

2017 ARSC CONFERENCE SESSION ABSTRACTS

THURSDAY, MAY 11

PLENARY SESSION

Thursday, 8:45 am – 10:30 am

HOUSTON... ON THE BORDERLINE OF HARD TIMES

Maco L. Faniel

The sound recordings of Houston’s hip hop artists from 1983-2008 are artifacts of the meaning-making experiences of young black males facing ubiquitous forces of geopolitical terror. On the borderline of hard times, Houston hip hoppers created a unique culture and sound—defined by fierce independence, material possession, topophilia and collective identity, or drugging to mollify the pains of everyday life—that made Houston a significant center of hip hop culture.

THE ENGINEERING AND ECONOMICS OF DJ SCREW

Lance Scott Walker

In the 1990s, Houston’s DJ Screw developed the unique “chopped and screwed” production style for mixtapes which he sold out of his home. While his technique was based on slowing down records and switching back and forth between identical copies of the same record playing at slightly different time signatures, the nuances of his work involved more than just the pitch control. This talk will focus on both the technical aspects of DJ Screw’s mixing and home recording techniques as well as the cottage industries that sprung up around him, and the economy that revolved around his work.

LAYERS OF MEANING AND LOSS IN UGK’S “ONE DAY”

Julie Grob, University of Houston

In 1996, the song “One Day” was released by hip hop duo UGK, who came from the Gulf Coast city of Port Arthur. Members Bun B and Pimp C, along with Houston’s Mr. 3-2, chronicled a different type of loss in each distinctive verse. Slowed down versions of the song appeared on DJ Screw’s “chopped and screwed” mixtapes to commemorate deaths of friends. Now regarded as a hip hop classic, “One Day” serves as an emotional touchstone for many who have lost friends or family members.

PRESERVING EXPERTISE AND GROOVED DISCS

Thursday, 11:00 am – 12:30 PM – Session 1

EXPERT TRANSFER TECHNIQUES: A SPECIAL FOCUS ON MECHANICAL DISCS

Stefano S. Cavaglieri, Swiss National Sound Archives

The presentation leads through the problem of transfer, digitization, and restoration of historical obsolete disc formats. Starting with the possibilities, advantages, and limitations of a conventional mechanical transfer, the discussion will outline some of the most proven and tested optical transfer methods and technologies and their special usability with broken/delaminated/damaged discs. The different approaches will be presented, including various audio examples.

RETAINING SKILLS IN SOUND ARCHIVES

Will Prentice, The British Library

For an individual, good training in audio archiving can be hard to come by, while for an institution, skills can be hard to retain. When your sole source of expertise retires, it's often impossible to recruit to replace them until the expert has left the building. When an experienced staff member's contract ends, their lack of relevant formal qualifications in audio archiving can make it harder for them to remain in the profession, or even to consider themselves archivists, so the investment in their training is lost to the community. Highly efficient factory-style digitisation relies on a tight hierarchy of responsibilities, often with reduced opportunities to learn and develop on the job. Technological obsolescence means that partner professions (broadcasters, commercial recording facilities, etc) are no longer producing experts in working with legacy formats. Legacy or established skills are only a part of the problem, however: what about new and emerging skills in a rapidly evolving landscape? The pioneer individuals and bodies in this area are doing incredible pathfinding work, but how do we as a community process and pass on this expertise widely, reliably and robustly? This paper will consider how best to organise a community-wide response to these challenges.

MASS DIGITIZATION OF 78RPM RECORDS WITH THE INTERNET ARCHIVE

Brewster Kahle, Internet Archive; B. George, Archive of Contemporary Music; George Blood, George Blood LP

The Internet Archive has started to digitize its 78rpm collection. We have already digitized 10,000 sides and preserved them at <https://archive.org/details/78rpm&tab=collection>. Our most recent work is with George Blood, L.P. at <https://archive.org/details/georgeblood?&sort=-publicdate&page=3/>. As we complete another 10,000 we're planning for 400,000 sides. Now the fun begins! The goal is to work with the library and archives communities to help move forward digitization, use signal processing technologies, and, most importantly, to help the public explore now obscure music and musical styles. Please bring ideas.

Are there other individuals and institutions that want to digitize their 78rpm collections—by using the same high quality workflow and pricing—resulting in the Internet Archive hosting the results? If others will donate their 78's, the Internet Archive will pay to digitize them (if within scope and not duplicative), return copies of the digital files, and preserve the digital files and physical discs. Our goal is to assemble the best 400,000 sides that we can. Do you know of people that might be interested? We are looking to improve the metadata and discovery. Can we link to and from discographies, to and from Wikipedia, and other resources? Much more needs to be done on this. Help us make this an audio component to the rich research resources for 78rpm's. This talk will start with status and reserve time for discussion on how others might want to participate. 78's rule!

THE TEXAS SCENE

Thursday, 11:00 am – 12:30 PM – Session 2

THE WOMEN OF STARDAY: ALL-GIRL BANDS, WOMEN'S LIBERATION, AND THE WOMEN BEHIND COUNTRY MUSIC'S LARGEST INDEPENDENT RECORD LABEL (1953-1970)

Nathan Gibson, University of Wisconsin-Madison

Starday Records was founded in Beaumont, Texas in 1953 and it quickly became a dominant force in the country music industry—a pioneering label for rockabilly, bluegrass, East Texas honky-tonk, western swing, gospel and sacred music, as well as old-time music. The label gave birth to the recording careers of George Jones, Roger Miller, Willie Nelson, and many others while also reviving the careers of Johnny Bond, Cowboy Copas, and Red Sovine. Their stories have been told several times over, yet among the often neglected stories are tales of how a successful Texas night club owner named Neva Starns played a key role in the label's formation and managed many of the label's early stars. The label would go on to release many of country music's first all-female compilations (the Country Girl Hall of Fame albums) and feature several

all-female bands, and the Starday album covers and promotional tactics played a particularly important role in the changing role and representation of women in country music in the 1960s. As the 1960s came to a close and the women's movement gained traction across the United States, both sides of the gendered divide made their voices heard on Starday Records, creating a sizeable, yet relatively obscure, time capsule of country music's impassioned—albeit often contradictory—perspectives on feminism. This presentation aims to shed light on the often overlooked contributions made to the country music industry by the pioneering women of Starday Records.

PIRATING, BENZEDRINE, AND PORN: THE SWING RECORD MANUFACTURING COMPANY OF PARIS, TEXAS *Bill McClung*

This is the history of the Swing record company of Paris, Texas. Founded in 1946 by James Mercer, it produced a tossed salad of labels (Swing, Personality, All Spice, Cajun Classics, Royalty, Hillbilly Hit Parade, Royalty, Vox) as well as many private pressings (Cow Town, Jamboree, Gospel Duets, Town Lounge Club, Stamps-Baxter), and two party labels (Zest, Zip). Mercer came to Paris in 1944 to work at radio station KPLT, bought the local record store in 1945, and started his pressing plant in 1946. He pirated recordings by Atlantic, JVB, Cow Town, and Freedom. His most well-known 78 is "Benzedrine Blues" on his Royalty label which celebrates the powers of that easily gotten stimulant. The label abruptly ceased operations in 1949 when he plead guilty in federal court of selling obscene records across state lines and he moved his family to Chicago where he served his probation. The presentation will include many newspaper ads and articles, many label shots, court documents, musical examples, an actual Benzedrine inhaler, and an incredibly rare laminated paper 78 Mercer hoped to mass produce.

FROM 'FESSOR TO FRY ST.: DOCUMENTING THE RECORDED HISTORY OF THE DENTON, TEXAS MUSIC SCENE *Maristella Feustle, Sara Outhier, & David Huff, University of North Texas*

The reputation of Denton, Texas as a destination for live music goes back to the Saturday Night Stage Shows organized by Floyd "Fessor" Graham at North Texas State Teachers College in the 1920s. Since then, the activities of the North Texas music program have been inextricably linked with the Denton music scene, cross-pollinating with the diverse scenes of Dallas, Fort Worth, and other nearby towns and cities. While the rise of many North Texas alumni, from Pat Boone to Roy Orbison, Meat Loaf, Don Henley, Brave Combo, and Norah Jones has been well documented, the broader story of the Denton live music scene and its output of recorded music have not historically been a major collection development priority of the UNT Music Library.

Noting that gap in the collection, the staff of the Music Library have recently begun a plan for the systematic collection and curation of local music, in live and studio recordings, as well as in promotional materials. This presentation details the major initiatives the Library has undertaken, including building relationships with local music shops, budgeting funds for the purchase of local music, and a GIS (Geographic Information System) project to map past and present live music venues in Denton. The presentation will include musical examples, a demonstration of the GIS project, and a discussion of lessons learned through the project thus far.

BASEBALL, POLITICS AND BORDER RADIO

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

THE SOUND OF POLITICS IN TEXAS

Sarah Cunningham, The LBJ Library and the University of Texas at Austin

Texas is a unique and boisterous state with an individual brand of politics. With three past presidents, outspoken governors and distinctive political journalists (Bill Moyers, Molly Ivins, John Henry Faulk) this presentation will weave the sounds of politics, civil rights, political slogans, criticism and humor together, revealing a dish of unexpected flavors. Listen to the words of Ann Richards, Lyndon Johnson, John Henry

Faulk, Lead Belly, Alan Lomax, the Light Crust Doughboys and more as the long saga of Texas politics is intertwined with the musical culture of one of most unique states in America.

BORDER RADIO -- MEDIA MAVERICKS ON THE SILVERY RIO GRANDE

Gene Fowler & Bill Crawford, Border Radio Research Institute

Border Radio: The cultural phenomenon of high-powered American “outlaw” radio stations on Mexican soil that exerted a peculiar, mesmerizing, and far-reaching influence on American music, religion, advertising, politics, medicine, and sex from 1930 to 1986. And beyond. From a sound collection perspective, the border radio stations are documented in a diversity of formats and sources. Transcription discs contain programming from the 1930s to the 1950s. Country Music Hall of Fame and Museum staff played a transcription disc for Gene Fowler containing music by the hillbilly Pickard Family and the "Goat Gland Man" Dr. John R. Brinkley. The disc had only recently been donated to the museum—it had been found in the smokehouse of the Pickard Family's Tennessee farm, where it must have been stored for decades. Other discs, sadly, were used as roofing materials for Mexican homes. The Univ. of TX Center for American History holds numerous discs that were recorded from border broadcasts. Other archival border radio sound lives on in tape collections, station i.d. soundbites, and commercial recordings. Our program will include snippets of archival audio, live music, narration, and visual projection.

DIGITIZATION WORKFLOWS

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

LAYING TRACKS AS THE TRAIN APPROACHES

Rebecca Holte, New York Public Library

Following a Mellon-funded audio and moving image assessment, the New York Public Library embarked on fundraising and workflow expansion to radically increase media preservation. Impacting every area of work, all policies and procedures are evolving. This includes physical and intellectual control, digital asset specifications, quality control, repository ingest, and public service. Activities often mobilize more quickly than infrastructure, adding pressure to an already complex endeavor. Unwilling to slow momentum gained, we have initiated workflow and policy adjustments in phases to streamline management of the physical and digital collections. Increased communication between Research Libraries teams (preservation, processing, and curatorial staff), Digital Operations, IT and DevOps, and Development, has clarified and refined immediate critical needs and longer-term goals.

In addition to normalizing policies across research centers, we are increasingly mindful of developing workflows and tools that do not rely on specific staff or specific software/hardware configurations. We are embracing microservices, building tools that are scalable and that may be repurposed for other Library activities. Since the 2013 assessment, 231,000 recordings have been identified as unique or at-risk, not including continuing acquisitions. As of 2016, approximately 40,000 recordings have been transferred, amounting to 1.4 petabytes of data. Funds are now in place for ~90,000 recordings for an additional 2 petabytes by 2020. As the expansion continues, we are adapting to the evolving needs of these collections. This presentation will discuss workflow modifications currently underway.

MANAGING MEDIA DIGITIZATION WORKFLOWS

Mike Casey, Indiana University

Audiovisual archivists agree that media holdings must be transferred to the digital domain as soon as possible in order to survive. Because this work requires significant resources, it must be conducted as efficiently as possible. One place to realize efficiencies is in the management of the digitization process. This presentation will explore managing effective and efficient 1:1 media digitization workflows. Using the Indiana University Media Digitization and Preservation Initiative project as a case study, Mike Casey will discuss applying the theory of constraints and adapting software development methodologies to

efficiently manage 1:1 digitization workflows. This will include a look at working with bottlenecks, adapting an Agile form of software development called scrum methodology to manage the workflow, and the daily standup meeting. He will also explore the value of systems thinking and the practical need for automation of some workflow steps. The more efficient the digitization workflow, the more we are able to preserve with scarce resources.

FEEDING THE BEAST: PREPARING RECORDINGS FOR LARGE-SCALE DIGITIZATION

Andrew Dapuzzo, Memnon Archiving Services & Patrick Feaster, Indiana University

There are an estimated 250 million audio recordings in the US alone that are worthy of long-term preservation but have yet to be digitized. While it is widely accepted that digitization is necessary to defeat the forces of degradation and obsolescence, employing large-scale digitization is essential if we hope to preserve anywhere close to this number. The preparation stage is critical to efficient large-scale digitization and is often a significant bottleneck in our preservation systems. In this presentation, Patrick Feaster will discuss the process of preparing recordings for digitization by the Media Digitization and Preservation Initiative at Indiana University. He will explore creating batches of like objects, gathering technical metadata, barcoding, and use of a database to manage recordings through the digitization process. He will also outline the resources needed to feed a large-scale digitization operation, reflecting on training and managing a sizeable team comprised mostly of students. Andrew Dapuzzo from IU's private partner Memnon will consider the issue from the vendor side, demonstrating how good preparation yields efficient and accurate digitization processes. Both speakers will reflect on the many challenges and compromise points in this endeavor as well as the occasional pitfalls. The content covered in this session may also be useful for smaller digitization projects whether tackled in-house or outsourced.

ON RECORDS MADE... AND NOT MADE?

Thursday, 4:00 pm to 5:30 pm – Session 1

UNRAVELING THE MYSTERY OF PADEREWSKI'S VICTOR DISCOGRAPHY *Mark Obert-Thorn*

Two issued records with different take numbers, but the same performance. Two unissued test pressings with the same matrix and take numbers, but different performances. A muffled transfer of a 1937 electric recording from a noisy source being passed off as an unpublished acoustic alternate take on an “official” LP release. Published discographies researched from original ledgers that contradict each other regarding whether particular takes—or even actual titles—were ever issued.

Such were the types of challenges posed to reissue producer/restoration engineer Mark Obert-Thorn when he was asked to put together a complete edition of pianist Ignace Jan Paderewski's Victor recordings for the APR label in 2016. How he approached resolving these issues is the subject of a fascinating detective story. With audio examples, photos of matrix and take numbers inscribed on disc runout areas, scans of archival documents and examples of published discographies, Obert-Thorn will walk listeners through the logic he used to ensure that all issued takes would be accounted for and included in this, the first integral publication of all of Paderewski's Victors.

TWO MINUTES OF PERFECTION: THE NATIONAL PHONOGRAPH COMPANY'S FIRST GRAND OPERA SERIES AND RECORDING THE STARS OF THE METROPOLITAN OPERA *Jeffery S. McMillan, San Francisco Opera*

San Francisco Opera

Thomas A. Edison's National Phonograph Company joined Columbia and Victor in the celebrity opera recordings business in 1906 with its first Grand Opera Series. Late to the game, National attempted to earn a share in the market with products of superior sound quality and a brand consecrating partnership with the Metropolitan Opera in New York City, but the project proved to be little more than a costly precursor to later efforts. National's earliest Grand Opera cylinders have received little attention from scholars and labels

specializing in historic reissues owing to poor documentation, idiosyncratic repertory, and, above all, the 2-minute duration limitation of Edison's gold-moulded cylinders of the period. The new discovery of session data for Met artists recorded by National, along with details of the business arrangement between the two companies, allows for a more complete picture of National's first Grand Opera Series.

Documenting several artists from the Metropolitan Opera's German wing, these early cylinders provide aural glimpses of underrepresented artists such as Robert Blass, Alois Burgstaller, Andreas Dippel, Heinrich Knote, Marie Rappold, and Anton van Rooy in repertory that was profitable on stage, yet not widely exploited in American-made recordings at the beginning of the 20th century. By filling in the discographical gaps for these recordings, we gain new insights about the artists National recorded and the company's bold Grand Opera project.

WHEN THE WORK'S ALL DONE THIS FALL: A PRELIMINARY PRE-HISTORY OF WESTERN BALLADS ON RECORDS *David N. "Uncle Dave" Lewis, Library of Congress*

Carl T. Sprague is routinely credited for introducing Cowboy ballads to recording for Victor in 1925. But the Western ballad itself had been a concern of folklorists since 1901, was famously examined in depth by John A. Lomax in his *Cowboy Songs and Other Frontier Ballads* in 1910 and had known dissemination in sheet music form, and in rancher's magazines, even before 1900. As recording technology was available in the West beginning in about 1890, how was it that the phonograph proved deaf to the Western ballad until the dawn of electrical recording? Despite eleven years' research into this question, Uncle Dave Lewis hasn't discovered a wellspring of early recordings of Western ballads, but as a preliminary study his talk will explore sources that have been discovered and perhaps point the way to where others may be found.

NATIONAL RECORDING HISTORIES

Thursday, 4:00 pm – 5:30 pm – Session 2

SAVING FOR POSTERITY: THE STORY OF A RURAL GRAMOPHONE MUSEUM AND RECORDINGS ARCHIVE IN KERALA, INDIA *Sunny Mathew Kunnelpurayidom*

The future value of a sound recording is hard to estimate. What is now considered unimportant may become invaluable to some future researcher. Even small private collections have a major role in preserving such recordings. The Discs & Machines Gramophone Museum and Records Archive in Plassanal, Kerala, India, was opened to the public on the 25th of January 2015. This private museum and archive has more than 110,000 gramophone records and miscellaneous recordings, and more than 260 gramophones, phonographs, wire recorders, and other early audio equipment. I have been collecting for three decades as a serious hobby alongside my work. The museum was built without any financial assistance and offers free entry to enthusiasts and the curious alike. Begun as a hobby, now the aim of this collection and this museum is 'Saving for Posterity.' I shall also highlight the importance of preserving old recordings from the shellac era, and the effort to make them available to the public through digitization and online repositories.

TWENTY-FIVE YEARS OF 'COLLECTING THE COLLECTORS'

Dr. Suresh Chandvanka, Society of Indian Record Collectors, India

The Mumbai based Society of Indian Record Collectors (SIRC) was formed in 1991 to bring together interested collectors for social communication. SIRC is working for the 'Preservation, Dissemination and Documentation' of rich cultural heritage in the field of audio and video recordings. In the past twenty five years, SIRC came in contact with over three hundred private collectors. Most of them are engaged in collecting old gramophone records, open reel spool tapes, audio and video tapes, films and compact discs. They also collect textual material in the form of books, photographs, articles and catalogs. Several outreach strategies and programs are constantly evolving in the past twenty years. The annual magazine of SIRC, *The Record News*, and 'Guided Listening Sessions' are two noteworthy achievements.

The process is ongoing. With the advent of internet technology, access has become easy through several social networking sites, links and web sites.

In this presentation, I plan to share my experience of ‘collecting the collectors.’ It is a small but wonderful community that has done quite a commendable work in creating awareness among collectors, music lovers, researchers and archivists. I will also describe the role of individuals in general and SIRC in particular in the issue of access for all. The presentation will be open for new concepts, ideas, suggestions and recommendations.

RECORDED SOUND IN CZECH LANDS, 1900-1946 *Filip Šír, National Museum Czech Republic*

This presentation introduces a new publication, *Recorded Sound in Czech Lands*, the first comprehensive contribution to mapping the history of the sound industry in the Czech lands or the Czechoslovak Republic. This resource provides data excerpted from the press of the period, publications and corporate catalogues, knowledge gained by examining physically-found gramophone records and other materials. The collected materials relate to all of the record companies that imported gramophone records to Bohemia, Moravia, and to the Czechoslovak Republic after 1918. Alternatively, they also include discs recorded in this area with the participation of Czech, Moravian and Slovak soloists and orchestras. The gramophone record distributors of the relevant brands, size and type of the recorded repertoire, as well as a list of prominent artists who recorded for the relevant company are specified for each record label represented here. With a few exceptions, information was not systematically provided about recordings originating after 1946, when the recording industry in Czechoslovakia was nationalized and the national Gramofonové závody enterprise was established.

FRIDAY, MAY 13

PLENARY SESSION

Friday, 9:00 am – 10:00 am

CELEBRATING MEXICAN-AMERICAN MUSIC IN TEXAS

Ruben Molina, Rae Cabello, Ben Bustillo, Ruben Cubillos

This plenary panel celebrates Mexican-American music in Texas. Rueben Molina and Rae Cabello will discuss San Antonio's ‘Chicano Soul’ music, based on Molina’s book of the same title which will be reissued by Texas Tech University Press in 2017. Benny Bustillos will provide information about his current documentary project, “El Pasoul,” and the El Paso music scene. Ruben Cubillos will discuss an evolution of not only different music, but graphic styles, including an album cover for a Grammy Award-winner to down and dirty jackets.

TEXAS PERSONALITIES

Friday, 10:30 am – 12:00 pm – Session 1

THE WRITER’S VOICE: THE SOUND RECORDINGS OF KATHERINE ANNE PORTER *Eric Cartier, University of Maryland Libraries*

The Texan-born American writer Katherine Anne Porter made sound recordings of her readings, conference speeches, classroom lectures, interviews, public ceremonies, and personal telephone conversations. Paul Porter, Jr., the writer’s nephew, captured many of the conversational recordings in the 1970s, when Porter was in her eighties, just a few years before her death. Beth Alvarez, a Porter scholar and the Curator of Literary Manuscripts Emerita at the University of Maryland Libraries, selected the recordings from the Katherine Anne Porter papers for in-house digitization in 2014. The Digital Conversion and Media Reformatting staff transferred the open reel audiotapes and Alvarez listened to the digital audio files in their

entirety, making copious notes as she did so. Her notes became part of the metadata records linked to the streaming files in Digital Collections, and they provide robust descriptive summaries of the content of each recording. This is an invaluable set of audio recordings for literary scholars, because it provides listeners with unedited selections of the great American short story writer talking about her craft, her personal history, and her family. Porter's reading of one of her most famous stories (Noon Wine) is a treat for admirers of her work, too. This presentation provides an opportunity to consider the voice of an artist known almost entirely to 21st century readers as a voice fixed in print. Porter's readings, her interactions with the public, press, teachers, and students, and the intimate conversations she and her nephew recorded add rich new dimensions to appreciating Porter's archives and published textual work on the shelf.

THE MYSTERIOUS CHARLES KAMA *Hank Harrison*

Charles Kama was a San Antonio musician from the 1920s to the 1950s. He was a Victor recording artist, Army veteran, Air Force veteran, music teacher, radio and TV star, traveling salesman and rockhound. He was a man of many talents and almost as many identities. Kama recorded with Jimmie Rodgers, gave music lessons to Adolph and Bash Hofner, and he knew how to tell a tall tale. Charles Kama was a fascinating character.

OLGA SAMAROFF: RECORDING PIONEER *Donna S. Kline, Independent Author and Filmmaker ("An American Virtuoso on the World Stage," Texas A and M University Press, 1996)*

Texas-born pianist Lucy Hickenlooper (1880-1948), who was born in San Antonio, was America's most famous female concert artist of the early 20th century. Stifled by anti-American sentiments towards Americans as musicians and Old World prejudices towards women, Lucy Hickenlooper, a.k.a. Olga Samaroff, adopted a European sounding name and emerged from complete obscurity to become the most successful and famous American woman virtuoso of the early 1900s. In addition to her international virtuoso career, Samaroff was the first American pianist to perform all 32 Beethoven Sonatas in concert; the first woman music critic for a New York newspaper; the first American woman on the piano faculty at Juilliard (1924); and—perhaps most importantly—among the first musicians of her time to make recordings (1908.) The recording industry was in its infancy when Samaroff first recorded in Freiburg, Germany for the Welte Mignon Reproducing Piano Company.

This lecture will focus on Samaroff's early recordings. Her many written opinions about the fledging recording technology, and her actual recording experiences will cast a light on her forward thinking views. Her writings will also speak from the artist's viewpoint about early recording practices. Many of her artist contemporaries feared or resisted this new technology, saying it would drive audiences away from the concert halls. Others viewed it as "canned or mechanical music." Ms. Kline will show how Samaroff was a forward thinking and loyal advocate for recording's future. She was a true musical progressive, and a leading musical innovator of her time.

A SURVEY OF SURVEYS

Friday, 10:30 am – 12:00 pm – Session 2

ASSESSING PRESERVATION NEEDS OF SOUND RECORDINGS AT THE NATIONAL FILM, VIDEO AND SOUND ARCHIVES OF SOUTH AFRICA (NFVSA) *Nthabiseng BM Ncala, University of South Africa*

This paper reports the results of a quantitative survey for the purpose of assessing the preservation needs of the sound recordings collection at the National Film, Video and Sound Archives of South Africa (NFVSA). The study investigated the physical, sound condition and environmental analysis of the collection of sound recordings in the custody of NFVSA. Data collection methods were questionnaire, interviews of staff and a direct observation of the recordings. The sample of oral history magnetic tapes was selected purposively because they have been a popular choice for decades and are a primary field recording technique. The

second sample was the staff that works with the sound recordings. The research findings revealed that the sound recordings as represented by oral history cassettes were in a good condition, however some tapes had aural defects and were not stored properly. The study concluded that surveying sound recordings collections exposes the problems that exist; leaving the recordings in an uncontrolled environment for prolonged periods poses potential risk of impaired sound of the content, deterioration and might lead to information loss. It is recommended that NFVSA conduct a collection survey for all sound recordings in their custody to determine the preservation requirements for the collections; store all sound recordings in controlled temperature and relative humidity, and to digitize the analogue magnetic sound recordings before further degradation in order to enhance access to recordings' contents for future generations. A model for preservation needs analysis has been developed as a solution.

ALL THE COOL ARCHIVES ARE DOING IT!: SURVEYING THE BELFER AUDIO ARCHIVE

Patrick J. Midtlyng, Special Collections Research Center, Syracuse University Libraries

Everyone is into counting what they have these days it seems. Belfer, due in no small part to its tumultuous past, has always been a difficult repository to account for, and given its eclectic collections of commercial recordings, radio broadcasts, test pressings, and other audio materials, a media survey seemed fitting. Following a survey of the Special Collections Research Center in Bird Library, Belfer (and University Archives) undertook a similar model. Using the Columbia avdB tool, we undertook a 15-month survey. We were able to "count" 392,000 objects in 96 collections. While the raw numbers are impressive, the real take away is two-fold. The first is many recordings we found corresponded to known Special Collections Research Center collections. The second is that the number of "collections" that will require curatorial review was quite high. Of the 96 collections surveyed, 64 of them will require some review and research to determine the repository and collection to which the materials belong. One example is a large collection of Syracuse University's TV and Radio Center recordings, containing recordings of Syracuse University's history (building dedications, inaugurals, etc.). With the reorganization of Belfer, University Archives and Special Collections into one unit, my responsibility is to untangle many of the issues that came to light from the three surveys. Combining these results will give us a complete view and accounting of our media assets, which will support our goals with regards to media preservation at Syracuse University Libraries.

TO PLAN OR TO IMPLEMENT? THAT IS THE QUESTION!

Amy E. Armstrong & Lauren Walker, Harry Ransom Center, University of Texas at Austin

In 2014, the Harry Ransom Center at The University of Texas at Austin was awarded a National Endowment for the Humanities Preservation and Access Planning Grant to survey the Center's non-commercial sound recordings collection. The goals of the year-long project were to assess the physical condition of 7,695 recordings, as well as determine the intellectual value of 224 recording collections in order to prioritize digitization of recordings most at-risk and those containing the most valuable content to researchers, institutional programs, and other diverse user groups. The ultimate goal of the survey, was to have the necessary data about the Center's collections, so the Center would be well-positioned to apply for an implementation grant. At the conclusion of the survey, results were not too surprising, and in some respects, only confirmed what the sound recording preservation field has determined about at-risk media formats. So, was completing the survey worth the Center's time? Did the Center learn anything new? Did surveying the collection result in any tangible and intangible benefits? After analysis and meeting with internal stakeholders, the Center concluded that surveying the collection in this manner—rather than first embarking on a large-scale digitization project—indeed yielded benefits. This presentation will give an overview of the Ransom Center's non-commercial sound recordings collection, outline how collection management techniques can inform prioritization strategies, briefly detail the survey process, and examine the results of the Center's survey.

LABELS AND RECORD MAKERS

Friday, 1:00 – 3:00 pm – Session 1

200 SIDES FOR 200 YEARS: NEW WORLD RECORD'S RECORDED ANTHOLOGY OF AMERICAN MUSIC AND THE U.S. BICENTENNIAL *Mathew Swiatlowski, University of North Carolina at Chapel Hill*

In May 1976, around 7,000 public and university libraries, music programs, military bases and Veterans Affairs facilities received a shipment of ten long-playing music discs from an ambitious upstart record label named New World Records. The LPs ranged from field recordings of Native American tribes to the experimental compositional works of John Cage. There was a sampler platter of bebop and a disc of music commemorating the U.S. Revolution. The thread tying these disparate sounds together was their national implications. Billed as the Recorded Anthology of American Music (RAMA), these ten discs were the first of one hundred releases issued over the following two years, some archival and some first issue, said to represent the full spectrum of the U.S.'s popular, vernacular, and serious musics. Funded through a generous grant from the Rockefeller Foundation, RAMA was a novel—and nonprofit—experiment in the circulation of and edification through the nation's recorded musics, one inextricably linked to the Bicentennial's broader cultural currents of pluralism and nostalgia. This paper will provide an overview of RAMA, detailing the project's history and highlighting its reception in print periodicals as well as through the treasury of correspondence the label received over the lifespan of the project. Additionally, it will consider the set's continued circulation largely as "library discards" peppering the used bins of record stores the world over. The research necessary to produce this paper was completed with the generous support of a 2016 ARSC Research Grant.

THE BLACK FORUM LABEL: MOTOWN JOINS THE REVOLUTION *Charles Sykes, Indiana University*

The Black Forum label is one of many subsidiary record labels created and managed by Motown Record Corporation under company founder Berry Gordy's ownership. The entire collection of Black Forum recordings, which can be found in Indiana University's Archives of African American Music and Culture, consists of eight 33 1/3rpm albums and one 45rpm single released during the years 1970 to 1973. The audio content, most of which is spoken word, expresses the sentiment of or comments on what has been termed the "Black Revolution," a concept focused on Black activism of the late 1960s through the mid-1970s. Motown envisioned Black Forum as a "medium for the presentation of ideas and voices of the worldwide struggle of Black people to create a new era." On Black Forum we hear the voices and ideas of Civil Rights leader Dr. Martin Luther King, Jr., Black Power activist Stokely Carmichael, entertainer/activist Ossie Davis, singer-songwriter and Black Panther chairman Elaine Brown and others who gave voice to Black activism in one of the most intense periods in U.S. history. This presentation uses audio excerpts and visual images to contextualize and clarify the perspectives of those who deliver the messages on these recordings, and to underscore the role this relatively small set of recordings serves in documenting an important part of U.S. history.

PRESERVING AND RENEWING THE RECORDED LEGACY OF IRV TEIBEL *Jennifer Ballow, Syntonic Research, Inc.*

This presentation will explore Irv Teibel's recording and production methods, as well as the restoration of his work. Irv Teibel (1938-2010) was the producer, sound recordist, and entrepreneur behind Syntonic Research, Inc., the record label responsible for the influential environments series (1969-1979) and "The Altered Nixon Speech (1973)." The environments series was the first widely available psychoacoustic recording series that attempted to use natural soundscapes in order to alter psychological states, aid concentration levels, mask unwanted noise, and provide other therapeutic benefits to listeners. The series' initial release, *The Ultimate Seashore* (1969), was the first commercially available, digitally processed recording edited on a mainframe computer. "The Altered Nixon Speech" re-edited President Richard Nixon's denials of involvement in the Watergate scandal into a detailed confession.

After Teibel passed in 2010, his family received several requests from scholars and academics to review archive materials related to Teibel's work and business for research projects and publications that focused on a range of topics including music, technology, and the preservation of natural soundscapes. This attention helped ignite a renewed interest in Teibel's work, and prompted Syntonic Research's new shareholders to explore other opportunities to generate interest in Teibel's recordings and story. Syntonic Research has recently launched a website devoted to Teibel that showcases his work and has partnered with a highly respected independent record label to create a mobile app for the environments series. These initiatives were developed in order to preserve Teibel's legacy and introduce his influential work to a new generation.

THE PARADOX OF PAPA CHARLIE JACKSON: A RE-EVALUATION OF AN ENIGMATIC BLUES MAN

Roberta Freund Schwartz, University of Kansas

Though now acknowledged as the first successful male blues artist, Papa Charlie Jackson's role in the nascent race record business remains underappreciated. The earliest histories of the blues treat Jackson as a minstrel and medicine show songster whose appeal was mostly as a novelty. Paramount's early publicity reveals their concerns about introducing a male blues singer, and their knowledge that their new artist was more than a mere rural stylist. Jackson was a sophisticated collaborator, songwriter and performer who launched a new and popular blues that spoke to both rural and urban audiences. While best known for his early standards, Jackson's later works often invoke the urban landscapes of Chicago, and musically explore styles from African American folk song to Hawaiian and popular vaudeville. Moreover, Jackson's songs were some of the earliest cross-over hits, covered by jazz and nascent country artists.

Equally unappreciated is how little we really know about this key figure of the early blues. Even his proper name has been a bone of contention, and speculative birth dates range from 1885-1897. Jackson died in 1938, and was never interviewed, and few artists who were offered any information. Thus, relatively little is known of his life and background prior to his first recordings. A new exploration of extant documentation sheds some light on this enigmatic figure. A re-evaluation of Papa Charlie Jackson and his recorded works reveal a paradox: the most old-fashioned of rural blues artists who was nonetheless was a key pioneer in making the blues a popular music of the black lower and working classes.

COLLECTORS, COLLECTIONS, AND METADATA

Friday, 1:00 pm – 3:00 pm, Session 2

MODELING METADATA FOR SOUND ARCHIVES: EXTENDING BIBFRAME FOR ARCHIVAL SOUND RESOURCES

Caitlin Hunter, Library of Congress & Nancy Lorimer, Stanford University

Linked data, including BIBFRAME, provides a major opportunity for advancing the description of performed music resources, especially for those in sound archives. Providing a flexible framework, linked data can accommodate different user needs and requirements, being extensible and interoperable. The rich complex of associations in and among sound recording resources can be expressed through machine-linking of the data elements, and made available for further enhancement as linked open data on the Web. The caveat, of course, is that the data be modeled in such a way that we can express those relationships.

Linked Data for Performed Music, a sub-project of the Mellon-funded Linked Data for Production project, is focused on extending the Library of Congress' BIBFRAME ontology to model the description of recorded music in performance, with a goal of creating a flexible framework that supports performed music description and discovery by multiple user groups. The core project group includes representatives from the ARSC, MLA, the Library of Congress, and Stanford University (who leads the grant). Our talk will introduce the work of the project and its relationship to the Linked Data for Production grant. We will describe the work accomplished thus far, with an emphasis on the advantages of the extension

model for cataloging archival sound and related resources. Finally, we will discuss future work, including further model development, nurturing community involvement in the project, and developing structures to maintain and provide access to the ontology.

PUTTING THE DATA BACK IN METADATA: USING COLLECTOR AND DONOR KNOWLEDGE TO KEEP MATERIALS SAFE *Allison McClanahan & Jeannine Roe, Indiana University*

In the wake of many institutions implementing digitization and preservation programs in recent years, it has become increasingly clear that archivists encounter particular challenges when processing audiovisual collections. Based on our experiences and observations working within audiovisual collections across Indiana University, we have discerned a knowledge gap within traditionally paper-based archival practice. Specifically, there exists a general lack of familiarity with legacy audiovisual formats and the metadata necessary for preserving these materials for posterity and future use. Collectors, who may become potential donors, have specific knowledge that can bridge many of these gaps, therefore helping to ensure conservation of the materials they care for.

We propose that certain pieces of metadata, such as format characteristics and technical specifications, should be provided to an institution at the time of donation. Such information is invaluable for proper preservation and accessibility, and its absence may impact those materials' potential to be preserved and prioritized for digitization. Items with poor metadata are at risk for damage due to improper handling, storage, or neglect. We hope to encourage a discussion of appropriate practices for donating, housing, and maintaining legacy audiovisual collections. Receiving institutions should also request certain metadata be included prior to accepting audiovisual collections via donor agreements, much like those present for accessioning paper archives. We strongly advocate for communication and collaboration between potential donors and archives, and will provide some recommendations for those who wish to secure their materials within archival institutions.

“IN SWEETEST UNION JOIN”: **RECOVERING, IDENTIFYING, AND SHARING HISTORICAL SACRED HARP RECORDINGS IN PRIVATE COLLECTIONS** *Jesse P. Karlsberg, Emory University; Nathan K. Rees, University of West Georgia; Mark T. Godfrey, Shred Video, Inc.; Robert A. W. Dunn, Emory University*

This panel addresses a program to collect, digitize, identify, and disseminate historical recordings of Sacred Harp singings in private collections. Panelists will discuss community-engaged collection development, the design of a recording database, a new algorithmic approach to identifying the content of field recordings, and a multifaceted recording dissemination plan, before facilitating a discussion of research this project enables and potential applications of its methods for other recorded sound collections. Sacred Harp is a cappella music culture oriented around participatory events where attendees take turns leading songs from *The Sacred Harp*, an 1844 shape-note tunebook. Sacred Harp's discography includes commercial quartet recordings, folklorists' field recordings, and professional choral performances of Sacred Harp repertoire. The largest share of Sacred Harp recordings, however, were recorded informally by singers themselves at singings they attended. These recordings number in the thousands and date from the 1950s–present. Yet most remain in private collections, few have been digitized, and many are unidentified.

We describe a collaboration between the Sacred Harp Museum and Emory Center for Digital Scholarship to collect and preserve these recordings, create a database of singing proceedings to aid in identification, develop a program to algorithmically identify songs by comparing the content of these recordings with our database, and share the results through online resources and new reissues. Unifying and preserving this dispersed body of recorded sound makes available a uniquely granular and comprehensive collection for future research and exemplifies widely applicable approaches to community engagement, data design, recording identification, and collection dissemination.

POSTER SESSIONS

Friday, 3:00 pm – 4:00 pm

78 RPM LABELS OF INDIA *Dr. Suresh Chandvanka, Society of Indian Record Collectors, India*

Indian gramophone records are now 115 years old. During 1902-1972, a number of gramophone companies produced thousands of records in 78-rpm format. Until about 1950, although The Gramophone Company had captured most of the Indian market, over one dozen other companies were operative under British, German, French and Japanese collaborations. They produced largely 10" diameter, 78 rpm records made out of shellac material. At the center of these records a colorful label contained lot of information like catalog and matrix number, song title, names of the singers, lyricist and the music director etc. Over 350 labels of different design, color and style have been found. Australian discographer Mr. Michael S Kinnear has now published a book: *The 78 rpm Record Labels of India*. Major companies and labels mentioned are: Beka, Nicole, Pathe, James-Opera, Singer, Sun, Ramagraph, Odeon, Young India, Broadcast, The Twin, Columbia and of course HMV. Members of 'Society of Indian Record Collectors (SIRC)' have examples of these 78-rpm records and they have preserved them for posterity with great care. In this poster, most prominent and some obscure record labels will be displayed. Select discs in original format and a copy of Kinnear's book will be made available for perusal during the poster session.

ANALYSIS OF AUDIO RESTORATION SOFTWARE PLUGINS AND PROGRAMS *Kellie Johnson, Utah Valley University*

The first part will be an introduction to the various types of noise removal algorithms and a technical look into the techniques used by these wares. We will examine the three major groups of noise: Impulsive (clicks), Periodic (buzz), and Stochastic or Random noise (hiss). Further we will investigate the various Declick algorithms (both time and frequency based) and look at the advantages and disadvantages of each. The second part of the presentation will be an analysis and playback of five restoration software programs and plugins that were used by various students engaged in an advanced audio restoration course at Utah Valley University in Orem, Utah over a period of two years. Software programs to be demonstrated will include Sony Vegas Noise Reduction 2.0, Izotope RX5, Waves, CEDAR, and CEDAR Cambridge. Students were assigned to use the available software and plugins in order to personally evaluate how well each restored a given piece of music. Evaluations included testing programs/plugins for Declick and Decrackle in the first analysis and Denoise and Dehiss in the second, and Dehum and Debuzz in the third. Examples of raw files and processed files will be presented.

FACE(BOOK) THE MUSIC: CROWDSOURCED CATALOGING OF SOUND RECORDINGS VIA SOCIAL MEDIA *Brad San Martin, University of North Carolina at Chapel Hill*

This poster details an experimental, low-cost process developed by the Southern Folklife Collection at UNC Chapel Hill to facilitate crowdsourced cataloging of a large backlog of vintage 78s.

SAVE A SOUND IN THE CZECH REPUBLIC: THE STUDY FOCUSED ON SOUND DOCUMENTS RESEARCH AMONG MEMORY INSTITUTIONS *Filip Štř, National Museum Czech Republic*

The poster introduces the problems of different attitudes towards sound documents survey as a basic step of national sound heritage preservation. There is given a comparison of this attitude of Czech Republic and Great Britain. The author discusses four aspects which characterize their surveys. Although the conditions vary a lot, the results and methodology are not that different.

SUNNY'S GRAMOPHONE MUSEUM AND RECORDS ARCHIVE, INDIA

Sunny Mathew Kunnelpurayidom

Discs & Machines Sunny's Gramophone Museum and Records Archive is the first and only Gramophone museum cum archive in India. In the museum nearly 300 numbers of audio recording and playback machines of the past are displayed. They come under four categories: 1) Mechanical (phonographs & gramophones); 2) Magnetic (wire recorders, tape & cassette recorders); 3) Optical-movie films; 4) Laser discs (floppy discs, laser discs, compact discs). The history of recording sound from the experiments of Edward Leon Scott to the present is displayed here, including various types of discs records, cylinder records, wire records, open audio tapes, various sizes of cassette tapes, etc. The Archive contains more than 100,000 gramophone records, of which more than 80% are shellac records from Berliner's to the ones produced in India in 1972. There is a good collection of rare acoustically recorded early period records and later period vinyl records. I had made this collection in the last three decades and arranged them in a new building constructed and opened to the public on 25th January, 2015. In the poster presentation I will display the making of this private Gramophone museum and archive and its main attractions.

RELIGION ON RECORD

Friday, 4:00 pm – 5:30 pm, Session 1

GOING ROGUE: THE COST OF INITIATIVE AND CROSSING THE LINE FOR THE GREATER GOOD

Daniel Blazek, Library of Congress

As Florida Atlantic University downsized its collection of Judaic recordings in 2016, the Library of Congress recently collected their offerings. Over 150 10-inch and over 1500 12-inch Jewish records were physically retrieved and stored by the author for inclusion in LC. The author took on this project without official approval and spent many hours in a labor of love. The talk details a few gems of the collection and ponders the how and why of when initiatives cost or contribute to the goals of the institution.

THE BLACK GOSPEL MUSIC RESTORATION PROJECT *Robert F. Darden, Darryl Stuhr, Eric Ames, Stephen Bolech, Baylor University*

The Black Gospel Music Restoration Project at Baylor University is the world's largest initiative to identify, acquire, digitize, scan, catalogue and—someday—make accessible the fast-vanishing vinyl of gospel music's "Golden Age" (1945-1970). The BGMRP is providing gospel music selections for the Smithsonian's new National Museum of African American History & Culture in Washington, D.C. The BGMRP has a secondary purpose to preserve the sermons of some of the country's most influential African American preachers. The collection has digitized thousands of extraordinarily rare discs, including hundreds of one-of-a-kind items in a wide variety of formats in its state-of-the-art facility at Baylor and has been featured in programs ranging from *Fresh Air* with Terri Gross to the BBC World Service.

THE NEGRO SPIRITUAL AND THE RECORDED SERMON AS RESISTANCE TO UPLIFT THEORIES OF THE 1920S-1930S *Terri Brinegar, University of Florida*

Reverend A. W. Nix's recorded sermons from the 1920s-1930s presented not only spoken dialogue, but also sung spirituals by members of his congregation. Racial uplift theories of the era demonized folk traditions, such as the spiritual, as "uncivilized" remnants of a past society associated with the era of slavery. By examining race records of sermonettes by Reverend A. W. Nix, and through interviews with contemporary Black gospel singers, I analyze how folk traditions, such as the spiritual, and vocal sound aesthetics that include "black musical gestures," have represented and continue to represent African-American racial identity and function as empowerment against oppression. Nix's recorded sermons created sonic spaces in which members could freely express traditional folk expressions, and acted as aggressive resistance to not only the dominant society's vocal aesthetics, but also to racial uplift theories prevalent in the early twentieth century.

AUDIO ENGINEERING AND TECHNOLOGY

Friday, 4:00 pm – 5:30 pm – Session 2

DIGITAL PHASE CORRECTORS AND STEREOPHONIC RECORDINGS: TO PHASE CORRECT OR NOT TO PHASE CORRECT: THAT IS THE QUESTION!

Gary Galo, Crane School of Music, SUNY Potsdam (Audio Engineer Emeritus)

Phase correction software is included with many digital audio editing and restoration programs. Stereo playback of monaural source material, both disc and tape, has multiple advantages, and phase correction software can be extremely useful for aligning the two channels prior to summing them to mono. Engineers who have specialized in transfer and restoration of pre-stereo material can easily misinterpret the Lissajous patterns produced by stereophonic recordings as a defect requiring correction. This paper will examine the basics of stereophonic recording, the phase relationship of the two stereo channels created by common microphone techniques, and the need to exercise proper judgement before “fixing” something that may not be broken.

IS ANYONE LISTENING?

George Blood, George Blood LP & Dave Cawley, Timestep Ltd.

With the rapidly approaching deadline for digitization of audio collections before all the hardware dies, parallel workflows are fast becoming the norm. These require a deep and thorough re-thinking for how maintain quality for what will almost certainly be the only time these media will be played. Software tools aid in quality review. However, there are many things software tools can't do—know if the content has changed, or the track or speed format, or that a tape is sticky, or many other things that require a human ear and brain. Managing audio monitoring during digitization has been discussed previously at ARSC by Mark Hood and Mike Casey. George Blood, LP, working with Timestep, Ltd. has developed a monitoring system for parallel preservation workflows. George Blood will present on the conceptual framework and features of the hardware. Dave Cawley will present on the hardware and software design, and manufacturing of the Scanning Audio Monitor.

WHERE THE WILD THINGS ARE: AUDIO ODDITIES AT INDIANA UNIVERSITY

Dan Figurelli, Melissa Widzinski, Jonathan Richardson, Indiana University

In the course of digitizing thousands of items at Indiana University's Media Digitization and Preservation Initiative (MDPI), we were bound to face some items to make us scratch our heads and wonder, “why was this recorded this way?” or, “how did THAT happen?” This paper will explore specific examples of audio oddities that we have found along the way, and methods that were used to capture the content—despite the sometimes challenging parameters. We will discuss specific rarities such as: a field recording that changed playback speed 23 times; a tape that had simultaneous speed changes, a dying tape recorder battery, and people wailing, making it tough to determine exactly what was going on; a tape that changed speed, direction, and configuration at the same time; lacquer discs with strange warps; disc labels that cover part of the grooved area; bizarre tape packs; and a disc with a footprint on it. These are just a few of the wild things being digitized at Indiana University.

SATURDAY, MAY 14

RADIO PRESERVATION

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

THE MARX BROTHERS ON RADIO IN THE 1930'S: FINDING THE LONG-LOST RECORDINGS

John Tefteller

After being hired as a sound engineer by legendary comedian Groucho Marx in 1975, I began what is now a 40+ year quest to seek out and preserve lost Marx Brothers radio appearances. Some amazing recordings have been found and I will share excerpts of them, along with never before seen photographs and the amazing story of the hunt along with the successes and failures. Transcription discs of all types will be discussed as well as the sad state of the survival rate of 1930's radio shows.

“LET’S GET ACQUAINTED, FOLKS!”: TEXAS A&M FOREST SERVICE RADIO BROADCASTS COLLECTION, 1947-1959 *John H. Bondurant & Greg Bailey, Texas A&M University*

What do Smokey the Bear, the Texas Navy, Dinah Shore, and hillbilly music played by some Knotheads have in common? Well, they’re all a part of the Texas A&M Forest Service (TFS) Radio Broadcasts Collection at Texas A&M University in College Station, TX. Employing a mix of down home charm, celebrity cameos, radio drama, and lots of music (both Country AND Western!) through these programs, the TFS extended its educational mission to increase public awareness about community protection and wildfire prevention to the citizens of Texas over the airwaves.

While the USDA’s Cooperative Forest Fire Prevention Campaign featuring Smokey the Bear is well known, other less known series include: “Jelly Elliott & the Three Knotheads” produced in Bossier City, LA in the “Piney Woods” region of northwest Louisiana, southwest Arkansas, and eastern Texas; the history series “Tales of Texas” and the PSA series “Charlie Adams & His Western All-Stars” were both produced by the TFS and WTAW radio in College Station, TX. These programs were originally distributed on a statewide, regional, and national basis, but many of them remain uncatalogued, hidden, and inaccessible. Over 27 hours of the TFS Radio Broadcasts Collection were digitized through a graduate student project and made available online in time for the 100th anniversary of the Texas A&M Forest Service in 2015. Future plans include further indexing of the programs’ content and accessibility through an online DAMS.

SAVING RADIO HISTORY: CHALLENGES AND OPPORTUNITIES IN RADIO PRESERVATION *Ernesto Aguilar (National Federation of Community Broadcasters), Brandon Burke (Hoover Institution Library & Archives), Karen Cariani and Casey Davis Kaufman (American Archive of Public Broadcasting), Allison Schein (Studs Terkel Radio Archive), Shawn VanCour (UCLA)*

This panel presents work on radio preservation by partner institutions of the Library of Congress’s Radio Preservation Task Force. Created by the National Recording Preservation Board in 2014, the RPTF facilitates preservation, access, and educational implementation efforts of more than 350 archives and preservation groups throughout the United States. Focusing on challenges and strategies pursued by archives and broadcasting groups devoted to nontheatrical, community, and educational programming, this panel features discussants from four RPTF member institutions.

Karen Cariani and Casey Davis Kaufman, Project Director and Manager for the American Archive of Public Broadcasting, will address their group’s efforts to digitize content from over 100 public broadcasting stations throughout the country and their IMLS-funded project to improve online accessibility of collection materials. Brandon Burke, Recorded Sound Archivist for the Hoover Institution Archives at Stanford University, will discuss his organization’s efforts to preserve unique recordings of Radio Free Europe/Radio Liberty programming as part of a new RPTF project on Cold War history and memory. Allison Schein, Archivist at the Studs Terkel Radio Archive, will discuss her institution’s preservation and public outreach

strategies, including work for a new NEH grant to provide cultural programming to underserved groups. Rounding off the panel, Ernesto Aguilar, Membership Program Director for the National Federation of Community Broadcasters, will address special challenges his members face in preserving their content and discuss NFCB advocacy work to aid them in their efforts. Shawn VanCour, RPTF Development Director, will offer a brief introduction to the task force and chair the panel.

PHILOSOPHY AND SOUND

Saturday, 9:00 am – 10:30 am – Session 2

OF STYLUS SIZES, SOCRATES, AND BABY SEALS: PERSPECTIVES ON DIGITIZATION

Marcos Sueiro Bal, New York Public Radio

The digitization process involves parameters chosen by the operator which are sometimes difficult to quantify, qualify, or justify. Stylus size, speed correction, or metadata schemas can all make significant differences in the replicated data of digital objects down the line. In this presentation we will analyze some data, explore some results, and look at other (and sometimes seemingly distant) fields of inquiry to try to contextualize the digitization process and, perhaps, iron out some contentious issues having to do with some of our favorite choices.

RADIO : VOICE: ARCHIVE *Chris Fotopulos, School of the Art Institute of Chicago*

By convention, an archive is a building in which we preserve material, one-of-a-kind objects—artifacts. So what does it mean to archive a human voice? And not even the indexical trace of a voice at the moment of its emergence from a live, speaking body, but a “radio voice,” encoded on tape and broadcast into the ether? If a radio voice can be archived, can it also be brought back to life? Drawing upon my work with the archive of a radio show hosted by my late grandmother—including the curation and rebroadcast of her voice in a sound art installation—this paper is a meditation on the inherently collaborative nature of all archival inscription, transmission, and reception; on materiality (tapes, scripts, radios) and immateriality (sound, voices, words); on aural ways of knowing; and on time, legacy, and loss.

Listening closely for my grandmother’s live radio voice in her archived one, I suggest that the ether may be a more apt and generative metaphor for the archive in both theory and practice: sufficiently material to fit within our conventional paradigm, yet immaterial enough to leave space for the many kinds of virtual archives we are creating today. Part critical engagement with “the archive” as inaugurated by Derrida’s *Archive Fever*, part homage to Barthes’ *Camera Lucida*, the paper blends personal ethnography with sound/radio art and theory, examining and enacting the process by which we (listen) to and (re)create archives to understand the past and anticipate the future.

BETWEEN VINYL AND MP3: MUSIC AND MEMORY

Dr. Cacá Machado, State University of Campinas, São Paulo, Brazil

The development of twentieth-century vinyl recordings and the contemporary MP3 culture have profoundly transformed the processes of memorization, recording, dissemination, reproduction and reception of music. In order to investigate the narratives that are created in these settings, in their constructions of memory and history, the sound studies field requires a new conceptual, methodological, institutional and discursive approach. The concepts of “disputed memory” and “equivalent memory” were developed in order to diagnose and systematize these challenges and to try to shed light on some aspects of this new conceptual scenario.

CONTRACTS AND COPYRIGHT

Saturday, 11:00 am – 12:30 pm – Session 1

HOW VICTOR HERBERT'S RECORDING CAREER WAS AFFECTED BY HIS EDISON CONTRACT AND ACTIONS OF VICTOR'S EXECUTIVE COMMITTEE, AND HOW OUR UNDERSTANDING OF THE HISTORY OF RECORDING IS EXPANDED BY THIS THIS FRESH LOOK AND NEW DATA

Steve Smolian, Smolian Sound Studios

In 1909, Victor Herbert signed a contract with Edison and, in 1911, Victor. By 1913, his label credits made him the most prolific conductor of recordings of orchestral music at that time, worldwide, and by a wide margin. Herbert's unusual contract with Edison was signed at a time of crisis within that company. I'll discuss what that crisis was and how hiring Herbert dealt with it. He went on to Victor where he remade many of his Victors, in some cases, twice, between 1911 and 1923, issued under the same catalog number, true for many other artists as well. Why the company did this has long been a mystery. Victor's 1912-1916 board minutes, recently made available by the Hagley Library, explain a puzzling practice that strongly affected Victor's entire catalog.

HOW TO DEAL WITH COPYRIGHT IN THE AGE OF DIGITAL SCHOLARSHIP *Tim Brooks*

A major overhaul of U.S. copyright laws is underway in Washington. This presentation will briefly review the current rules for use of copyrighted audio materials in videos, presentations, and exhibits, and look at how changes being contemplated could affect the digital dissemination of musical scholarship. ARSC is allied with three other scholarly associations in the Historical Recording Coalition for Access and Preservation (HRCAP), which advocates for laws that promote preservation and access to historical audio. I will describe the work of this group and the issues it is focusing on, as well as feedback obtained in meetings with U.S. Copyright Office personnel, political leaders, and intellectual property attorneys who are involved in the copyright discussions, and recent court cases that affect scholars and archivists. Finally, I will review three specific case studies of lectures posted on YouTube which incorporated musical excerpts, including one by ARSC, the challenge to those videos by copyright holders which resulted in their removal (or "take-down"), how that removal was disputed, and the result. Audience questions will be addressed.

FROM THE STATUTE OF ANNE TO Z. Z. TOP: THE STRANGE NETHERWORLD OF PRE-1972 SOUND RECORDINGS, HOW IT CAME ABOUT, AND WHY IT WILL NEVER GO AWAY

Bruce D. Epperson, Bruce Epperson, P. A., Attorneys and Planners

Uniquely among all Western nations, the United States does not extend federal copyright status to sound recordings affixed before 1973. Instead, the regulation of property rights for the aural content of a recording made before this date are left to a myriad of state laws and private contracts. The resulting welter of laws is so diverse, confusing and contradictory that many believe this has been the result of legislative incompetence or deliberate bad faith.

This presentation will rely on a historical perspective, based around a 2004 case in the State of New York, Capitol Records v. Naxos of America, to show that current law is not random. It is the outcome of a linear accumulation of judicial decisions extending back before the creation of the United States. Recorded sound collectors and scholars have failed to recognize the linearity of this precedent mostly because the conclusions that can be logically drawn from it are so astoundingly adverse to their interests. However, the conventional wisdom within the recorded sound community that the problem can be rectified by federalizing sound recordings is almost certainly correct.

JAZZ AND POP HISTORY

Saturday, 11:00 am – 12:30 pm – Session 2

THE BERKLEE ORAL HISTORY PROJECT *Sofia Becerra-Licha, Berklee College of Music*

The Berklee Oral History Project (BOHP) chronicles the rich and diverse history of Berklee and Boston music from those who have lived, shaped and defined it. Established in 1998 by Berklee College of Music's Stan Getz Library, the BOHP collection now forms a part of the Berklee Archives and numbers over 90 video interviews, many of which are available online, with transcriptions in progress: <https://archives.berklee.edu/bca-011-bohp>. Interviewees include David Liebman, Gary Burton, Terri Lyne Carrington, and Matt Glaser. Topics of discussion include jazz history, popular music education, Boston's jazz community, and the early development of Berklee's unique curriculum. With the exception of the first three interviews (conducted by Library staff members) and the occasional panel, the vast majority of interviews were carried out by journalist and former Berklee faculty Fred Bouchard, whose writing credits include *Down Beat*, *Jazz Times*, *All About Jazz*, and *Jazz Journal International*.

The Berklee Oral History Project has been a highly collaborative initiative from the start and is an actively growing digital collection, all on a shoestring. This presentation will provide an overview of the history and inner-workings of the BOHP as well as highlights from the collection.

STOMPIN' THROUGH THE EMI MUSIC CANADA ARCHIVES *Robb Gilbert & Jason Nisenon, University of Calgary, Archives and Special Collections*

Archives and Special Collections at the University of Calgary is the lucky recipient of the massive and complete EMI Music Canada Archives dating from the 1950s to 2012. The entire fonds is estimated at 5,500 bankers boxes containing audio and video recordings from studio sessions to final mixes for distribution, album cover artwork, music awards, artist photographs, and administrative records from its executive and core departments. EMI Music Canada and its incorporated label Capitol Records had a significant impact on Canadian popular music culture in the second half of the 20th century developing acts in a range of genres including Rush, Tom Cochrane, Stompin' Tom Connors, Anne Murray, Paul Anka, Glass Tiger, Kim Mitchell, Helix, the Rankin Family, Susan Aglukark, the Tea Party, and Nickelback. Canadian-made contemporary popular music has come of age and has its own story to tell vis-a-vis Canadian content protection, artist marketing and its role in shaping Canadian national identity. How can we do this collection justice? What are the challenges and opportunities for us? In this presentation, we will outline our work at the U of C since the first boxes started arriving in spring of 2014. Our presentation will provide a demonstration of the EMI Music Canada fonds breadth and complexity through reference to the many items related to iconic Canadian artist Stompin' Tom Connors.

THE ABC'S OF ABBA

Matthew Barton, Library of Congress

When Sweden's ABBA burst onto the international pop music scene in 1974 with "Waterloo," few outside of their native land realized that every member of the group had been a star in Sweden in their own right, and collectively had more than thirty years experience in pop music. The group was viewed as a lucky and not very original one-off novelty success from a country that was a pop music backwater. Although ABBA's music has endured and appreciation of them is far greater now, their success is still treated as an inexplicable singularity in pop music, with little understanding of what set them apart. This presentation will examine the early years of the group's members in Sweden's busy and varied music scene of the 1960s, and show how their assimilation and fusion of American and European pop, rock folk and classical styles in that decade led to their international breakthrough of the 1970s, using period audio and video of the four individual members of ABBA as well as other key Scandinavian, English, European and American artists of the time.

COLLABORATIVE EFFORTS

Saturday, 1:30 pm – 3:00 pm – Session 1

PRESERVING AT SCALE: EXPLORING EFFICIENT AUDIO PRESERVATION WORKFLOWS IN PRESERVING THE LOMAX COLLECTION OPEN REEL TAPES

Maya Lerman, Library of Congress, American Folklife Center

The Alan Lomax collection is one of the most widely used and researched collections at the American Folklife Center (AFC). Although a significant portion of its 675 linear feet of multi-format materials are digitized, there are still recordings to be digitized, including most of the collection's open reel tapes. These tapes include field recordings of music and spoken word from Lomax's many trips around the United States and the world. In this presentation, I will discuss steps we are taking to efficiently catalog and ultimately make this material available for researchers. I will describe the process of inventorying/cataloging of the over 2,000 tapes, as well as the shipment of the materials to the Packard Campus for Audiovisual Conservation in Culpeper, VA, where they will be housed in temperature-controlled vaults, and ultimately digitized. Because of the scale of unprocessed recordings, AFC staff will be working with a contractor to facilitate the creation of inventory records in batch. The contractor will be developing a script to transform existing databases and metadata about the Lomax tapes to conform to Library of Congress schemas. As an archivist with experience in audio preservation and in working with the Library's audiovisual collection management database, MAVIS (Merged AudioVisual Information System), I will help provide the guidance and feedback to the contractors in the development of such a script. In the presentation, I will outline the project's workflow and discuss lessons learned that might be of use to institutions exploring methods to increase efficiency in processing sound recordings.

A NEW LOOK AT THE LIBRARY OF CONGRESS / FISK UNIVERSITY 1941-1942 COLLECTION

Todd Harvey, Alan Lomax Collection at the American Folklife Center (Library of Congress)

In 1941 and 1942 the Library of Congress and Fisk University of Nashville, Tennessee, jointly undertook a sociological study of African-American communities centered in Coahoma County, Mississippi, in the Mississippi Delta region. The recordings were made by Alan Lomax, John Work III, and Lewis Jones, and performers included Muddy Waters, Son House, and a significant body of religious institutions. The study resulted in manuscript documents, sound recordings, and motion picture footage now held in several collections at the American Folklife Center and at other institutions.

During 2016 the Library of Congress and the Association for Cultural Equity undertook a collaborative project that will bring enhanced access to this collection. The project has involved digitization of all the primary source materials, including new transfers by NAVCC of the instantaneous discs, and revision of all of the metadata resulting in online publication of a new guide to the materials. This paper will introduce the collection and assess the mechanics and outcomes of the collaboration.

THE MOON IS NUMBER 18: UTILIZING FREWARE TECHNOLOGIES TO FACILITATE REMOTE DESCRIPTION OF NON-ENGLISH BROADCAST SOUND RECORDINGS

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

The Radio Free Europe/Radio Liberty collections at the Hoover Institution Library & Archives include over 106,000 unique radio broadcast recordings in 30+ Eurasian and Slavic languages. Very few of them include English-language description anywhere on the original item or on accompanying paperwork. Rich as the Hoover Inst. is in Polish- and Russian-speaking staff, it does not have the ability to describe programs in languages such as Bulgarian, Croatian, Latvian or Ukrainian in-house. So the question became: How do we assign meaning to the thousands of already-digitized recordings in the collection—to say nothing for the tens of thousands not yet digitized—about which “Latvian Service broadcast recording for 17 March 1986” (or, worse, “Latvian Service recording C27053”) is all we know about a given program and, consequently,

all we offer to the public? How will anyone discover these recordings?

This presentation details the successes and limitations of a project undertaken by the speaker to, first, identify institutions and individuals willing to serve as off-site archival processors and, second, employ free software applications such as Box, Google Forms and Google Sheets so that a network of volunteers, institutional partners and language studies students—from San Jose, CA and Lawrence, KS to Budapest, Prague and Riga—may audition and describe recordings remotely.

BARN DANCES AND FIDDLE TUNES

Saturday, 1:30 pm – 3:00 pm – Session 2

PRESERVING THE MUSIC OF ED HALEY

Greg Reish & Martin Fisher, Center for Popular Music, Middle Tennessee State University

In 1981, hit songwriter and newgrass pioneer John Hartford happened upon an obscure LP of recordings made decades earlier by a fiddler named Ed Haley. His musical artistry left Hartford “almost breathless”; he spent the remaining twenty years of his life researching Haley's life and immersing himself in Haley's music. Born in Logan County, West Virginia in 1885 and blind from age three, Haley settled in Ashland, Kentucky, working as a professional entertainer throughout the region. Although he never recorded commercially, Haley did make several hundred home recordings with his wife Ella and other family members in the late 1940s. Hartford issued four CDs of Haley's music through Rounder Records in the 1990s, fueling a kind of Haleymania in the world of old-time music. Today those Rounder CDs have gone out of print, but the legend and mystique of Ed Haley have not diminished.

This presentation describes efforts now underway to remaster and reissue the complete works of Ed Haley and family, including significant amounts of material previously unreleased. Working with the Haley and Hartford families, a Grammy-winning documentary record label has undertaken restoration and fresh digital transfers of the seventy-seven extant home-cut lacquer discs, slated for release in mid-2017. This joint presentation by the project's co-producer and chief audio engineer will provide an overview of the collection, describe the technical processes of restoring and remastering the discs, and offer a historical-aesthetic assessment of Haley's importance.

FIDDLE MUSIC FROM THE TEXAS PANHANDLE

Curtis Peoples & Laura Houle, Texas Tech University

This presentation will highlight rare and unique recordings of fiddle music recorded in the Texas panhandle. The recordings are jam sessions featuring Eck Robertson, Benny Thomasson, Major Franklin, among others from the early 1950s into the 1960s. The recordings are part of the Bartow Riley and Delbert Trew Collections located in the Crossroads of Music Archive at the Southwest Collection Special Collections Library at Texas Tech University.

SHELBY JEAN DAVIS: CHICAGO'S LITTLE MOUNTAIN SWEETHEART

Robert M. Marovich

When the Cumberland Ridge Runners introduced Miss Shelby Jean Davis on the WJJD Suppertime Frolics radio program in the mid-1930s, the nine-year-old became one of the youngest singers to appear on barn dance radio. Shelby, nicknamed the Little Mountain Sweetheart, sang from the vaudeville and folk repertoires the Ridge Runners had performed on the WLS National Barn Dance. The young girl became so popular with the radio audience that more than a thousand babies, male and female, were named Shelby.

This presentation will examine whether Shelby Davis was an accidental star or the product of a savvy marketing strategy to combine the popularity of female singers on barn dance radio with the 1930s child actor trend that included Judy Garland and Shirley Temple. Regardless, Shelby and the Ridge Runners'

singing resonated with Midwesterners, particularly transplanted southern migrants, struggling economically during the Depression and with a morally ambiguous modern America. We will also explore how, like female stars of barn dance radio, Shelby was not raised in Appalachia but in the urban north—in Shelby’s case, on Chicago’s Northwest Side. Her stage persona was manufactured to give the impression of authenticity. Unlike her peers, however, Shelby broke free of the female country stereotype and remade herself into a singer of show tunes and modern jazz. In addition to rare recordings of Shelby Davis singing as the Little Mountain Sweetheart and as a jazz chanteuse, the presentation will include rare photos of this important but forgotten figure in American music.

PLENARY SESSION

Saturday, 3:15 pm – 4:00 pm

CHANGING THE TUNE: WOMEN, LEADERSHIP, AND RECORDED SOUND

Rebecca Chandler, Moderator (AV Preserve), Danielle Cordovez (New York Public Library), Maddie Dietrich (Old Dominion University), Caitlin Hunter (Library of Congress), Brenda Nelson-Strauss (Indiana University), Sandy Rodriguez (University of Missouri Kansas City)

Last year, Sandy Rodriguez and Maya Lerman began the Women in Recorded Sound collective on Facebook. Many ARSC members expressed confusion as to why such a group was needed. This panel discussion seeks to answer this question, as well as to dive deeper into the roots of the surrounding issues.

The number of women in organizations like ARSC has been steadily growing in recent years. While this is encouraging and exciting, it is not always reflected in the identities of those who steer the conversations pertinent to our field. Women are not often looked to as the experts in recorded sound professions, nor are they typically presenting at related conferences, participating in list-servs, or writing for recorded sound publications. The aim of this panel and open discussion is to give ARSC members the opportunity to identify the problems women are facing and to explore possible solutions. Why are women underrepresented in recorded sound professions? What steps can we take to change this? This panel discussion and open forum hopes to foster creative problem solving and reveal a support network amongst the ARSC membership and beyond.