A Discographical Tour of the Stroll, the Heart of Chicago's Bronzeville <i>Roberta Freund Schwartz</i> Chicago Jazz & Blues Meets Folk Music: The New Wine Singers on Open- Reel, LP, and Film <i>Carol Seymour</i> What- cha Gonna Do When There Ain't No Blues? <i>Mark Atnip</i>
12:30-1:45	LUNCH	
1:45-3:15	<u>ARSC IN ACTION</u> Conversations with ARSC's Independent Initiatives Winners <i>David Giovannoni, Colin Hancock, Allan Sutton, Ed Lacinski</i> Combatting Knowledge Obsolescence with the Launch of Sound Foundations: ARSC Preservation Residency Program <i>Yuri Shimoda, Dan Hockstein</i>	<u>IN MEMORIAM</u> Remembering Dr. Suresh Chandvankar, the collector of collectors <i>Sunny Mathew Kunnelpurayidom</i> A memorial tribute to three members of ARSC who passed away in 2023 that strongly influenced historic classical music reissues during the compact disc era: Lawrence F. Holdridge, Arthur M. Fierro and Joseph Patrych <i>Seth B. Winner</i> <i>(Additional memorial remarks welcome)</i>
3:15-3:45	BREAK	
3:45-4:45	The New World of Copyright: 2024 <i>Tim Brooks, Eric Harbeson, Nancy Sims, David Giovannoni</i>	
4:45-5:45	Business Meeting	
6:00-7:00	Happy Hour	
7:00—	ARSC Awards Banquet <i>(Tickets Required)</i>	

ABSTRACTS

Twin Cities Obscurities: Lesser-known Jazz Age artists from Minnesota's Metropolis

Colin Hancock, University of Texas at Austin

In the early 20th Century, the Minneapolis/St. Paul area hosted a thriving and diverse music scene. However, its proximity in the Midwest to cities like Chicago and St. Louis caused it to be overshadowed in the history books. Despite this, several unique artists who called the Twin Cities home or were just passing through were fortunate enough to record for posterity. In this presentation, I will look at a very brief history of music in the twin cities, and highlight a handful of local artists (Wilbur Sweatman, Dick Long, Moe Thompson, Wally Erickson, Walter Anderson, and Slatz Randall) through discussions of their careers and spinning a few of their original 78rpm recordings.

Alan Freed, "The King of the Rock of the Rock and Rollers" and His March 23, 1955 Playlist

Matthew Barton, Library of Congress

Alan Freed had been "King of the Moondoggers" on Cleveland radio before he moved to New York City's airwaves in 1954, where he became the "King of the Rock and Rollers." This presentation will break down a surviving two-hour program from Saturday night, March 23rd, 1955 heard over WINS in New York City that predates most of what we now call rock and roll. Bill Haley's "Rock Around the Clock," was not yet a hit, Little Richard had not recorded in the style that made him famous, Chuck Berry had not recorded at all, and Elvis was only a local star in Memphis. What was "Rock and Roll" for Alan Freed and his audience?

Melograph, Vocamat, Registon: Alexander Lissiansky and the Pre-History of the Voice-O-Graph Automatic Recording Booth

Thomas Y. Levin, Princeton University

Having spent the last decade working to reconstruct the global history of gramophonic voice mail, a completely overlooked chapter of media history that one can now explore through the Princeton Phono-Post Archive (<https://www.phono-post.org/>), I am frequently contacted by people wishing to donate voice mail records or tapes to my research collection. You can imagine my excitement, however, when I received an email a few years ago with the subject line: "My father invented the Voice-o-Graph"! This felicitous query eventually led to my gaining access to a personal archive documenting the European pre-history of the coin-op voice-recording technology produced by the International Mutoscope Corp of Long Island City New York. Using previously completely unknown materials from this treasure trove – including correspondence, technical drawings, photographs, internal documents, publicity materials and one-of-a-kind recordings – my talk will tell the story of the inventor Alexander Lissiansky (1904-1972) and his role in the creation, together with Ernst Elster, of the Registon automatic voice recording booth in Paris in the mid-1930s. This totally forgotten machine fabricated in Paris in 1935 – only two are known to have survived – is a crucial link between various more-or-less commercialized public recording technologies developed in Austria, Germany, England and USA around the same time for the recording of "spoken letters" (subsequently adopted by the postal systems in Argentina & Brazil in the late 1930s) and the soon-to-be ubiquitous coin-op Voice-o-Graph booths that were first introduced at the Mutoscope Photomatic pavilion of the 1939 New York World's Fair. The story of the Registon affords us new insights into the pre-history of the technical infrastructure and design culture of the individual voice recording booths that were such an important feature of the global audio landscape from the 1930s through the 1960s.

Watch Your Phraseology! The Lexicon Of Meredith Willson's "The Music Man"

Cary Ginell

Meredith Willson's 1957 Broadway musical "The Music Man" was a window into the world of Willson's upbringing in Mason City, Iowa before World War I. Taking place in the fictionalized town of River City in 1912, the show deals with a flim-flamming traveling salesman named Harold Hill who gets his "foot caught in the door" after falling for the local librarian and music teacher. Long viewed as a sunny, nostalgic representation of a quaint, innocent America, "The Music Man" reveals much fascinating information about how people lived back then. Through its dialog and lyrics, we learned the methods of "bull's-eye salesmen," how Americans entertained themselves, personalities of the day, including Strangular Lewis and The Great Creatore, and about long-forgotten household items like buttonhooks, demijohns, and pinch-back suits. But a closer look reveals some disturbing aspects of life in River City, including racism, bullying, gossip-mongering, book banning, and vigilante justice, all relevant topics for the world of today. In this presentation (based on the presenter's new book manuscript), we take a critical look at the language and lyrics of one of the most beloved musicals in Broadway history.

Judy Garland: Moments of Magic, Recordings of Note

Lawrence Schulman

The hour-long talk examines Minnesota-born Judy Garland's life and career and features nine audio-video clips. Schulman will endeavor to answer the question: "If I had about one hour to convince you of Judy Garland's place in classic American popular music, what film and television performances would I choose?" In the last part of the talk, called Recordings of Note, he will discuss his three-decade career during which he has hunted down recordings and got them restored, remastered, and released.

Tape Equalization Basics and Digital Techniques for Equalization Conversion

Gary Galo, SUNY Potsdam Crane School of Music Emeritus

Archivists and engineers are often faced with the need to play analog tapes recorded with equalization standards that their playback equipment does not support. Having to play a European CCIR tape on a machine with American NAB equalization is a common example.

This presentation will begin with a tutorial on tape equalization and the reasons why equalization is necessary in order for analog magnetic tape recording and playback to work at all. The discussion will include an explanation of the frequency response of a magnetic playback head, and the approaches taken by the NAB, CCIR and AES standards, in both record and playback, to achieve a flat playback frequency response.

Armed with an understanding of the principals of tape equalization and the time constants specified by the various standards, engineers and archivists can implement digital correction curves using shelving filters, to accurately re-equalize any tape transferred with the wrong playback equalization. The digital equalization modules in iZotope's RX and Ozone software, with their analog filter emulations, can provide an excellent platform for creating these correction curves. The presentation will offer software settings for converting commonly used tape equalizations, and the formulas for creating any custom conversion curves that may be required.

Error Correction in early Digital Audio Formats - and How to Use Them in Preservation

George Blood, George Blood Audio/Video/Film/Data

The modern digital world would not be possible without error detections and correction - certainly digital audio would never tolerate the sonic impact of digital errors. In this paper we'll review the theory and application of error correction, then examine how knowledge of error correction and the ability to monitor error data can guide audio preservation workflows - both in the recovery of failing carriers and certainty that digital audio was migrated correctly.

The West Side Sound Oral History Project: Preserving the Music and Histories of Black and Chicana/o/x Communities in Texas

Rambo Salinas, Chuco Garcia (SueñoCito Films), Gloria Vasquez Gonzales, Ph.D. (University of Texas at San Antonio), Sylvia Mendoza, Ph.D. (University of Texas at San Antonio), and Miguel Vargas (KFAI Community Radio)

The West Side Sound Oral History Project collects, documents and shares the oral histories of some of the musicians a part of this music scene, as well as dancers and fans of the genre since its inception to present day. The West Side Sound is a genre of music largely influenced by Black music (R&B, rock 'n' roll) as well as conjunto, country and western music and was/is performed by musicians rooted in San Antonio, Texas' west, south, and east side communities. This oral history project aims to document this history from the perspective of the musicians and their fans, centering and drawing from the experiential knowledge and historical memory of the San Antonio community. This project is significant because it invites and centers musicians and the local community to engage in a process of documenting and archiving their historical memory through oral history interviews, photos, archival materials, sound and film to be shared with future generations that reflects the cultural contributions of San Antonio's West Side. As communities of color have historically (and purposefully) been erased or misrepresented within official U.S. historiographies, oral history methodology functions as a way to retell and rewrite history from the experiences of the gente who lived it and to highlight the contributions of Black and Mexican American communities to the west side sound.

The technological examination of the oldest collection of phonograph cylinders in the Czech Republic; the so- called Tesař's opera collection

Filip Šir, Barbora Mašek Benetková et al., National Museum, Czech Republic and University of Chemistry and Technology, Prague

The oldest and most valuable collection of phonograph cylinders in the Czech Republic is held by the National Museum - Czech Museum of Music. The collection is sometimes called "Tesař's Opera", referring to an informal artist association founded in the late 1880s, the members of which convened in the pubs run by Josef Tesař (1844–1904). The association brought together amateur and professional singers and musicians from The Prague National Theatre and its surroundings, among them prominent artists such as Emil Pollert, Bohumil Pták or Otakar Mařák.

The majority of Tesař's Opera consists of brown wax cylinders. During their natural ageing, these cylinders often exhibit a degradation pattern - a whitish cover on the cylinder's surface, which is very often misinterpreted as microbiological contamination. To uncover the process behind this degradation mechanism, we selected around 20 brown wax cylinders to be examined.

Apart from microbiological expertise, the surface was inspected in detail under a digital microscope and degradation products were measured via Fourier-transform infrared spectroscopy. The original cardboard boxes were also tested for microbiological contamination and the surface pH was measured. To ensure the long-term storage conditions are as optimal as possible, we tested the new type of storage boxes for volatile organic compounds and vapor permeability.

We hope that our approach and examination of degradation process will help to protect the brown wax cylinders and their recordings for future generations.

An overview/update concerning stylus playback of problematic instantaneous non-commercial recordings

Seth B. Winner, Seth B. Winner Sound Studios, Inc.

In the over forty years of my time working on sound remasterings/restorations, there have been a number of lateral discs that were used for non-commercial purposes which have remained a bit daunting concerning their playback. Specifically, I want to speak about the the pregrooved RCA etched Victrolac pressings that were in use from late 1931 until the mid to late 1930s when lacquer coated discs replaced this medium; it wasn't until recently that I may have found the "magic bullet" stylus that seems to extract the optimum signal from this problematic sound carrier. Speaking of which I'll also discuss some recent insight into playing back some coarse and microgroove lacquer coated discs which exhibited some unusual problems due to improper etching/burning problems as a result of cutting stylus errors.

Recent Advances in Cantilever Technology

Dylan Utz

The author discusses research comparing coarse groove styli with standard aluminum cantilevers as compared to an experimental sapphire composite cantilever. Potential improvements and drawbacks are noted. Audio comparisons from studio recordings and frequency response measurements will be provided.

StoryCorps Virtual: Recording the Stories and the Sounds of the Pandemic

Patty Devery, StoryCorps

In reaction to the COVID-19 pandemic, StoryCorps created a video conferencing platform built on Vonage Tokbox technology to record our interviews, which had previously been audio-only and recorded in person. The Recording & Archive department worked closely with the Digital Innovation team to develop, test, and implement this platform. As part of the planning process, we discussed needed features, audio specs, and workflow needs. With the creation of this new recording platform, StoryCorps was able to continue our work of collecting America's stories. We were also able to record the new reality of the country not just during the worst of the pandemic, but the ripple effect it continues to cause. This includes several stories recorded by Minnesotans. The StoryCorps Virtual platform is now a part of what StoryCorps offers our participants and partner organizations, broadening our reach and allowing for greater accessibility.

"Reclaim our thang": The Austin Hip Hop Oral History Project

Ryan Blake, Austin History Center

The 50th anniversary of hip hop in August of 2023 saw a wealth of projects documenting the story of its emergence from the streets and rec rooms of New York to the dominant status it holds in music and culture today. While many of the articles, think pieces, blog posts, documentaries and special events understandably focused on the famous names (Grandmaster Flash, Sugar Hill Gang, Kurtis Blow, etc.) and well-known regional scenes (New York, Los Angeles, Atlanta, etc.), the explosive growth of hip hop and rap music in the late 1970s-early 1980s inspired fans of the new genre to try their hand and at cutting and scratching on their parents' record collections and start scribbling lyrics in notebooks.

Austin, Texas, a city typically associated with the “cosmic cowboy” scene of the 1970s and guitar-slinging singer-songwriters, was no different. In Austin’s largely Black and Hispanic east side and south side neighborhoods, a vibrant hip hop community emerged and thrived over the years while being almost entirely ignored by the city’s media, music industry, and general population. The Austin History Center, the local history archive branch of the Austin Public Library, initiated a project in late spring 2023 to recognize hip hop’s “golden anniversary,” honor its homegrown pioneers and scene-makers, and diversify its collections by adding oral histories of important figures from the early days of Austin’s hip hop community.

This presentation will summarize the project, beginning with planning and conception in April 2023 and culminating in the Hip Hop Honors Awards ceremony on September 17, 2023. sharing details of and lessons learned as well as plans for future iterations of the project.

Sivori is Dead -- Viva Sivori: The Haunting Recorded Legacy of Niccolò Paganini's Only Pupil *Andrew O. Krastins*

In the mid 2000s, the British Library received 16 mysterious privately made brown wax cylinders from an anonymous donor who had retrieved them from the refuse bin of a London music publisher in the 1960s. Unlike other early brown wax cylinders, they memorialize entire long Classical violin compositions lasting up to 15 minutes rather than pieces short enough to fit on a single cylinder. The pieces include Niccolò Paganini’s Witches’ Dance, and a movement of an unpublished and long-lost concerto by Paganini’s only pupil, Camillo Sivori (1815-1894). Based on the limited facts then available, British Library provisionally attributed the cylinders to the great German violinist August Wilhelmj (1845-1908) who resided in London from 1894 until his death. A thorough investigation into early sound recording in Europe, and the careers of both violinists, reveals that initial attribution to Wilhelmj is inherently implausible, and that the cylinders were almost certainly recorded by Sivori in Genoa in the Spring of 1892 or in the weeks before Sivori’s death in 1894. The British Library’s 16 mysterious cylinders, therefore, memorialize performances by a Romantic virtuoso nearly a full generation older than any other classical performer known to have recorded, not from the world of Debussy or even Brahms, but of Paganini, Liszt, Chopin, and Mendelssohn. Their study has led to new and invaluable information about early Classical music recording in Italy from 1889 to 1895, which until now, has received no substantial attention – information which might lead to the discovery of other early musical treasures.

'Bamboozlin' the Bassoon': The Early Recorded History of an Unlikely Jazz Instrument *David A. Wells, Appalachian State University*

The bassoon—when considered in the context of jazz at all—is often assumed to be a recent addition to the genre, with current players such as Paul Hanson and Ben Wendel being prominent proponents. But the instrument has been present throughout the recorded history of jazz and related styles—it shows up in roughly 1000 recording sessions in published jazz discographies, going back to the early 1920s. The instrument’s roles have been many and varied. Sometimes it provides or reinforces bass lines. Other times it adds its distinctive

tone color to lush arrangements, particularly in symphonic jazz and cool jazz. Less frequently—but more excitingly—it is featured through improvised solos.

This presentation will survey the bassoon's early history in jazz, examining recordings issued on shellac discs. Although there is photographic and other documentary evidence of the bassoon's presence in early jazz ensembles, recordings provide the best evidence of how the instrument was used in ensembles, how the players sounded, and what they played. Transcriptions of parts and improvised solos will add insight to how players, mostly doublers, navigated the bassoon's complexities within a jazz context. Bandleaders will include: Ethel Waters, Fats Waller, Paul Whiteman, Frankie Trumbauer, Joe Venuti, Wild Bill Davison, Dave Brubeck, and more.

Although this project fills a relatively small gap in general jazz scholarship, it shines light on an interesting corner of the history of recorded sound, and documents the only extensive use of the bassoon outside the Western classical music tradition.

Vinyl: The Most Improbable Comeback of the 21st Century

Larry Jaffee, Rutgers University

Where did this vinyl comeback come from anyway? Resurrected from oblivion, the vinyl record has experienced exponential growth since 2008, not coincidentally when Record Store Day (RSD) launched. This phenomenon is the subject of my ARSC Award-winning book. I am also co-founder of Making Vinyl, a B2B conference since 2017, and a thought leader about the global rebirth of the vinyl record. I have lectured on this subject at New York University, and will be doing so in the near future at my current employer Rutgers University's Institute of Jazz Studies. My RSD book tour has included New York, Nashville, Offenbach (Germany), and most recently at the Haarlem Vinyl Festival (outside Amsterdam). My new activities about the record industry revival include researching sustainable alternatives to traditional production methods, which basically haven't changed in the more than 75 years since the LP was introduced by Columbia Records. For example, raw beets are being used in commercially available records from Brian Eno's Earth/Percent non-profit organization featuring music of Coldplay, Michael Stipe (REM), Nile Rodgers (Chic), Robert Smith (The Cure), among other artists.

This is a story of rediscovering a first love: music. Growing up in a small Iowa farm town, the author witnessed how music, through his mother's talent as a church organist, brought solace to the community. He was enthralled by the uplifting power of music. Although discouraged from pursuing a career in music, his longing for it never waned. Approaching middle age, disillusioned with business, he found himself drawn back to the joy and sense of community that music brings. This reconnection sparked a profound transformation in his well-being.

Inspired by this rediscovered passion, he embarked on a remarkable journey, documenting the stories of artisans, performers, and teachers of Traditional Music across North America. Through this book, the author shares these inspiring stories, hoping to encourage others to embrace and enjoy the transformative benefits of music.

The author's documentaries have been lovingly preserved for future generations by Smithsonian Folkways Recordings.

The Möllendorff Cylinders: Primeval Recordings of Chinese Poetry in Performance

Patrick Feaster

Paul Georg von Möllendorff (1847-1901) was a diplomat of Prussian origin who spent most of his career in China and Korea. While serving as Commissioner of Customs at Ningbo, he undertook an ambitious project to document Chinese languages for the benefit of the Universal Exposition of 1900 in Paris. As he explains in his book *Classification des dialectes Chinois*, he asked speakers of sixteen Chinese “dialects” to recite the same poem—“Returning Home” by Tao Yuanming—into the graphophone and then transcribed the results phonetically. Today, the resulting cylinders are the earliest known surviving sound recordings made in China for which a year of origin can be documented (1899). These include not only the set originally sent to Paris Exposition (which is partially preserved among the holdings of the Musée de l’Homme), but also other sets that remained in private hands: one intact boxful that found its way into the Charley Hummel collection, and another boxful that was split up and dispersed among different private collectors. Möllendorff’s own interest lay specifically in documenting and classifying languages, but because he chose poetry as his subject matter, his recordings also provide uniquely early documentation of traditions of Chinese literary recitation, sometimes referred to as “chanting.”

Case Study: How hybrid transfer technologies preserved the oldest dated sound recordings made in China

David Giovannoni

Endpoint’s platform for cylinder preservation offers state of the art stylus transfer and real time optical capture on the same stage. This hybrid capacity significantly advances the quality and accuracy of digital preservation. Optical’s ability to retrieve signals from carriers that cannot be tracked mechanically is well known. Less obvious is the use of optical transfers as authorities in the assembly of high-resolution stylus transfers. A case study demonstrates how this innovative approach has preserved the earliest surviving sound recordings made in China—recordings of regional dialects with exacting requirements for accurate capture. This approach ensures delivery of the highest resolution transfer warranted to be complete and precise, even when language barriers prohibits the engineer from hearing skips or repeats with certainty.

UC Santa Barbara’s Early Recordings Initiative: The Möllendorff Chinese Recordings and Opportunities for Present and Future Scholarship

John Levin and David Seubert

A group of recordings of Chinese dialects made around 1899 by Paul Georg von Möllendorff in the collection of the late Charley Hummel became available for acquisition in late 2023. Using endowment funds, UCSB’s Early Recordings Initiative acquired these unique wax cylinder recordings. They are now part of UCSB Library’s Performing Arts Collection, an appropriate archival repository with the resources for proper stewardship after many decades of passive custodianship. Here, scholarly work can continue, and the secrets of these recordings can be unlocked, contextualized, and published with options for further study and collaboration. The research work begun by Patrick Feaster and Xiaoshi Wei needs to continue and will benefit from an institutional home.

Reviving the Recorded Incunabula: The Earliest Re-recording and Re-circulating of very early historical recordings, 1930 – 1950

Jihoon Suk, Yonsei University

In the early 1930s, there had been many attempts to re-record and re-circulate some of the very early historical recordings, including the ones made by various representatives of Thomas A. Edison at the very introduction of the “Perfected” phonograph in the late 1880s. This included a batch of cylinder recordings made by Col. George E. Gouraud (and his agents) at his “Little Menlo” in South London, which featured the voices of many eminent Victorians like Alfred Tennyson, Robert Browning, William Gladstone, Arthur Sullivan, and Florence Nightingale. Other recordings made around the same time, including those made by Theo Wangemann in Germany, Consul Gottfried Moses Ruben in Denmark, and other various recordings made in many parts of the world around this time. Many of these recordings were dubbed into 78rpm discs and was re-released many times by various entities throughout the 1930s and 1940s, often sparking new interests in the preservation of early sound recordings. However, these re-circulation of historic sound recordings also posed quite a lot of problems and challenges, especially with the “result-oriented” rather than “preservation-oriented” attitudes prevailing at that time. Not to mention, various “fake” and dubious recordings that marred our understanding of early sound recordings. All of this resulted a variety of other problems that still affect our understanding and even access of these early sound recordings. In this presentation, I would like to discuss at length about how and who discovered and recirculated these recordings, what had been coming out as a result, what kind of technical limitations and problems they had with these early recordings, and also many other issues and problems that has shaped our understanding of the “recorded incunabula” to the present time.

How to assemble a reliable discography from particles of information: The example of Elektroton record company

Naila Ceribašić, David Pokrajac, and Saša Spasojević, Institute of Ethnology and Folklore Research, Zagreb; Faculty of Sciences and Mathematics, Niš; independent researcher, Belgrade

The aim of this presentation is to examine challenges faced, and solutions found in the process of assembling the discography of Elektroton, a small record company from the former Yugoslavia (Slovenia and Croatia) that predominantly released licensed recordings between 1933 and 1947. On the basis of a limited scope of preserved records and sales catalogues, the discography has been created within a project on record industry in Croatia, together with discographies of two additional Zagreb-based companies active during the era of electrically recorded shellac records, and is available at dief.eu. However, it is very much a work in progress, and the three co-authors of this presentation once again tried to overcome limited availability of records, catalog inconsistencies and unreliability, printing errors on labels, only the particles of supporting archival information, etc. We shall present our method for finding information about matrices, recording dates, performers, etc., based on the cross-referencing data from various discographies and/or online library catalogues. Besides, relying on information about film release dates in relation to Elektroton’s records containing film music, we developed a method to approximately date the sequence of Elektroton’s publishing as a whole. In addition, a meticulous examination of record labels (stickers) helped us to spot different releases of the same record, the target markets, popularity of a certain record, etc. In parallel, we shall discuss advantages of collaboration beyond institutional walls, as two authors are independent, DIY researchers, and the third one is a scholar.

Laughing song in Indian languages

Sunny Mathew Kunnelpurayidom, Discs & Machines Gramophone Museum and Records Archive, Kerala, India

Burt Shepard's "Laughing Song" was introduced in India in the early 1900s on the "Odeon" and "Gramophone Concert Record" label records. The popularity of this song prompted Indian singers to imitate Burt Shepard's song. Many singers sang "Laughing songs" in many Indian languages. Burt Shepard's song was very popular for five decades and the Gramophone Company Ltd reissued the record many times on various labels. An imitation

of the Laughing song was included in a 1957 movie film, "Maya Bazaar" made in Tamil, Kannada and Telugu languages.

Singer-Songwriter Steve Young's Journey from the Alabama Highway to Sound 80: A Trailblazing Artist's Great if Overlooked 'Upper Midwest' Album

Ted Olson, East Tennessee State University

Singer/songwriter/instrumentalist Steve Young (1942-2016) was a pioneer of "country rock" and of "outlaw country," two movements that transformed mainstream country music and impacted other genres of American popular music.

Several generations of artists—country music's new traditionalists during the 1980s, alternative country acts in the 1990s, as well as those associated with Americana music in the current century—broadened their audiences by merging country music with elements of other music genres. All those musicians have been indebted to Young and such contemporaries as Gram Parsons and Gene Clark, who collectively demonstrated how to integrate country music with other music genres (rock, pop, folk, blues, R&B, bluegrass, and gospel).

Young, a Southerner, recorded more than a dozen distinctive albums, but none was more fully realized than his 1975 album *Honky Tonk Man*. Recorded at the acclaimed Minneapolis studio Sound 80 and released by Mountain Railroad Records, a small independent label based in the Upper Midwest, *Honky Tonk Man* documented the musical world of a complex if largely misunderstood artist during the peak of his powers.

Young's life was not dissimilar in its broad outline from the lives of countless Southerners who left their native region for economic opportunities in new environments. In 1963, Young headed from Alabama to California, launching a music career on the fertile fringes of the Los Angeles music scene. His first album (for RCA Victor, released March 1968) was as the leader of the psychedelic pop band Stone Country; next, he recorded his first solo album, *Rock, Salt & Nails* (for A&M, released November 1969). In the early 1970s, Young, seeking to be closer to his roots, landed in Nashville, where he recorded his second solo album, *Seven Bridges Road* (for Reprise, released January 1972). The many strong original songs on that album received the full Nashville studio treatment, but the album failed to establish Young as a mainstream country act, and he became disenfranchised by the commercial values controlling country music. Even so, that industry began to associate Young with the mid-1970s outlaw movement--initially as one of that movement's chief songwriters and inspirations, and ultimately as a major-label recording act who in Nashville made two excellent albums marketed as outlaw country (*Renegade Picker*, released June 1976, and *No Place to Fall*, released September 1978, both on RCA Victor). Retaining a house in Nashville but not wanting to compromise his music, Young traveled widely to perform and record. And for a short but crucial period during the mid-1970s, he relocated from Nashville to the Upper Midwest, where he made *Honky Tonk Man*, Young's definitive exploration of his "Southernness."

There is a House in Urbana

Bruce Adams

My presentation begins with a house in Urbana, Illinois, that has come to represent the mid-90s wave of the punk rock sub-genre "emo," the band American Football, and the Polyvinyl Records label.

American Football put a photograph of a two-story, white clapboard house on the cover of their

self-titled debut album in 1999. It is the kind of off-campus student rental you can find across college towns in the U.S. *American Football* grew to become a cult favorite years after the band had broken up. The house is a site of pilgrimage for fans and musicians alike. It has its own Wikipedia page.

The Guardian wrote in June 2023, “The enduring appeal of the house is just one part of the mystery of the group, who made one album, quickly disbanded, and found fame in underground music circles years after... What started as an offhand college project by three music nerds is now credited as the cornerstone of midwestern emo.”

In spring 2023, the label, band, and others bought it just before the city condemned it.

Polyvinyl Records grew into the most successful indie rock label you’ve never heard of. Working from far outside the music business centers in New York City or Los Angeles, centered in the twin cities of Champaign and Urbana, Illinois, the label has released over 400 singles and albums. Polyvinyl puts up billboards on the Sunset Strip, and the band Alvvays was nominated for a 2023 Grammy. This presentation aims to chart that growth from its humble beginnings and outline the ethos that has powered the label from its inception in 1995.

The Vintage Music Company - The last 78rpm record store *Mark Atnip*

The Vintage Music Company of Minneapolis holds the dubious distinction of being one of, if not the final, 78rpm record store in the country - enduring the constant struggle to remain relevant (and in business) since first opening its doors more than 32 years ago.

During that time, it has observed the near-demise and rebirth of record collecting from the unique perspective of local 78rpm record listeners, who often seek a copy of “Rum and Coca-Cola” or “In the Mood” as opposed to rarest of Paramounts. It also serves as a unique reflection of the musical evolution in Minneapolis over three decades.

Located on 38th street, down the road from the George Floyd Memorial, the shop, and its 700,000 records were spared by looters during the riots, and it maintains its unique position as the last of the 78rpm storefronts.

Cuca Records: The Wisconsin Sound 1959- 1973 *Nate Gibson, University of Wisconsin-Madison*

Based in Sauk City, WI, Jim Kirchstein founded Cuca Records in 1959. Probably best known for the 1960 million-seller “Mule Skinner Blues” by the Fendermen, Cuca also recorded legendary blues records by Earl Hooker, Harvey Scales, and Birdlegs, made the first recordings of rock musicians Steve Miller and Boz Skaggs, created the largest line of circus music in the world, as well as the largest line of old-time and ethnic music in the 1960s.

Primarily recording Wisconsin-based artists, Kirchstein essentially took a sonic snapshot of the Wisconsin soundscape in the 1960s and along the way recorded a lot of rock, pop, jazz, soul, gospel, as well as, country music. By the time he retired from the business in the 1970s, his recording empire included a recording studio, a

record label and multiple subsidiary labels, a pressing and plating plant, a radio station to play and promote the records, as well as a brick and mortar record store to sell them. In this presentation I will share a little bit of the exciting and eclectic "Wisconsin Sound" that Kirchstein preserved as well as details regarding how his collection came to Mills Music Library and how it continues to grow.

Flexipop - A 1980s British Pop Music Magazine With a Free Record

David Drazin

Flexipop was an imaginative and bizarre glossy British pop music magazine that came with a free flexible record. Its thirty-three issues ran from 1980-1983. All of the records were made with tracks that were recorded specially for Flexipop or were not available or issued elsewhere. Coming hot on the heels of punk rock, Flexipop tried to bring fun back into band publicity and fandom. One of its regular features had band members enact a picture story with word balloons added, sometimes called Fumetti. One of the picture stories caused the magazine to be banned for three issues, which led to its downfall. The last five issues did not include a record. I have fifteen of the thirty-three issues, and I recently received the Flexipop book (2015) as a Christmas gift. This is more than enough material to give an overview of the magazine, discuss its style and contents and play clips from the records.

Sound is Half the Movie: The Preservation of 1/4" Final Mix Soundtracks

Rosie Rowe, The AV Collective

"While the introduction of color is an undisputed colossal advance for the medium, it is synchronized sound that goes down as being the most important evolution for film. " Brian Florian

Archives around the world share methods for preserving the picture element of film, but there is little discussion around the preservation of synced sound. Are we less concerned with the sound element when developing a film preservation strategy? After all, sound is half the movie. The aim of this presentation is to start an on-going discussion about preservation methods of synced sound. I will also discuss the ways in which synced and non-synced sound differs, and why this matters when playing back. I will describe the difference between the optical vs. magnetic soundtrack, the limitations of the academy equalisation curve, and why the 1/4" final mix soundtrack is almost always the highest quality version for digitisation. Finally, I will list the key pieces of equipment used to digitise 1/4" sync sound so you have accurate lip sync in your digital file for future use.

Talk about Talkies - The Sound Quality of Modern Film Scanners

George Blood, George Blood Audio/Video/Film/Data

A great deal of time and energy is spent talking about image quality in film scanners. What about sound? Just as there are different approaches to image capture, scanner manufacturers have different approaches to capturing sound. In this presentation we'll share our findings working with three high end film scanners (Lasergraphics, MWA and Scanity) to evaluate their performance in many film sound formats - 8/16/35mm, optical, mag, full coat, different scan speeds, etc. The results are as amazing as they are varied.

Paul Robeson, the Complete Columbia / RCA Victor Recordings

Andreas Meyer, Meyer Media LLC, Swan Studios NYC

Sony Masterworks has created the ultimate tribute to Paul Robeson: singer, stage and film actor, All-American football player, lawyer, and advocate for civil rights. Blacklisted and erased from American history, many of Robeson's recordings in the U.S. remained unreleased – until now. This special 14-CD edition, documenting his complete major-label discography, recorded 1925–1947, and first release of Robeson's groundbreaking Victor recordings on CD, 16 recordings reissued for the first time, 5 previously unreleased. Also included is the first restoration of the 1944 reading of *Othello*, as well as reconstruction of the entire June 1st, 1958 return Concert (post McCarthyism) at the Mother African Methodist Episcopal Zion Church, New York City. This richly illustrated 160-page book with essays by Shana L. Redmond and Susan Robeson contains a wealth of photos and facsimiles from the archives of The Paul Robeson Trust, the Academy of the Arts, Berlin, Columbia Records, and a complete discography. The original recordings have been transferred, restored and remastered in high resolution to create this CD/Book collection and span from 1925 wax disc (metal parts), session lacquers, to 1958 stereo tapes. This project was remastered by Nancy Conforti and Andreas K. Meyer of Swan Studios NYC for Sony Classical Masterworks, with permission from the Robeson estate, and is being presented before the official release in Summer 2024.

Black Power On The Air: The Story of the Black Mass Communications Project at UMass Amherst

Jeremy Smith, UMass Amherst

During the tumultuous early 1970's, the non-white student body of UMass Amherst, like many around the country, demanded that the University establish programs, classes, and spaces that addressed the diverse needs of students from a range of ethnic, cultural, and national backgrounds. These students were entering a predominately white, rural campus that could seem, at best, unfriendly, and, at worst, overtly bigoted. One of the programs that emerged during this time was the Black Mass Communications Project (BMCP), a collective of Black students producing public affairs and music programming for two campus radio stations, WMUA, the student-run station and WFCR, the local NPR affiliate. BMCP broadcast speeches, lectures, music, and interviews from a range of important Black and Latino intellectuals, activists, poets, and musicians including Thurgood Marshall, Angela Davis, Shirley Chisholm, Dick Gregory, Huey Newton, Kwame Turé, and many others. In addition, a range of national and international issues relevant to the Black Diaspora were discussed including Arab, African, and Puerto Rican independence movements, drugs, self-determination, political prisoners, apartheid, and local campus and community issues. In 2012, BMCP donated their entire tape library, consisting of approximately 550 ¼" reel to reel tapes to the Robert S. Cox Special Collections and University Archives Research Center. Moving Image and Sound Archivist Jeremy Smith will discuss recent efforts to digitize and describe the tapes. He will discuss the history of BMCP, issues encountered while digitizing/describing the recordings, and play samples from the collection.

A.L. Alexander's Reality Effects

William Corrigan, Library of Congress

I have been working with a collection of tapes, accompanying paperwork and some 2,000 lacquer discs' worth of episodes of A.L. Alexander's Goodwill Court and Mediation Board, early examples of a genre of 'reality' programming that would later find expression in television shows like *Jerry Springer*. Alexander served as a mediator between two parties who found themselves on opposite sides of interpersonal disputes, and verdicts were dispensed by a panel of judges. Alexander had settled on the role of mediator only once the State of New York prevented him from dispensing legal advice for the Goodwill Court in 1936, and rejected his plan to

broadcast legally binding arbitration. Alexander had boasted of the power of his programming to effect real change in human lives - he even credited it with influencing legislation - but before New York's court he reduced it to a device for dramatic and didactic effect. My presentation will take on the rhetorics and practices of the "reality effect" as they relate to Alexander's programming and how they buttressed a project to define legal and social norms through the showcasing of deviance. I will investigate how these programs addressed a radio listening public in the language of private grievance, and how it drew the cult of domesticity into a new kind of imagined community. Finally I will address the question of why the Mediation Board was so successful on the radio, and such a flop when it reappeared on television as the Court of Human Relations.

Radio at Saint John's University: Antennas to Long-Playing Legacies

Bonnie Finn, College of Saint Benedict and Saint John's University

The College of Saint Benedict and Saint John's University, respectively in Saint Joseph and Collegeville, Minnesota have played a primary role in the development of public radio in Minnesota. Although two separate institutions, CSB and SJU have shared a joint curriculum at both campuses since the 1960s. Saint John's University, established in 1857, erected its first radio tower in 1915, and began broadcasting from the science hall in 1925. In 1967, Fr. Colman Barry asked Bill Kling ('64), to begin KSJR at Saint John's University. A pioneer of public radio, Minnesota Educational Radio (KSJR) evolved into Minnesota Public Radio, MPR. Although MPR relocated to St. Paul in the 1970s, the connections with CSB and SJU have remained strong. In 1995, after MPR's conversion to digital audio, MPR donated 20,000 LP records to CSB and SJU. These LP records represent a solid background for syndicated programming that exists at MPR today. Radio shows, such as Pipe Dreams, hosted by J. Michael Barone (also the MPR classical music director for 25 years), and The Jazz Image hosted by Leigh Kamman (LPs were from the Ray Marklund Jazz Archive), used a plethora of LPs now kept at CSB and SJU. Preservation of these LPs is under evaluation, with a proposed exhibit on Wimmer Hall third floor, site of the original KSJR studio. This session will cover the history of radio and its personnel at CSB and SJU beginning in 1915 and discuss the relationship between KSJR and MPR in St. Paul over the years.

"Look at Them Boots": Image and Identity in Commercial Country Music, 1989- 2001

Samuel Seliger, Columbia University in the City of New York

During the 1990s, country music experienced an unprecedented explosion in commercial success, bringing in new fans and commercial investment and creating anxiety for those already identifying with the music. The traditionally insular genre had long been relatively independent in the music industry, existing as a community with a shared sense of ethnic identity among fans, artists, and industry employees. As the commercial stakes of country music production grew, artists and record labels developed new means of appealing to their new audience base, signaling countriness to broad-tasted baby boomer listeners rather than speaking constitutively to the existing community of country music fans. New artists such as Garth Brooks and Shania Twain developed commercial images that incorporated well-understood tropes of pop and rock music into clear displays of countriness, making music that satisfied new expectations for what country songs should do without fully abandoning listener expectations about what made music "country." As corporations further entrenched their mediation of music consumption, country music increasingly became a means for listeners to display their identity through patterns of consumption, a practice that did not have clear analogs in previous generations. This presentation examines the music and images of major country music artists within the context of industry developments and fan response in order to consider stylistic changes in commercial country music and the genre's self images.

Creole Songs and the Development of Early Jazz

Caroline Vézina

During the formative years of jazz (1890–1917), the Creoles of Color—as they were then called—played a significant role as teachers, bandleaders, instrumentalists, singers, and composers. Indeed, music penetrated all aspects of the life of this tight-knit community, proud of its French heritage and language; Free or enslaved, French Creoles had been dancing, playing music, and singing on multiple and diverse occasions—whether on plantations or in New Orleans’s Congo Square; in balls and during Carnival; at home or professionally—since the early days of the colony.

Recordings from the 1920s and from the Early Jazz Revival of the 1940s and 50s, as well as interviews conducted by “hot jazz” collectors and music scholars not only provide information about the Creoles as skilled and versatile musicians, but they also clearly indicate that they sang, composed, and improvised music and/or lyrics of Creole songs. The analysis of three of these, “Eh la bas,” “Blanche Touquatoux” and “Les Ognons”—discussed in this presentation—reveals their lyrical and formal flexibility, as well as their improvisational and storytelling nature.

As such, they belong to the Black American folk music that gave birth to jazz and to the Franco-American folk music (in the continental sense) thus reflecting the rich cultural heritage of the Creoles of Louisiana, for they are still played and recorded today.

Exploring Gems of the 2022 Grammy Museum Preservation Grant Bill Doggett Archive on Race and Early Recorded Sound

Bill Doggett

The Race and Performing Arts Archive of Bill Doggett is one of the most significant independent African American owned early recorded sound and entertainment history resources in the country.

The recipient of a 2022 Grammy Museum Preservation Assistance grant. Doggett’s archive is a focused collection of over 2500 commercial sound recordings, 16 inch transcriptions and airchecks and sheet music/print media that document ideas about racial identity and hierarchy in the United States through the lens of the phonograph. The Archive’s creation was inspired by the legendary Afro-Puerto Rican archivist and librarian of Harlem Renaissance fame, Arthur Schomburg

Doggett’s presentation will showcase gems from his Archive with an annotation that contextualizes its’ significance for contemporary dialogue through the lens of academic perspectives of historicism and presentism.

Bridge-building and Pew-burning: Collaborative Partnerships with Private Collectors in Baylor University’s Black Gospel Archive

Stephen Bolech, Darryl Stuhr, Hannah Engstrom, Kyle Felkins, and Robert Marovich, Baylor University

Baylor University’s Black Gospel Music Preservation Program was founded in 2007 with the goal to identify, collect, preserve, and make accessible Black gospel music, with an emphasis on the Golden Age of Gospel, 1940-1975. Since the beginning of the project, working with private collectors has been a cornerstone of the initiative. During this panel presentation we will highlight some of those relationships and explore in detail our

collaboration with gospel music scholar Robert Marovich. As we near the completion of digitizing his collection of gospel music discs, we will look back on the different phases of that effort.

Portions of the panel will include an overview of the project and its current status; discuss the importance of outside collectors and donors to the project over its 17 years, especially that of Mr. Marovich; discuss the logistics of transporting his materials; and expanding digitization capacity to complete the digitization of the discs. A significant amount of time will be dedicated to playing selections of music from Mr. Marovich's collection, with a focus on gospel music from the Twin Cities and Upper Midwest.

"Surfing the Classical Music Radio Waves of St. Paul":

A Memorial Tribute to Dennis D. Rooney (1941- 2024)

Host of the Minnesota Orchestra's Live Broadcasts (1971- 1982)

Moderator/Presenter: Seth B. Winner; Presenters: Scott Adamson, Michael Barone, David Felland, Bill Lund, Donald E. Manildi, Jon Michel Curtis Peoples, and D. Michael Shields

Dennis D. Rooney was an ARSC member since 1996 and a member of the Technical Committee. Over the years, he gave a number of memorable presentations at the Annual and local New York Chapter meetings, which encompassed the bios/careers of the various artists recordings artists he admired for their artistry, as well as sharing some of the behind-the-scenes experiences as a record producer. Besides commercially producing a number of Minnesota Orchestra commercial recordings in the 1970s, he was the fountainhead as well as the main reissue producer involved in SONY's "Masterwork Heritage" series that was published in the 1990s, that was highly praised by the public and critics at that time.

This session will consist of two consecutive 45 minute round table discussions with friends and colleagues of Dennis's who worked with him at that time he became the initial announcer of the MSO's first live broadcast. Each contributor will also share their memories concerning what it was like to produce and transmit live radio broadcasts that were weekly events that occurred during the regular classical concert season in the Twin Cities. There were a number of other programs which Dennis also hosted during that period, which will also be touched upon during this session.

State Street Jive: A Discographical Tour of the Stroll, the Heart of Chicago's Bronzeville

Roberta Freund Schwartz, University of Kansas

From the 1910s to the dawn of World War Two, Chicago was the entertainment capital of the African American world, and an important center of a developing black urban popular culture. Its cultural, commercial, and entertainment center was the Stroll, a twenty-five-block section of South State Street and its neighboring side streets, which was celebrated as the jewel of Chicago's Black Metropolis, and as a spatial articulation of city's potential and promise. The Chicago Defender called it the "greatest thoroughfare for the race in the world," and race records, many recorded in Chicago, celebrated the Stroll and its denizens.

While black businesses of all kinds, from the respectable to the questionably legal, lined the Stroll, it was also the center of black musical life in Chicago. Vaudeville houses, theatres, clubs, bars and taverns, music stores and record company offices lined the streets and alleys. Columns in the Chicago Defender regularly reported on the vaudeville and theatrical offerings along the Stroll, and short blurbs and feature articles discussed the newest shows, records, clubs, and cafes. In the same quarters, less respectable genres like blue and boogie-woogie flourished and evolved, and new styles developed as the city's musicians interacted within the confines of the Black Belt.

This virtual musical tour of the Stroll - from Lincoln Gardens, where Louis Armstrong launched his career, to the subterranean It Club, where Albert Ammons unleashed boogie woogie – through vintage photographs and recordings, is an exploration of Chicago's role in the development of black popular music.

Chicago Jazz & Blues Meets Folk Music: The New Wine Singers on Open-Reel, LP, and Film

Carol Seymour

"In Old Town...the midnight air was enlivened by the sound of The New Wine Singers woodshedding a song. What a delightful way to be kept awake! I'll bet nobody calls the cops. ---Win Stracke, co-founder, Old Town School of Folk Music

In 2023, on a referral from ARSC member Melissa Widzinski, my husband David and I hired Chicago audio engineer Joe Tessone to preserve and transfer a newly discovered open-reel audition tape of The New Wine Singers recorded at Bell Sound's Studio C for Cameo-Parkway by well-known audio engineer Elliot Mazer. Variety reported in 1964 that the Cleveland- and Chicago-based quintet "sings with two-fisted vitality and harmonic richness ... [and then] transforms itself into a Dixieland jazz band." They toured nationally, performing in Minneapolis-St. Paul in 1964.

We were close friends of the group's co-founder, the late Bob Connelly, from whom we inherited tapes and 16mm films. "Megalopolis 6," a technicolor short featuring The New Wine Singers, is a musical allegory narrated in speech and song by Win Stracke. Chicago Film Archives preserved the print; see <www.vimeo.com/792440719>.

Bob transferred live nightclub performance open-reel tapes using a borrowed tape recorder and gave us CD copies.

For my talk, I'll tell the group's story and play excerpts from the audition tape, "Megalopolis 6," and live folk/jazz performances.

What-cha Gonna Do When There Ain't No Blues?

Mark Atnip

"... during the last three months of that year (1932) there was not a single recording session involving blues and gospel artists" (Dixon, Godrich & Rye, 1997, p. xxiii)

During the depths of The Depression, even the most significant blues and gospel artists went months, or even years, between recording sessions; and for a period of more than three months, not a single commercial record company recorded blues or gospel discs. This presentation looks at the final blues and gospel recording sessions of 1932 and the first recording sessions of 1933; as record companies emerged from their moratorium on race records.

Conversations with ARSC's Independent Initiatives Winners: Advancing the Field One Passion Project at a Time

Panelists: 2024 Independent Initiatives Award Winners Colin Hancock, Ed Lacinski, and Allan Sutton

Moderator: David Giovannoni, Chair of ARSC's Independent Initiatives Committee

This year ARSC recognizes three individuals and their self-directed work in service to sound recordings. Their work is as instructive for its methods as it is for its outcomes. In this conversation, we'll explore their *modus operandi* and how they get things done effectively, efficiently, and well. Their stories will entertain and their insights will benefit all who aspire to channel their own passion, dedication, and ingenuity in service to recorded sound.

Combating Knowledge Obsolescence with the Launch of Sound Foundations: ARSC Preservation Residency Program

Yuri Shimoda and Dan Hockstein, ARSC Education & Training Committee

Sound Foundations ensures that valuable technical knowledge and expertise continues to be passed on to the next generation. The program creates a pipeline between those who possess audio format and equipment knowledge with those who wish to acquire hands-on, practical experience in established archives and preservation sites with compensation for a two-year period. Last summer, ARSC Education & Training formed a sub-committee to create a formal plan for the program. During this session, sub-committee members provide an overview of the plan and welcome feedback and questions from attendees.

Remembering Dr. Suresh Chandvankar, the collector of collectors

Sunny Mathew Kunnelpurayidom, Discs & Machines Gramophone Museum and Records Archive, Kerala, India

Dr. Suresh Chandvankar (1952 - 2024) started collecting gramophone records at a very young age. In 1990, he, along with his music lover friends started, "Society of Indian Record Collectors" in Mumbai. He was the Hon. Secretary of SIRC till his demise on 3rd January 2024. He was also the editor of "Record News", the journal of SIRC. He was instrumental in starting village gramophone records libraries attached to existing book libraries. "Discs & Machines" Gramophone Museum and Record Archive in South India was started with the support from Dr. Suresh Chandvankar. I was a collector of Gramophones and Gramophone records before I met him 18 years back. He shaped me into a researcher in the history of Gramophone and Gramophone records and introduced me to organizations like, ARSC, IASA and GHT. I have been presenting papers for the last 12 years through the encouragement I got from him. We had organised 10 annual seminars in the Museum and days before the 11th seminar program we lost him. Five years back, we started WhatsApp groups to bring collectors together. These groups are very live with posts of old music recordings and very informative discussions. I can proudly say that I am the number one in his collection of collectors.

A memorial tribute to three members of ARSC who passed away in 2023 that strongly influenced historic classical music reissues during the compact disc era: Lawrence F. Holdridge, Arthur M. Fierro and Joseph Patrych

Seth B. Winner

As a remastering engineer for now over 40 years, I had the pleasure of working with these distinguished gentlemen who were also my very close and dear friends for over 35 years each. Each of them were members of ARSC; the classical music world is now poorer for their passing.

Lawrence "Larry" F. Holdridge (May 5, 1939 - February 7, 2023) needs no introduction. A renown collector since his teens, Larry was also an accomplished pianist, composer, and vocal coach who was a beloved choral teacher at the high school in Long Island he worked at for decades. He also issued an important annual auction list that contained important and rare vocal 78rpm discs which was looked forward to with keen anticipation by

knowledgeable collectors throughout the world. His knowledge concerning historic vocal 78rpm discs was encyclopedic, and was highly respected for this innate talent. Besides being a major force behind Marston Records, I engaged him as a producer for a series of historic issues for the now defunct Pavilion/Pearl record company in 1993 that lasted for a number of years; the series we did was met with critical acclaim for not only the sonic quality, but the selections (which all came from his personal collection,) and most importantly, the liner notes that he composed for each issue. He was what we call in New York, a real "Mensch".

Arthur "Art" M. Fierro (May 8, 1940 - October 6, 2023) was Walter Toscanini's administrative assistant from 1963 until the latter's death in 1971. From that association with the Toscanini family, and his music degree he earned from the Mannes School of Music, BMG hired him in 1985 to supervise the first comprehensive CD reissue project of all of Arturo Toscanini's commercial RCA recordings. It was in 1988, when I had just been hired as a preservation sound engineer at the Rodgers and Hammerstein Archives, that I first met Art, when he paid a visit in order to retrieve original sound sources from the Toscanini Legacy Collection that were needed for the above mentioned reissue project. We became close friends until his death last year. After leaving BMG, I was responsible for helping him to become a reissue producer at SONY in the 1990s, where he worked with Dennis Rooney, who was his fellow colleague and coordinator on a number of projects, most notably, its Masterworks Heritage series.

Joseph "Joe" Patrych (August 6, 1955 - December 18, 2023) was one of my closest friends for over 45 years. We met at a concert in Alice Tully Hall in 1978, and became fast friends ever since. His knowledge of the piano, with respect to recordings, performers past and present and experience with the latest recording equipment starting in the end of the analogue era right up to the latest digital technology was all encompassing. As a result, I called him in on a number of projects concerning building audio preservation studios for a number of institutions throughout the country in the 1990s. He was also involved as a consultant on a project I engineered for again, Pavilion/Pearl Records, entitled "Keyboard Wizards of the Gershwin Era" published in the mid 1990s. By the way, he was the videographer for almost all of the N.Y. ARSC Chapter meetings that were either recorded for ARSC's Youtube Channel, as well as doing live streaming while the programs were going on. Joe's death in December left a big hole in the piano community in the metro N.Y.C. area, since he had mentored many of the upcoming pianists who had centered their careers in this area. Over the years, we had become almost like brothers, being there for each other during critical times in our personal lives.

The New World of Copyright: 2024

Tim Brooks – moderator, Chair, ARSC Copyright & Fair Use Committee; Eric Harbeson, Nancy Sims, David Giovannoni

A panel of copyright experts, including a private copyright scholar, the director of copyright for a major university, and a private collector who has made a large number of rare recordings available to the world on the Internet thanks to copyright changes, will discuss how recording copyright is evolving as the groundbreaking provisions of the 2018 Music Modernization Act take effect. The panel will be moderated by the chair of the ARSC Copyright and Fair Use Committee, and will take questions from the audience regarding copyright in what is hoped to be a lively and highly informative session.