

2011 ARSC Conference

Session Abstracts for Thursday

MAKING HISTORICAL RECORDINGS AVAILABLE

Thursday 8:30a-10:45a Plenary Session

WELCOME *Vincent Pelote, President, ARSC*

The opening session brings us up to date on copyright issues and introduces an innovative new means of accessing historical recordings.

THE LATEST COPYRIGHT DEVELOPMENTS *Tim Brooks, Eric Harbeson*

Tim Brooks, Chair of the ARSC Copyright and Fair Use Committee, and Eric Harbeson, Chair of the Legislation Committee of the Music Library Association, will provide a brief update on the latest developments in sound recording copyright. ARSC, MLA, the Society for American Music and the Popular Culture Association have joined forces to form the Historical Recording Coalition for Access and Preservation which advocates for changes in U.S. copyright law to better enable preservation of and access to our recorded heritage, which is heavily restricted by current law. A major development during the past year has been the launching of the first formal study by the U.S. Copyright Office into the "desirability and means" of bringing recordings made before 1972 under federal (rather than state) law. This would, among other things, establish a public domain for the oldest U.S. recordings for the first time. The study came about due to intensive lobbying by ARSC, and both ARSC and MLA have been very active in providing input to the Copyright Office. This morning's report will bring attendees up to date on the inquiry, likely next steps, and what individual members can do to help. Attendees are urged to sign the online petition supporting the Coalition's efforts at www.recordingcopyright.org/joinus.html.

THE NATIONAL JUKEBOX. *Demonstration and panel including David Giovannoni, Derwood MD, Sam Brylawski and David Seubert, University of California-Santa Barbara, Caitlin Hunter and Dawn Frank, Library of Congress.*

The National Jukebox website, set to launch on May 10, 2011, presents streamable audio from more than 10,000 acoustically recorded disc sides. A tour of the website, emphasizing its unique features, will be featured. Sam Brylawski, Dawn Frank, Caitlin Hunter, and David Seubert will also discuss various aspects of the project, including its background; the innovative procedures developed to make it possible, such as the use of discographic data for selection and cataloging; digitization processes and experiments; the project's collaborations with institutions and private collectors; and the future plans for the website of historical recordings.

THE GIOVANNONI-LYNCH COLLECTION OF VICTOR PRE-MATRIX RECORDINGS, AN INTEGRAL PART OF THE NATIONAL JUKEBOX. *David Sager, Library of Congress*

The Giovannoni-Lynch Collection of Victor Pre-Matrix Recordings is a collection of over 1,500 recordings produced by the Victor Talking Machine Company between 1900 and 1903. It was assembled by David Giovannoni and Mark E. Lynch, two record collectors of the Washington, DC area. It is a rich and valuable addition to the National Jukebox, the Library of Congress website that makes available some 10,000 acoustical Victor recordings. Quite rare today, pre-matrix pressings offer a precious glimpse into the early 1900s when musical styles and tastes of the nineteenth century were still evident. They also provide us with an interesting riddle regarding the mechanical proficiency that went into making them—there is evidence of both mechanical achievements and faults—and the quality of the repertoire and performances. Compared with earlier Berliner discs, the Victor pre-matrix recordings are sonically superior, yet there are unflattering characteristics such as pitch waver and wildly inconsistent recording speeds. This technical crudeness is strangely complimented by an unrefined performance style and a crude, often impolite repertoire. Examples include the rough, knockabout style of the Metropolitan Orchestra, the often risqué songs by S. H. Dudley and Bert Shepard, and the unrestrained politically incorrect stylings of Silas Leachman and Billy Golden. Although many of these artists continued to record after the further refinements made by the Victor company in recording, their repertoire and styles became comparatively mild and tamed. Perhaps this was coincidental, but seems to happen with on-purpose exactness, as though ordered by Eldridge R. Johnson himself! The presentation will tour this extraordinary collection, highlighting the discs strengths and weaknesses. We will also hear examples that compare and contrast these with Victor's more refined product of a few years later.

A&R: JAZZ

Thursday 11:15a-12:30p Session 1

THE LEGENDARY BILL SAVORY COLLECTION: A TREASURE TROVE OF UNIQUE 1930S BROADCAST RECORDINGS *Doug Pomeroy, Pomeroy Audio, Susan Schmidt Horning, St. John's University*

Historical background of the career of engineer Bill Savory and how he came to record the discs, the history of the collection up to his death in 2004, the role of Loren Schoenberg in obtaining the collection for the National Jazz Museum In Harlem, a description of the discs and the work of transferring the audio to digital form, including preservation of the recording data, and a discussion of possible future dissemination of the music. Includes many music samples and visuals of Savory and the discs.

THE JUMA SULTAN ARCHIVE: UNHEARD OF SOUNDS OF THE LOFT ERA *Michael Heller, Harvard University*

During the 1970s, a great deal of jazz activity took place in the former industrial lofts of lower Manhattan. Independently-owned and administered by musicians, the loft scene

provided a vibrant community for avant-garde improvisers at a time when commercial clubs had relatively little interest in these newer styles. Though they were a major center for musical activity, few commercial recordings were made by loft artists, creating a unique challenge for historians. What is missing from the commercial record, however, is compensated by private collections kept by the musicians themselves, who often documented their work using newly-available amateur recording equipment. Studying the loft era therefore requires historians to look beyond the commercial sphere and enter into a new engagement with private sound collections. This presentation will discuss the historical potential of such materials by examining The Juma Sultan Archive, one of the largest collections documenting this period. These materials were compiled between 1968 and 1978 by percussionist Juma Sultan, who ran a major loft called Studio We. It includes 432 reels of audio, over 200 photos and contact sheets, several hours of film and over 10,000 pages of documents. Since 2004, Sultan has worked to preserve his collection and make it available to scholars, receiving grants and support from the National Endowment for the Arts and Clarkson University. This talk will include several excerpts from the collection, while also considering the broader theoretical implications of a historiographic shift from commercial to private sources.

A&R: COUNTRY

Thursday 11:15a-12:30p Session 2

BOB WILLS & HIS TEXAS PLAYBOYS – THE TIFFANY TRANSCRIPTIONS: HOT WESTERN SWING RECORDED IN SAN FRANCISCO 1946-47 *Tom Diamant, Arhoolie Foundation*

Bob Wills and the Texas Playboys recorded for almost every major label in America. Why then are the Bob Wills Tiffany Transcriptions, recorded in San Francisco in 1946 and 1947, some of the most revered by music fans? Perhaps it's because they were done as radio transcriptions and not for commercial release, allowing the band to be more daring and experimental. Or maybe it was the high quality of the musicians, or the wide range of musical styles recorded, from down home Texas fiddle tunes, blues, and ballads, to pop tunes, sophisticated jazz and original Western Swing often played with a wild, distorted electric sound that was just a half a beat away from rock n' roll. It could be their rarity since Tiffany Music was short lived and only 50 sets of the transcriptions were ever pressed and most sat in a basement in Oakland California for 35 years until rescued in 1984 by Kaleidoscope Records owners, Tom Diamant and the late Jeff Alexson. Tom Diamant, one of those who crawled into that basement to retrieve and reissue one of the most important treasures of American music, will tell the Tiffany Transcriptions story, in a multi-media presentation drawing on original source material, and featuring samples of many unissued recordings (only 150 of the over 360 recordings have ever been issued), plus rare out takes, and original visual graphic, photos and motion pictures from the era when the Bob Wills band was based in California.

THE STARDAY STORY: LEFTY FRIZZELL, THE BLUEGRASS BOOM, AND THE KING CONNECTION *Nathan D. Gibson, Indiana University*

The Starday Records imprint represents one of America's most important independent record labels—an empire based on East Texas honky-tonk, rockabilly, bluegrass, western swing, cowboy trios, old-time string bands, Cajun music, jug bands, gospel quartets, cornball comedians, polkas, and almost anything else that has, at one time or another, fallen under the mighty umbrella of “country music.” This paper will provide a brief introduction to the formation of Starday Records in 1953 (Lefty Frizzell), the subsequent move to Nashville (the Bluegrass Boom) and the eventual merging with King Records in 1968. Weathering through the storm of rock and roll in the late '50s and, later, the Nashville Sound in the early '60s, Starday achieved great success by marketing country music as a nostalgic, heritage music—marketing, but not necessarily defining, *tradition*. Initially, Starday both depended on and represented the best of the 1950s East Texas music scene. After a move to Nashville in 1957, Starday established itself as an independent powerhouse studio and label by representing the antithesis of Nashville, TN (the Nashville Sound) and rejuvenating the careers of performers otherwise considered unmarketable. Ultimately, the Starday Story is the preservation of a country music label that played an integral role in preserving our nation's musical heritage. Through this representation of the beginning, middle and end of Starday, the author argues that Starday undoubtedly deserves a place in the canon of not just significant country music labels, but in that of America's most talked about and important independent record labels.

HISTORICAL FRONTIERS

Thursday 1:45p-3:00p Session 1

PHONOGRAM IMAGES ON PAPER AND THE FRONTIERS OF EARLY RECORDED SOUND, 1250-1950 *Patrick Feaster, Indiana University*

Three years ago, the playback by the First Sounds initiative of a phonautogram recorded in 1860 challenged the long-standing practical distinction between *pictures* of sound waves and sound recordings we can *hear*. Today, we can listen—with a little work—to virtually any waveform we can see on paper. But what kinds of historic “phonogram images on paper” are there out there to hear—what are they, where are they, what do they sound like, and how old are they? In addition to the now-familiar phonautograms, we'll consider some other core examples, including experiments with photographic sound recording from 1878 and ink-on-paper prints of “lost” nineteenth-century gramophone discs. However, we don't necessarily have to stop there, if we're willing to play a bit with our assumptions about what a “sound recording” is. What if we adopt the current WIPO treaty definition of “phonogram,” which encompasses synthetically created waveforms that aren't actually records of past sound events? What if we don't limit ourselves to the oscillographic format (time versus amplitude), and also consider sound spectrograms (time versus frequency)? Depending on the definition we choose, there are arguably playable “phonogram images” dating back to the Middle Ages! We'll explore all of these options, illustrated with images—and, of course, with sounds as well.

NO BETTER THAN THIS - VINTAGE RECORDING IN THE DIGITAL AGE *Paul Mahern, Mahern Archival Preservation, Bloomington, IN*

This presentation is about the recording of the John Mellencamp Album “No Better Than This.” The record was released last year but was recorded with equipment that was made before 1956. Using a single RCA ribbon microphone and an Ampex 601 open reel tape machine Mahern recorded in three historic locations: the First African Baptist Church in Savannah, Ga., a sanctuary for runaway slaves before emancipation; Sun Studios in Memphis, one of the birthplaces of rock ‘n’ roll; and the Gunter Hotel in San Antonio, where blues legend Robert Johnson recorded. This is a story about rebuilding and restoring vintage audio equipment and modern recording engineers and musicians learning a new/old approach to record making. The album was voted 13th best album release in 2010 by *Rolling Stone Magazine*. More about the recording can be found at http://en.wikipedia.org/wiki/No_Better_Than_This and it can be heard at <http://www.youtube.com/watch?v=jBrQv66oLxc>. When first asked by Mellencamp to engineer this record Mahern posted to the ARSC list to ask for advice on what recorder to use. That is how he found out about the Ampex 601. The presentation will include playback of some outtakes from the vintage 601 open reel machine.

A&R: ROCK

Thursday 1:45p-3:00p Session 2

PRESERVING AND PROTECTING THE FRANK ZAPPA ARCHIVES *Joe Travers, Gail Zappa, Zappa Family Trust*

Zappa Vaultmeister Joe Travers and Frank Zappa’s widow Gail will talk about managing the vast Zappa tape archive, including preservation, restoration and re-release work. Tapes are just one part of the historical record and creative output of Frank Zappa, though, and so the presentation will also focus on their work with the many photographs, documents, films, and artifacts in the collection. Joe and Gail will discuss some of the more unusual preservation challenges they’ve encountered, including retrieving musical sequences from a Synclavier.

CHOPPED AND SCREWED IN THE ARCHIVE: DOCUMENTING THE SOUND AND CULTURE OF HOUSTON HIP HOP *Julie Grob, University of Houston*

Houston is home to one of the most innovative genres in hip hop, the “chopped and screwed” style of music pioneered by the late DJ Screw (Robert Earl Davis, Jr.). His legendary “screw tapes” featured slowed down mixes of hip hop songs accented by a “chopping” technique in which parts were repeated. Most also included freestyles on local themes by a group of rappers known as the Screwed Up Click. During the 1990s, DJ Screw released hundreds of different mixtapes, selling them directly to fans out of his Southside home. In a city known for endless freeways, custom cars, and the cough syrup-based concoction called “lean,” languorous screw tapes became the perfect riding around

music. The chopped and screwed style hit the national stage in 2005 with the breakthroughs of platinum rap artists Mike Jones, Paul Wall, and Chamillionaire. Started in 2010, the Houston Hip Hop Collection at the University of Houston Libraries is intended to document the city's hip hop scene, with an initial emphasis on DJ Screw. Materials being collected include audio recordings, video recordings, photographs, posters, and handwritten raps. The collection will support an undergraduate course on hip hop in 2011, and form the basis for a major exhibition and symposium in 2012. In addition to collecting, the Library is also dedicated to preserving the vulnerable cultural record of the screw tapes, which are currently only available on cassette and CD-R.

A&R: AROUND THE WORLD

Thursday 3:30p-5:30p Session 1

SAMUIL FEINBERG'S PHONOGRAPHIC LEGACY *Eugene Platonov, Moscow State Tchaikovsky Conservatoire Audio Lab*

Up until the present time the performing legacy of Samuil Feinberg – one of the most brilliant representatives of 20th century Russian piano performance, the founder of the Soviet school of piano playing (along with A. Goldenweiser, K. Igumnov, L. Oborin, Gr. Ginsburg and H. Neuhaus), an outstanding composer and a prominent theorist of piano playing – has not been given the proper amount of attention in scholarship. This is partly due to the fact that only a small portion of the pianist's immense repertoire has remained in recording. Then again, it is also due in part to the fact that researchers are not in possession of the entire scope of information about the surviving recordings of the great musician and their whereabouts. S.E. Feinberg's discography which could be found in various sources is not exhaustive, as they cite only the recordings which were officially released, and even so, never mentioning all of them at once. Eugene Platonov's knowledge of the existence of a rather substantial amount of Feinberg recordings which are unpublished (and hitherto unknown) is what inspired him with the idea of gathering together and releasing the information of all the preserved recordings of S.E. Feinberg and, thus, of bringing them into the scope of research, which would undoubtedly aid musicians study the recordings of this outstanding musician. The primary sources were studied first of all, namely the archives which stored the original recordings of Feinberg: among them, the State Television and Radio Fund, the State Fund for Phonographic Documents, the Moscow Conservatoire Sound Archive, Feinberg's Home Archive and various other available sources.

GEORGE W. JOHNSON'S LUNDU *Carlos Palombini, Universidade Federal do Rio Grande do Sul, Brazil*

In the early seventies, young people from the Rio de Janeiro suburbs and shantytowns started gathering in large numbers to dance to the sounds of imported soul and funk records in events known as *bailes black*. Although hip-hop replaced Philly soul and funk in the following decade the name *baile funk* stuck to the parties. As the nineties ap-

proached, a particular brand of African North-American hip-hop known as Miami Bass provided the pattern according to which Brazilian DJs and MCs started producing their own music: *funk carioca* (Rio de Janeiro Funk). The first half of the nineties saw the emergence of Brazilian MCs singing their desire for justice and peace in a series of classic raps built upon the Volt Mix beat. DJ Luciano added elements of Brazilian percussion in 1998 giving rise to the Tamborzão, a distinctively Brazilian yet cosmopolitan rhythm. Funk carioca has thrived independently from the music industry but the recreation of African North-American music by Brazilian Afro-descendants is as old as the music industry. To illustrate this point, this presentation will present a selection of Victor and Brazilian Odeon discs in which Brazilian artists perform their own versions of North-American hits, focusing on Eduardo das Neves' 1906 "Gargalhada," an appropriation of George W. Johnson's "Laughing Song." Labeled a lundu, a paradigmatically Afro-Brazilian genre, "Gargalhada" was sold for a quarter of a century in Brazil with no mention of Johnson's authorship.

BLACK EUROPE *Dr. Rainer Lotz, Private Researcher, Germany*

Recordings on phonograph cylinders, gramophone discs and films, with both still and moving images, featured people of African descent in Europe from the earliest years of the recording industry to immediately after the First World War. Present in Europe for two thousand years or more, the contribution of pioneering personalities on the modern mass media has not been noticed. Recognition is overdue. Music, spoken word or dance, from all styles, categories, languages and natal lands provide a lost but rich resource. Many artefacts may be lost forever, but this paper traces and analyzes the surviving evidence. The order of magnitude is the re-issue of some 2,000 sound documents and films, documented in a fully illustrated book scheduled for publication by Bear Family Records in 2011.

ARCHIVES

Thursday 3:30p-5:30p Session 2

MUSIC INDUSTRY RELATED COLLECTIONS IN THE UCLA PERFORMING ARTS SPECIAL COLLECTIONS *Peggy Alexander, UCLA Library*

Because of their location in Los Angeles, the Performing Arts Special Collections of the UCLA Library includes many archival collections documenting significant players in the music industry: major performers, composers, producers, organizations, and festivals, among others. This presentation will highlight some of these collections, which include those of A&M Records, CBS, the Ojai Music Festival, Horace Tapscott, and a recently acquired collection of commercial sound libraries.

ETHNOGRAPHIC SOUND ARCHIVES IN UNIVERSITIES *Anthony Seeger, Maureen Russell, David Martinelli, UCLA Ethnomusicology Archive*

Staff of the UCLA Ethnomusicology Archive will present a roundtable discussion on the roles, functions, and relationships of ethnographic sound archives in universities from their particular perspectives. Director Anthony Seeger is an anthropologist, musician, and noted scholar on issues of copyright and ethics in ethnographic sound archives, as well as Director Emeritus of Smithsonian Folkways Recordings and past Director of the Indiana University Archives of Traditional Music. Maureen Russell is an archivist and cataloguer with expertise in cataloguing ethnographic sound recordings, including field collections. David Martinelli is an audio technician in charge of digital preservation, and a percussionist who performs with the Yuval Ron Ensemble, MESTO (Multi-Ethnic Star Orchestra), and has toured with multimedia band Gorillaz.

PROVIDING ACCESS TO THE BASCOM LAMAR LUNSFORD COLLECTION AT COLUMBIA UNIVERSITY *Emily Hansell Clark, University of Texas at Austin, Jennie Rose Halperin, Columbia University Center for Ethnomusicology*

In 1935, Appalachian musician and insider ethnomusicologist Bascom Lamar Lunsford recorded 315 North Carolina folk songs on aluminum discs at Columbia University, a “memory collection” of songs gathered over decades of interaction and collaboration with other Appalachian musicians. Decades later, this invaluable collection will finally be accessible to the public, available for free download in an interactive online exhibit. Issues of ownership and funding arise at the very first step of redigitizing the discs, as the sole known copy is no longer housed at Columbia. In designing the exhibit, we aim to utilize open source, interactive software to maintain and convey the values of the populist oral tradition that surrounds the songs—a tradition in which variants evolve to overtake the canonical, collaboration is widespread, and “expert” opinion is held no higher than that of the Everyman. The site is designed to encourage a view of the songs as elements of a living and still-evolving tradition—for example, by allowing users to upload their own versions of songs—rather than as artifacts to be preserved and analyzed in a static state. Through investigation of various open source software, issues of historical apology and repatriation, and the values and attitudes that have defined the Appalachian tradition from Lunsford’s time to the present, we aim to determine the most suitable context for the meaningful public display of an invaluable song collection. Our research and resulting exhibit can be used as guidelines for other archives developing small song collections into widely accessible cultural resources.

PROVIDING BIBLIOGRAPHIC ACCESS TO ARCHIVAL SOUND RECORDING COLLECTIONS: A CASE FROM THE J. DAVID GOLDIN COLLECTION OF TRANSCRIPTION DISCS AT UMKC *Wendy Sistrunk, Sandy Rodriguez, University of Missouri-Kansas City*

As new tools and technologies continue to develop and as budgets decline or remain stagnant, libraries and archives have increasingly turned to automation of standard processes. This increased efficiency has allowed for a shift in focus to exposing unique collections; however, providing bibliographic access to these collections present many

challenges. In 2008, the University of Missouri—Kansas City was awarded an Andrew W. Mellon Foundation grant to catalog approximately 10,000 transcription discs from the J. David Goldin Collection. This presentation will touch on the importance of providing bibliographic access to sound collections, present some challenges and solutions to consider for exposing the content of archival sound collections, provide audio clips of select programs, and address future plans for digital and content access.

Thursday Evening Open Session

Thursday 7:30p-9:00p

TECHNICAL COMMITTEE OPEN MEETING WITH Q&A SESSION
(focus will be on audio preservation issues)

Session Abstracts for Friday

RADIO & RECORDS

Friday 9:00a-10:40a Session 1

COLLECTOR'S GUIDE TO VICTOR RECORDS: CONCEPTION TO CULMINATION *Michael Sherman and Kurt Nauck, Monarch Record Enterprises*

In November 2010 Mike Sherman and Kurt Nauck published a massive revision of the *Collector's Guide to Victor Records*. In this presentation, Mike and Kurt will discuss and display some of the more interesting records to be found in the book and also reveal some of the treasures that they didn't have space for, or that turned up after the book went to press.

"AND THE BEAT GOES ON": THE LEGACY OF DICK GRIFFEY AND SOLAR RECORDS
Scot Brown, University of California-Los Angeles

This paper will explore the activist-entrepreneurial history of Dick Griffey, founder of the label known as SOLAR (Sound of Los Angeles Records)-- the most dominant Black-owned record label from the late 1970s through the '80s. SOLAR, known as the Motown of the '80s dominated R & B and pop music and had a vast catalogue of hits from a large roster of artists, including The Whispers, Shalamar, Lakeside, Midnight Star, KLY-MAXX, Carrie Lucas, The Deele, Calloway and Babyface.

KHJ: THE BOSS RADIO REVOLUTION OF THE LATE 1960S *Cary Ginell, Origin Jazz Library, Thousand Oaks, CA; Sam Riddle, former KHJ "Boss Jock"*

On April 27, 1965, a revolution began on California radio when consultants Bill Drake and Gene Chenault launched "Boss Radio" on KHJ, 930 AM in Los Angeles. Program

director Ron Jacobs' idea was to transform top 40 radio by making it faster, hipper, and more ambitious than any other station in town. Jacobs' non-stop contests, jingles, and promotions were only part of the equation, which also included personality-driven hosts, known as Boss Jocks, an emphasis on premium production values, and a playlist consisting of the most exciting, innovative, and diverse music in pop history, delivered amidst a ratings-driven atmosphere, resulting in an epoch-changing decade that changed radio forever. By the time Jacobs left in 1969, "93 KHJ" had become a ratings powerhouse, demolishing the competition and setting standards that would be followed by other stations for decades to come. Boss Jocks such as The Real Don Steele, Robert W. Morgan, Humble Harve, and Charlie Tuna became celebrities, rubbing shoulders with the likes of the Rolling Stones, the Doors, the Monkees, and other icons of the '60s pop music world. KHJ's lexicon of catchphrases became part of popular culture – any Angeleno growing up during this period became familiar with such phrases as "The Hits Just Keep onnnn Comin'!", "Zzzzap! You're Morganized!" and "Tina Delgado is alive, ALIVE!" This presentation flashes back to those groovy, trend-setting days, with rare airchecks showing how it was all done. TV Producer Sam Riddle (*Star Search*), one of the original KHJ Boss Jocks, will talk about his years at the station. Riddle is also remembered for *9th Street West* and *Boss City*, two 1960's programs on KHJ-TV, and many television ventures.

ARCHIVES

Friday 9:00a-10:40a Session 2

UNCOVERING HIDDEN TREASURES FROM THE AMBASSADOR AUDITORIUM *Frank Ferko, Stanford University*

From 1974 to 1995 the Ambassador Auditorium in Pasadena, California, reigned as one of California's supreme concert venues. Known as the "Carnegie Hall of the West," the Ambassador hosted hundreds of the most highly regarded concert musicians and entertainment artists in the world, including Artur Schnabel, Jessye Norman, James Galway, Christopher Parkening, I Musici, Vienna Symphony Orchestra, Los Angeles Chamber Orchestra, Bob Hope, Bing Crosby, Debbie Reynolds, Marcel Marceau, Dizzy Gillespie, the Modern Jazz Quartet and Gunther Schuller's New England Ragtime Ensemble. Many of these notable concerts were recorded live by means of the Ambassador's state-of-the-art recording facilities, and although most of these artists made commercial recordings, the live Ambassador recordings have captured unique performances of each artist--performances which do not exist anywhere else. The complete archive of the Ambassador Auditorium now resides at Stanford University in a strictly controlled environmental facility. Under the sponsorship of the Council on Library and Information Resources (CLIR) and the Mellon Foundation, the materials in this massive collection are currently being arranged and cataloged. Through the process of uncovering and organizing these exceptional materials, the Stanford Archive of Recorded Sound wishes to make these materials--particularly the recordings--known to the world. The presentation will include an illustrated historical overview of the Ambassador Auditorium, a description, with selected audio clips, of recordings contained in this collection and a brief description of the processing work that is currently being carried out by CLIR project staff.

THE CHARLES LUMMIS CYLINDER COLLECTION: EARLY VOICES FROM THE SOUTH-WEST *Kim Walters, Braun Research Library, Autry National Center, Los Angeles*

The sound recording archives of the Braun Research Library at the Autry National Center includes a unique collection of 990 wax cylinder recordings. Of those more than 700 recordings are of Mexican American and Native American songs recorded by Charles F. Lummis between 1895 and 1912 in the Southern California area. They are believed to be the first recordings of Mexican American folk songs in California. This presentation discusses the historical significance of the collection and the Braun's collaborative preservation project with the California Antique Phonograph Society (CAPS).

THE H.K. McKECHNIE COLLECTION IN THE LIBRARY OF CONGRESS *David N. "Uncle Dave" Lewis, WVXU Radio, Cincinnati, OH*

In a general sense, home recordings are not seriously taken as reliable documents of classical music performances; many of those that are known derive from New York-based broadcasts that already exist in Hi-Fi sources. Nevertheless, much also depends on what is on them -- if the broadcasts are taken from a source outside of the New York studios, then the broadcasts may be of value. In the case of Cincinnati-based amateur recordist H. K. McKechnie, the programs he monitored were of 1930s Cincinnati Symphony Orchestra concerts led by Eugene Goossens. The collection was deposited in the Library of Congress, and it opens a window onto a major American orchestra/conductor combination that was little documented commercially. It also contains the earliest recordings known of Gustav Mahler's Symphony No. 8, the now popular "Symphony of a Thousand," a seldom heard work when McKechnie captured it from Cincinnati's Music Hall in 1938.

DIGITAL AUDIO INTERSTITIAL ERRORS: RAISING AWARENESS AND DEVELOPING NEW METHODOLOGIES FOR DETECTION *Chris Lacinak, Audio Visual Preservation Solutions, New York*

It is abundantly clear that a primary component of legacy audio preservation and access is digitization. Recognition of this fact has promoted en-masse digitization of legacy media. Recent years have proven to be very productive in the way of creating best practices and standards for audio preservation and digitization. However, as usual the devil is in the details and there are still some issues to resolve. One such area of concern is integrity issues which exist within the digitization process materializing in one form as "Interstitial Errors". Every system is vulnerable to this type of error regardless of its cost. And no matter how small the error, it is not an acceptable occurrence in a preservation transfer. The nature of digital interstitial errors makes them very difficult to identify using currently available tools, and the truth is that they are often overlooked. In short, the community needs better tools to identify and respond to errors such as these. Chris Lacinak is involved in parallel projects within the Federal Agencies Digitization Guidelines Initiative and the Audio Engineering Society on the development of new standards and tools for performance testing of digital audio systems. As part of this work and tool-set he is pro-

posing a comparative analysis tool which departs from existing error detection tools and is particularly well suited for identifying errors such as these. Chris will present an overview of a white paper on this topic, providing explanation and images as well as details behind the proposed methodologies for detection.

LOS ANGELES RECORDING LEGENDS

Friday 11:10a-12:30p Plenary Session

AN INTERVIEW WITH PIONEERING RECORD MAN JOE BIHARI (MODERN RECORDS)

John Broven, author, East Setauket, NY

Joe Bihari, with his brother Jules and Saul, formed Modern Records in 1945 and transformed a small back street company into a leading independent label by the 1950s to rank along such famous names as Atlantic, Chess, Imperial, King, Savoy, Specialty and Sun. Joe was responsible for recording acts and finding new talent. Among his distinguished roster are such prime blues names as B.B. King, Elmore James, Ike Turner and Howlin' Wolf; on the R&B side he recorded Etta James, Jesse Belvin and the Cadets/Jacks. The Modern group's lineup also included John Lee Hooker, Lightnin' Hopkins and, later, the top big bands. While most of Joe Bihari's recordings were cut in the Los Angeles area under the esteemed musical direction of Maxwell Davis, Joe is remembered for making some of the last commercial Southern field recording trips in 1951 and 1952 with a young Ike Turner as his talent scout. Now aged 84, Joe still has a keen memory and enjoys discussing his remarkable achievements as a record man - not only on the recording side but also his involvement with the support industry: distribution, promotion, jukebox operators, one-stops, pressing plants and disc jockeys/radio. Interviewer John Broven will relate the interview to his book, *Record Makers and Breakers* (an ARSC certificate of merit winner) and the startup of Modern Records in particular, and will offer samples of Joe's recordings to add interest and focus to the discussion.

TELEVISION AND THE RECORDING INDUSTRY: A CONVERSATION WITH RON DANTE, WINK MARTINDALE, AND PAUL PETERSEN *Stuart Shostak, Radio Talk Show Host*

The 1960s saw a remarkable convergence between the newly-thriving television industry and the older recording industry. In an era when "youth culture" was paramount, many young personalities jumped (or were pushed) into both mediums. Although he is now best known as one of America's leading game show hosts (*Gambit*, *High Rollers*, *Tic Tac Dough*), Wink Martindale began his career in Tennessee as a disc jockey and later hosted *Teenage Dance Party* TV shows in both Memphis and Los Angeles. A guest in 1956 was Elvis Presley, who became his lifelong friend. Wink began making rockabilly records in the 1950s and had a top ten hit in 1959 with the spoken-word "Deck of Cards." He later branched into television hosting and production, and has most recently been seen on GSN's *Instant Recall*. Paul Petersen was a child actor who gained fame playing Donna Reed's son, Jeff Stone, on *The Donna Reed Show* (1958-1966). The production company, Screen Gems, soon began featuring its teen stars on its related Colpix label and Petersen scored a half dozen hits in 1962-1963, including "She Can't Find Her Keys" and the top

ten hit "My Dad." He also recorded for Motown but later concentrated on acting (*Matt Houston, General Hospital*) and wrote a successful series of novels. In 1990 he founded the child actor support group, A Minor Consideration. Ron Dante was one of the busiest session musicians of the 1960s and 1970s, singing lead (unbilled) on major bubblegum hits "Sugar, Sugar" (as by the Archies) and "Tracy" (as by the Cuff Links) as well as appearing on the soundtracks of TV cartoons such as *The Archies* and *The Chan Clan*. He later produced and sang backup on many of Barry Manilow's biggest hits, and won a Tony as co-producer of the 1978 Broadway musical revue *Ain't Misbehavin'*. He remains active as a singer, producer and concert performer. Stu Shostak, TV historian and radio talk show host, will interview these three stars on what it was like to work in the twin worlds of TV and music in the 1960s and 1970s.

A&R: COUNTRY & CITY BLUES

Friday 1:45p-3:15p Session 1

GIVE MY POOR HEART EASE: VOICES OF THE MISSISSIPPI BLUES *William Ferris, University of North Carolina at Chapel Hill*

This presentation is accompanied by sound recordings of music and spoken word that explore the musical roots of Mississippi blues, starting with the stories and hymns of Mary Gordon and Reverend Isaac Thomas in the Rose Hill community, where William Ferris grew up. He explores musicians such as Lovey Williams (guitarist), Louis Dotson (one-strand guitar player), Otha Turner (fife player), and Parchman Penitentiary inmates. He then focuses on the black neighborhoods of Kent's Alley in Leland and the Brickyard in Clarksdale, where blues developed in dramatic ways. In Leland, we meet James "Son Ford" Thomas, Gussie Tobe, and Shelby "Poppa Jazz" Brown; in Clarksdale, Jasper Love and Wade Walton. Ferris discusses how each of these communities developed a "blues family" in which performers were nurtured and supported by music fans of all ages. The third section of the presentation looks back on the blues through arguably the most significant figure in blues history, B. B. King. Ferris discusses King's musical roots in Mississippi, his visits in Ferris's classes at Yale University, and his life on the road as a performer. A sample of the photos, voices, and music featured in the presentation can be seen on the website for Ferris's book *Give My Poor Heart Ease: Voices of the Mississippi Blues* at www.GiveMyPoorHeartEase.com.

HOW BLUE CAN YOU GET? "TIGHT LIKE THAT" AND THE HOKUM BLUES TRADITION
Roberta Freund Schwartz, University of Kansas

Though the Chicago blues are most commonly associated with the post-War era, they are an outgrowth of an earlier style that took shape from 1928-1941. These "city" blues have received little scholarly attention; most writers have argued that little of this music is worth serious consideration, a degradation of the robust country blues into "glossy, mechanistic self-parody and tasteless double-entendre." Traditionally, one song has been identified as the root cause of this degradation, a seminal recording of the "city" style that

also contained the seeds of its destruction: “Tight Like That.” The song has served as a trope for everything hard-core blues addicts disliked about the “city blues,” but especially the notion that, under pressure from producers and recording executives, artists were reduced to performing carbon copies of slick, double-entendre blues that harkened more to Tin Pan Alley than the rural “folk” blues. “Tight Like That” – originally written and recorded by Georgia Tom and Tampa Red in October 1928 – was an immensely popular record. Virtually overnight, the song became a standard for professional entertainers, and a flood of cover versions were released. However, the diversity of these simulacra suggests the song – or at least, many of its components – has a rather longer history. Though song collectors refused to publish works they found indecent, anecdotal and musical evidence establishes that such “hokum” or ribaldry is deeply rooted in the folk blues tradition. However, “Tight Like That” also represents a fusion of various styles of African American popular music: the beat patterns and tempos of Chicago jazz, the polish of Tin Pan Alley blues, the forms and instrumental techniques of country blues and string and jug bands, and the rhythms of barrelhouse piano. Key musical characteristics of the song – its use of structural riffs, multiple rhythmic layers, and walking bass lines – not only typify the “city” blues style, but also serve as the foundation for R&B and rock ‘n’ roll.

TECHNICAL

Friday 1:45p-3:15p Session 2

OUTSOURCING AUDIO PRESERVATION WORK *ARSC Technical Committee*

Successful audio preservation requires the completion of many tasks and functions including project planning, selection, metadata collection, digitization, quality control, long-term storage, access to preserved content and many others. Audio content owners may not have the expertise to tackle each step in-house. Outsourcing preservation work may have technical, economic, and strategic advantages for many archives whether large or small. In this session, the ARSC Technical Committee explores the outsourcing process as well as key issues in working with vendors. The session consists of two sections. (1) "An Overview of the Outsourcing Process for Preservation Transfer Services" presented by David Seubert, Curator of the Performing Arts Collection, Special Collections, University of California at Santa Barbara, and George Blood, Owner, George Blood Audio and Video. This dual presentation will provide a view of the process from the perspective of both the outsourcing institution and the vendor providing services. It will explore the components of a Request for Proposal, writing the Statement of Work, gathering in-house information, evaluating bids, and identifying vendors, among other topics. (2) "Vendors Speak! What Your Vendor Wants (and Does Not Want) from You." In this roundtable discussion, Technical Committee vendors discuss what they need from clients to complete successful preservation work. Joining the roundtable will be John Spencer from BMS/Chace, Chris Lacinak of AudioVisual Preservation Services, George Blood, and others.

EARLY RECORDING HISTORY

Friday 3:45p-5:30p Session 1

THE REDISCOVERY, RESTORATION, AND RESURRECTION OF THE LOST COLUMBIA MULTIPLEX GRAPHOPHONE OF 1900 *Dr. Mike Khanchalian, Monrovia, CA, and Charley Hummel, New Jersey*

This presentation will unveil the story of the legendary Columbia Multiplex Graphophone of 1900, believed to have been lost to history. This remarkable machine was designed by Thomas MacDonald to take the listener to the outer limits of recorded sound possibilities for 1900! It was constructed for the Columbia Phonograph Company, and first demonstrated at their booth at the World's Fair of 1900 in Paris, France. This Graphophone accommodated a mammoth wax cylinder of from 9-3/4 inches up to a probable 14 inches in length, and 6-1/2 inches in external diameter. The concept was to reproduce synchronously from its surface the modulation of three different simultaneously recorded grooves with a pitch of 100 t.p.i. The selection of a single musical or spoken presentation of some two-and-a-half to three-and-a-half minutes in length was amplified through three fifty-six inch horns and employed three separate floating reproducers. Also, an alternative was made available: a morphologically identical cylinder with a single recorded track from one end of the cylinder to the other, rather than three tracks. A singular reproducer was employed to reproduce the selection of some seven to ten minutes through a single fifty-six inch horn. Only built to order and costing \$1,000, a single example of this machine was ordered, specially built, and delivered to the Shah of Persia the following year. In 1904 an improved version of the Multiplex Grand was prepared and demonstrated at the St. Louis World's Fair in the Columbia booth. During this presentation a detailed historical overview will be given and some recent significant discoveries in regard to this legendary technology will be elucidated and presented for the first time to the international recorded sound community.

STEREO IN THE EARLY BROWN WAX PERIOD *John Levin and Dan Reed, California Antique Phonograph Society*

Stereo in 1891? This isn't as farfetched as you might imagine. Using modern transfer techniques the presenters sought to play two cylinders from the same take recorded April 30, 1891. Much like using directional microphones to capture a modern performance, the cornetist D. B. Dana was recorded in front of a battery of Edison cylinder machines. The results are intriguing!

HISTORY OF RECORDING VERNACULAR MEXICAN MUSIC IN LOS ANGELES, WITH A TRIBUTE TO LALO GUERRERO – ITS MOST IMPORTANT 20TH CENTURY FIGURE *Chris Strachwitz, The Arhoolie Foundation*

The first part of the presentation will consist of a number of historical audio examples (along with visual illustrations) from the 1920s into the 1980s covering the wide variety of Mexican and Mexican American regional music captured on commercial recordings.

The second part will be a tribute to the legendary Lalo Guerrero whose recording career began for Vocalion in the 1930s and reached well into the 1990s. Lalo as composer and singer, both solo and in trio style, covered an enormous variety of genres and topics, from traditional rancheras through the pachuco period, to parodies, children's songs and topical corridos covering the Cesar Chavez era and beyond. Special guests will be Mark and Dan Guerrero, two of Lalo's talented sons with stories and songs along with clips of Lalo performing at a corrido conference.

POLITICS ON RECORD

Friday 3:45p-5:30p Session 2

WORKING IN THE WHITE HOUSE *Cary McStay, Timothy Naftali, Mark Sgambettera, National Archives and Records Administration, College Park, MD*

The Richard Nixon White House Tapes offer scholars, teachers, and students a unique window on the presidency during the period February 1971 to July 1973. While many of the Watergate-related conversations have been the subject of scrutiny, the vast majority of the recordings remain an underutilized historical resource. Seeking to stimulate interest and facilitate access to the Nixon Tapes, this panel provides three viewpoints on "working in the White House." Using transcribed segments from the tapes, Timothy Naftali argues that the tapes provide a candid, forthright perspective into how President Nixon and his top aides formulated and pursued foreign and domestic policies, concluding that the tapes are essential to our understanding of the President and his times. Mark Sgambettera describes a working day in the Oval Office of the White House that occurred approximately forty years ago today. As the day unfolds in a series of audio segments, Mark highlights some research techniques and tools archivists use when analyzing and organizing information captured on tape. Cary McStay presents an overview of tapes finding aids in which she demonstrates how patrons may use indexes and subject logs to access particular conversations, discusses some of the challenges archivists face while processing thousands of hours of classified sound recordings, and describes the Nixon Library's vision of digital tapes processing for access and preservation.

COLORADO'S HUMANITARIAN GOVERNOR: THE RECORDINGS OF RALPH L. CARR, 1941-1943 *Lance Christensen, Golden, CO*

Author Adam Schragar called Governor Ralph L. Carr "The Principled Politician." As Colorado's governor from 1939 to 1943, he not only was a steadfast champion of education, prisoner reform and Western water rights, but was also the only major politician in the United States to oppose the incarceration of Japanese-Americans during World War II. It was that opposition that led to his defeat in the 1942 election. In 1998, a collection of 26 instantaneous broadcast discs of Governor Carr, covering a period from 1941 to 1943, was cataloged at the Colorado Historical Society. The 2005 recovering of these recordings and subsequent 2010 editing of them resulted in the largest collection of pre-1970 Colorado gubernatorial recordings in existence. These recordings, over 3-1/2 hours worth, while containing no information on Japanese internment, provide a look at the

governor who believed in his duty to protect citizens and the resources that made his state special. The purpose of this presentation is to present insight into Governor Ralph L. Carr, with examples of the recordings and the beliefs that exemplified his political career. The actual recovery of the discs will be discussed, as well as an effort to put them into historical perspective as a document of a difficult period of time in both local and national terms. Finally, Carr's principled stands of the taking of Western water, the Japanese, the rights of farmers and other vital issues will be highlighted in both the recordings and in historical writings, demonstrating the legacy of this forgotten politician.

Friday Evening Open Sessions (Open to the general public free of charge)

Friday 7:30pm-8:30pm

HUMANITY'S FIRST RECORDINGS PROJECT UPDATE *David Giovannoni*

In mid-nineteenth-century France, during the dawn of practical photography, amateur inventor Édouard-Léon Scott de Martinville conceived of a machine that did with sound what the camera did with light. Between 1854 and 1860 he experimented with focusing airborne sounds of speech and music onto paper, thereby capturing what had theretofore been ephemeral. His *phonograph* bore a striking resemblance to Edison's phonograph of 20 years later. But his recordings, unlike Edison's, were meant to be read by the eye, not heard by the ear. For a century-and-a-half his experiments lay quietly in the venerable French archives in which he deposited them. Then in 2007 a few audio historians hypothesized there was a real possibility that modern technology could develop these experimental recordings like dormant photographic plates. Instead of exposing images, however, these would bear sounds – perhaps even humanity's first recordings of its own voice! In this presentation David Giovannoni provides an update on the First Sounds project, recounting how he and his colleagues have identified dozens of these forgotten documents and coaxed several to talk and to sing. A principal in their discovery and recovery, Giovannoni is the first person since Scott de Martinville to personally examine every recording. He'll explain how they were made and how they are played. He'll discuss Scott de Martinville's experiments, his reception in established scientific circles, and his early descent into an unmarked grave.

Friday 7:30pm-8:30pm

COLLECTOR'S ROUNDTABLE

Session Abstracts for Saturday

FOLKWAYS

Saturday 9:00a-10:45a Session 1

'TIS THE ROAD THAT THE SUN GOES DOWN: MYTH, MASS MEDIA AND THE ANGLO-AMERICAN COWBOY BALLAD *David N. "Uncle Dave" Lewis, WVXU Radio, Cincinnati*

This project began with an investigation into the existence of cylinders made by folklorist John A. Lomax during the preparation of his landmark 1910 publication, "Cowboy Songs and Other Frontier Ballads." Lewis discovered that not only have no such cylinders survive, they were probably never made; further inquiry revealed that there are no known sources on cylinder for any of the familiar Western Cowboy ballads. An educational series of commercial disc recordings made around 1920 mark the first appearance of Cowboy ballads on disc; recordings by "real" cowboys do not appear until 1925. Lewis's curiosity led him to take a look into the cloudy history of the Cowboy Ballad and its transmission through print sources, recordings and the movies. This talk traces how the lowly status of a cowboy – viewed near the lowest rung of the social ladder circa 1900 – was transformed into that of a hero, partly through the popularity of Cowboy ballads.

THE BLUE BONNET MUSIC COMPANY AND THE MAKING OF AN AMERICAN MEMORY, THE "WESTPHALIA WALTZ" *Joe Weed, Independent Researcher/Film Maker*

Small and independently owned record companies flourished with the boom in country music after World War II. The contacts, techniques and equipment that juke-box and pin-ball machine operators had acquired prepared these hard-scrabble entrepreneurs for unexpected new roles as they built record companies and launched the careers of singers and bands, popularizing new music. In Dallas, Texas, Herb Rippa's Blue Bonnet Music Company typified the home-grown approach to making a record company. Rippa developed a keen sense of the local communities' musical tastes as he made his weekly rounds maintaining jukeboxes. In 1946 he heard the Lone Star Playboys, a string band in Waco, playing their adaptation of a Polish folk song, which they were calling the "Westphalia Waltz." Rippa heard a potential hit for the Germans, Czechs, Poles, and other eastern Europeans who populated southern Texas. Realizing that he could make a bigger profit if he sold his own records instead of buying them from jobbers in Dallas, Rippa decided to form a record company and release the "Westphalia Waltz." Working with Modern's Bahari brothers in California, Rippa's Blue Bonnet Music Company distributed the tune around south Texas. The Lone Star Playboys featured it on their daily broadcasts on WACO-Radio and at gigs all over the region, and Rippa's hunch paid off. Within a year, both Columbia and Capitol released the tune, crediting fiddler Cotton Collins as composer. Hank Thompson's 1955 release on Capitol brought Rippa's discovery to a national audience. Presentation features video interviews with Herb Rippa, Jr and others who worked with the record company.

THE RECORDINGS OF MIJAT MIJATOVIC *Dr. David Pokrajac, Delaware State University*

This presentation focuses on the ongoing project to catalogize and preserve recordings of Mijat Mijatovic. The goal, in collaboration with Delaware State University, National Library of Serbia and NGO “Old Sound” from Serbia, is to make these recordings available for researchers of the Balkan folk music. Mijat Mijatovic, JD, was arguably the greatest Serbian singer between WWI and WWII. Mijatovic recorded more than 100 sides for international labels such as Odeon, Columbia, Edison Bell, Homocord Records, Concert Gramophone and His Master’s Voice (HMV). In addition, some of his HMV recordings appeared on the Victor label. Through a number of audio examples we illustrate how the singing of Mijatovic was influenced by Western music as well as how his recordings became available in USA and Western Europe. The audio examples includes the first known attempt in Serbian culture of a singer accompanying himself (by singing along with the commercially issued record), the first recording of a Serbian singer singing in English, the first advent of crooning technique applied on performing folk songs, etc. Also discussed are various issues a researcher on pre-WWII discography of Balkan recordings encounters and potential future directions of research.

SOUND ON FILM

Saturday 9:00a-10:45a Session 2

THE PALLOPHOTOPHONE: RECOVERING 1920s MULTI-TRACK SOUND-ON-FILM RECORDINGS *Chris Hunter, Schenectady Museum, Schenectady, NY*

The Schenectady Museum has recovered sound from 13 rolls of experimental multi-track sound-on-film recordings created using General Electric's pallophotophone system of recording sound-on-film in 1929 and 1930. The pallophotophone represented one of the first successful sound-on-film recording systems and was commercialized as the RCA Photophone talking motion picture system. The presentation will highlight the history of GE's pallophotophone sound recording system and its impact. It will detail the evolution of the system from a telegraph recorder to a talking motion picture system; the presence at the Schenectady Museum of experimental multi-track sound recordings of local WGY and NBC radio network programs in 1929 and 1930; the efforts of museum volunteer and GE engineer Russ DeMuth to re-invent a machine to play and record the radio programs, since the original equipment no longer exists; and the national importance of making 23 radio programs from 1929 and 1930 accessible to scholars and the public. Recordings include the oldest surviving recording of a basketball game, episodes of the *GE Radio Hour* with Walter Damrosch and *Lucky Strike Hour* with B.A. Rolfe, and a 1929 radio broadcast of a Shakespeare play. The recordings include all the commentary and promotion, and include transitions between programs. They have been called the first chance to hear 1920s radio as the listener would have heard it. Images from the GE Photo Collection will be utilized, along with audio samples of the recovered radio programs and experimental sound motion pictures of Thomas Edison and Walter Damrosch from 1927 and 1929.

THE HIDDEN WORLD OF MULTI-TRACK OPTICAL RECORDING IN HOLLYWOOD FILM STUDIOS, 1930S-1950S *Nicholas Bergh, Endpoint Audio Labs, Burbank, CA*

Although many publications begin the history of multi-track music recording with Les Paul in the late 1940s, Hollywood film studios have used multi-track recording and overdubbing for music masters since the 1930s. By utilizing multiple mono optical machines interlocked together, it was possible to record and then combine as many tracks as needed. This technique was not the exception, but rather part of the normal day-to-day workflow in the music department. By the late 1930s, the process had reached a very high level of sophistication utilizing as many as six tracks, artificial reverberation, and composited vocal takes. It would take almost two decades before this level of recording complexity was widespread in commercial music studios. Although 35mm mag recording eventually replaced optically recorded music masters by the mid 1950s, the same basic interlock techniques from the 1930s continued through to the mono and stereo mag era. This paper will explore some of the technology and techniques behind these early optical multi-track music recordings. Understanding the recording process is not only interesting historically, but is also important for utilizing these music masters for modern restoration work. It is only when all the various pieces of the puzzle can be assembled together that the music can be used again. After investigating the original technology, it is then possible to explain some of the tools and techniques used for the modern playback of these tracks.

SCOTT'S PLACE (1970-72), KFI 640 LOS ANGELES AM RADIO: 155 SURVIVING AUDIO AIR CHECKS, A GOLDMINE OF LIVE INTERVIEWS WITH THE GREATS FROM THE JAZZ AND BIG BAND ERA WITH INTEGRATED RECORDED EXAMPLES OF THEIR WORK, AS ORIGINALLY BROADCAST *Phil Gries, Archival Television Audio, Inc., and Scott Ellsworth*

Scott Ellsworth was the creator and on-air host of the popular radio program "Scott's Place," that aired live on KFI-AM in Los Angeles from 1968 through March 1972. It was on from midnight until 5:00AM, Monday thru Saturday. Over 1,000 unique broadcasts featured jazz and big band music, interspersed with live interviews with musicians, and singers. These artists would bring some of their favorite records and talk about their careers. Interviews varied in length, some lasting 75 minutes and others lasting 4 hours. Scott was exceptional in his ability to draw together some of the finest artists and musicians in the history of jazz music...many who were not known by name to the general public, but well known to the jazz community dating back to the 1920's, '30s '40s and '50s. Sadly, only five complete accessible original audio air checks of "Scott's Place" were known to exist from the entire series, as revealed by Ellsworth...until recently, when he discovered that 155 complete radio audio air checks representing the original series are archived in the collection of Archival Television Audio, Inc., since 1997. ATA founder and owner, Phil Gries, and radio creator and host of "Scott's Place," Scott Ellsworth, will talk about the genesis of the series, most memorable guest interviews/anecdotes, and how the "lost" tapes were originally discovered by Gries through a curator at The Museum of Television & Radio (now called The Paley Center for Media).

Audio air check excerpts from a number of "Scott's Place" broadcasts, archived by ATA will be presented...a who's who list of artists whose appearances on "Scott's Place," over 40 years ago, have been saved, and accessible in pristine audio condition. They include Les Baxter, Billy May, Marian McPartland, Stan Kenton, Dave Garroway, Dave Cavanaugh, Harry "Sweets" Edison, Billy Eckstine, Dizzy Gillespie, Della Reese, Lalo Schifrin, and scores of others.

YOUNG SCHOLARS, AND MORE

Saturday 11:15a-12:45p Session 1

UCLA ETHNOMUSICOLOGY ARCHIVE: THE ESTABLISHMENT OF A PREMIERE SOUND ARCHIVE, 1960-1982 *Pamela Baird, University of California at Los Angeles*

This paper examines the first two decades-plus of the UCLA Ethnomusicology Archive, placing it in the context of the history of ethnomusicology and sound archives worldwide, with an emphasis on the people instrumental in its founding and early flourishing. After World War II, the trend in scholarship worldwide, in anthropology and other disciplines, was to study non-western cultures, and by the end of the 1950's, ethnomusicology, the study of musical expression in cultures, was coming into its own as a field of study. Ethnomusicologists were conducting field studies in all corners of the globe and analyzing the recordings. UCLA was the first American university to move forward and establish an academic center for the study of ethnomusicology, the Institute of Ethnomusicology, in 1960. Since then, UCLA staff and students have led the field in research. Several individuals were vital to the creation and success of the Institute and its archive: Mantle Hood, who led many study trips to gather field recordings and used them to teach his study groups to play the music on authentic instruments; Charles Seeger, whose interest in comparative musicology went back to the early 1900's and drove him to produce an electronic audio analyzer called the melograph; Chancellor Franklin Murphy, whose broadsightedness and vision carried the proposal through the arduous approval process; and Ann Briegleb, the first archivist, who spent 24 years developing, expanding, and managing the ever growing collection in the archive.

THE VOICES OF NORTH INDIAN CLASSICAL MUSIC IN NON-TRADITIONAL CONTEXTS *Iris Yellum, University of California at Los Angeles*

This paper explores selected recordings of North Indian classical artists in non-traditional contexts. In this survey of one hybrid among many, Yellum focuses on ensembles that combine North Indian classical musicians with musicians of a related tradition, especially Persian classical. In addition, jazz is a part of these recordings to a large extent. Most of the artists are Los Angeles-based. Also explored are questions pertaining to musical form, hybridity, representation, agency, and diaspora.

GOSPEL MUSIC IN LOS ANGELES: FIELDWORK, COMMUNITY ARCHIVING, AND DOCUMENTING LIVE PERFORMANCE *Birgitta Johnson, Syracuse University*

Birgitta Johnson will discuss the Los Angeles gospel music community from her perspectives as an fieldworker, musician, and archivist, focusing particularly on her ongoing work with the Heritage Music Foundation and its founder, Dr. Margaret Pleasant Douroux. The presentation includes video and commentary on live gospel performance, and will revisit aspects of Gospel Archiving in Los Angeles (GALA), a year-long grant-funded collaborative community archiving project between Heritage Music Foundation and the UCLA Ethnomusicology Archive.

THE ROLE OF THE INTERNET IN DISCOVERING RARE RECORDINGS AND DISCOGRAPHIES RELATING TO SOUTHERN GOSPEL MUSIC *Jesse Feyen, York University, Ontario, Canada*

Southern gospel music (that is, “white” gospel music with links to the rural South) has been grossly under-researched in spite of its cultural and musical importance. This apparent lack of interest in Southern gospel is seen not only in the academic community but also in the record labels, which have made little or no effort in re-releasing early Southern gospel music recordings. Thus, in Feyen’s own research of Southern gospel music, he has found it necessary to rely on various audio and video sharing sites such as YouTube to find recordings of key artists such as Smith’s Sacred Singers, the Vaughan Recording Quartet, and the Homeland Harmony Quartet. In this regard, Feyen has had far more success relying on informal channels of music dissemination via the Internet than on the established infrastructure of music stores, online retailers, and libraries. Furthermore, unpublished online discographies have been useful for discovering release dates and catalogue numbers of key Southern gospel music recordings. Information on such recordings was not available anywhere else. He will discuss various online searching techniques he employed in the process of discovering these rare recordings and discographies, and share online resources that have been useful to him. These techniques and resources can be applied to the research of a wide variety of music. The presentation will also raise questions regarding the role of libraries and sound archives in the midst of the growing popularity of audio and video sharing sites.

TECHNICAL

Saturday 11:15a-12:45p Session 2

HOW DOES IT SOUND NOW? THE EVOLUTION OF AUDIO *Gary Gottlieb, Webster University, Webster Groves, MO*

One day Chet Atkins was playing guitar when a woman approached him. She said, “That guitar sounds beautiful.” Chet immediately quit playing. He asked, “How does it sound now?” The quality of sound in Chet’s case clearly rested with the player, not the instrument, and the technical and aesthetic quality of our product lies with our engineers and producers, not with the equipment. The dual significance of this question, “How does it

sound now,” has informed this presenter's research for the last three years and will inform our discussion, since it addresses both the engineer as the driver and the changes we have seen and heard as our methodology evolved through the decades. The book that resulted from this research, *How Does It Sound Now?*, received the 2010 ARSC Award for Excellence in Historical Recorded Sound Research for the Best Research in General History of Recorded Sound. One of the most interesting facets of the research, comprised of interviews with top engineers and producers, was the way the conversation kept returning to the thread of quality. They loved to talk about how they strived for quality then, and still do. Let's talk about how engineers and producers retain quality and create a product that conforms to their own high standards. This may lead to other conversations about musicians, consumers, and the differences and similarities between their standards and our own. How high should our standards be? How did it sound then? How does it sound now? How should it sound tomorrow?

AND THE SURVEY SAYS... OK, BUT THE DATA SAYS...! *Cassandra Gallegos, George Blood Audio & Video, Philadelphia, PA.*

As the Preservation Administrator for George Blood Audio and Video (formerly Safe Sound Archive), Gallegos is in a unique position to survey various materials from both large and small institutions. This presentation will collect and analyze the data collected from processing hundreds of digitization projects. This data is in the form of thousands of item-level records that span across hundreds of collections. It looks at the distribution of information such as format, duration of oral histories, frequency of mold, how often tapes are 1 7/8ips, etc. Additional, the presentation will compare this information with information from two educational institutions that hold similarly large data sets of unprocessed material in order to compare distribution and condition information. This will fill in any unknowns within the data. This research will help archivists make educated guesses about their audio collection materials.

AUDIO ANALYSIS AND PROCESSING IN MULTI-MEDIA FILE FORMATS *Rob Poretti, Cube-Tec, Ontario, Canada*

This paper will present solutions for processing audio streams within multi-media file formats. Using Cube-Tec software tools, we will explore approaches to analyze, process, and extract audio streams and associated metadata from audio-visual files. Workflow examples include demuxing audio and video elementary streams, transcoding audio and video streams within stream or wrapped formats, managing audio loudness processing and metadata, conditional audio processing based on file analysis, updating metadata for derivative generation, and more. Client based case studies will also be explored.

A VISIT WITH NORMAN CORWIN

Saturday 2:00p-3:30p Plenary Session

A VISIT WITH NORMAN CORWIN *Norman Corwin, Michael James Kacey, Walden Hughes, Michael Biel, and a professional cast of actors*

Norman Corwin has long been considered THE premiere artiste of dramatic radio. The writer and director of "We Hold These Truths," "On A Note Of Triumph," "The Plot To Overthrow Christmas," "My Client Curley," "26 by Corwin," numerous presentations of "Columbia Workshop" and many other landmarks of the golden age of radio is a spry and lively 101 years of age, and is still actively creating and writing. This session will open with a panel presenting a montage and discussion of Corwin's career with Norman Corwin himself. And then Michael James Kacey will direct an all-star cast in a re-creation of Corwin's "The Undecided Molecule," originally presented July 17, 1945 in the series *Columbia Presents Corwin*. Among those appearing will be Norman Lloyd reprising his role from the original 1945 broadcast.

"THE UNDECIDED MOLECULE"

Featuring: *Phil Proctor, Janet Waldo, Richard Herd, Dick Van Patten, Melinda Peterson, Marvin Kaplan, Ivan Cury, Gregg Berger, and Norman Lloyd*

Directed by: *Norman Corwin and Michael James Kacey*

Sound Effects: *Tony Palermo*