

AUSTIN 2005

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Association for Recorded Sound Collections



University of Texas Libraries

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WEDNESDAY, MARCH 30

- 9:00 a.m.-4:45 p.m. Pre-conference workshop: The Assessment, Preservation, and Access of Audio Collections in the Digital Age:
An Archival Case Study (*Travis 3*)
- 8:30 a.m.-5:30 p.m. ARSC Board meeting (*Treaty Oak*)
- 5:00-8:00 p.m. Registration desk (*2nd floor mezzanine*)
- 6:00-8:00 p.m. Exhibit setup—exhibitors only (*Travis 1 & 2*)
- 7:00-9:00 p.m. Opening reception (*Austin 1 & 2*)

THURSDAY, MARCH 31

- 8:00 a.m.-2:30 p.m. Registration desk (*2nd floor mezzanine*)
- 8:00 a.m.-2:30 p.m. Exhibits (*Travis 1 & 2*)
- 8:15-8:30 a.m. **Welcome and Opening Remarks** (*Austin*)
- 8:30-10:00 a.m. **A Look Back at 78-rpm Records** (*Austin*)
Session Chair: SAM BRYLAWSKI, University of California, Santa Barbara
Sellin' the Blues: The History of Blues Advertising in the '20s and '30s.
JOHN TEFTELLER, World's Rarest Records, Grants Pass, Oregon
- 8:30-9:00
- 9:00-9:30 Vernon Dalhart: From Opera to Country Recordings
JACK PALMER, Battle Creek, Michigan

- 9:30-10:00 Far from the Field: Sacred Harp 78s, 1922-1940
WARREN STEEL, University of Mississippi, University, Mississippi
- 10:00-10:30 a.m. Coffee break
- 10:30 a.m.-12:00 p.m. *Texas Music History and Collections in Austin* (Austin)
Session Chair: DAVID HUNTER, University of Texas at Austin
- 10:30-11:00 Discography of Texan Jazz
DAVE OLIPHANT, University of Texas at Austin
- 11:00-11:30 Recorded Sound in the Center for American History
JOHN WHEAT, University of Texas at Austin
- 11:30-12:00 Texas Music Museum, Austin
CLAY SHORKEY, University of Texas at Austin
- 12:00—1:00 p.m. Lunch
- 1:00-2:30 p.m. *More Music and Collections from Texas* (Austin)
Session Chair: ANDREW BROWN, Houston, Texas
- 1:00-1:30 The Crossroads of Texas Music
CURTIS PEOPLES, Texas Tech University, Lubbock
- 1:30-2:30 Independent Texas Record Labels and Their Role in Recording
Vernacular Mexican American Music in the Mid 20th Century
CHRIS STRACHWITZ and TOM DIAMANT, Arhoolie Foundation,
El Cerrito, California
- 2:30-3:30 p.m. Buses to LBJ Library
- 3:00-4:00 p.m. Tours of the LBJ Library
- 4:00-4:30 p.m. Buses to Austin City Limits Studio
- 4:15-6:30 p.m. Reception at Austin City Limits Studio
- 6:00-7:00 p.m. Buses to hotel
- 7:00-7:30 p.m. Texas Chapter Business Meeting —
members and interested persons invited (*Lonestar*)
- 7:00-10:00 p.m. Associated Audio Archivists (AAA) Committee Meeting —
all interested persons welcome (*Treaty Oak*)
CHARLES J. HADDIX, University of Missouri, Kansas City, Chair

FRIDAY, APRIL 1

- 8:00 a.m.-5:00 p.m. Registration desk (*2nd floor mezzanine*)
- 8:00 a.m.-5:00 p.m. Exhibits (*Travis 1 & 2*)

- 8:15-10:30 a.m. ***Recording Technology: Past and Future*** (Austin)
 Session Chair: PATRICK FEASTER, Indiana University
- 8:15-9:15 In the Trenches: Surveying the Groove
 GEORGE BROCK-NANNESSTAD (Gentofte, Denmark)
 BILL KLINGER (Chardon, Ohio)
- 9:15-9:45 Correction of Wow and Flutter Artifacts: Theoretical Implications
 for Analog Signal Degradation
 ROBERT HEIBER, Chace Audio, Burbank, California
- 9:45-10:30 New Magnetic Tape Restoration Process to Eliminate the Sticky Shed
 Problem from Magnetic Tapes
 CHARLES A. RICHARDSON, Annapolis, Maryland
- 10:30-11:00 a.m. Coffee break
- 11:00 a.m.-12:00 p.m. ***Recordings and Society*** (Austin)
 Session Chair: JAMES FARRINGTON, Eastman School of Music
- 11:00-11:30 The Invisibility of Music in the Age of Recording
 MARK KATZ, Johns Hopkins University, Baltimore, Maryland
- 11:30-12:00 The Gramophone Company in Central Asia: Social History through Discography
 WILL PRENTICE, British Library Sound Archive, London, UK
- 12:00-1:30 p.m. Lunch
- FRIDAY AFTERNOON - TRACK ONE**
- 1:30-3:30 p.m. ***Classical Music Careers and Recordings*** (Austin)
 Session Chair: SARAH VELEZ, New York Public Library
- 1:30-2:15 Eugene Ormandy's Career
 DENNIS D. ROONEY, New York
- 2:15-3:00 Stravinsky, Robert Craft, and Ross Russell's Dial Records
 JERRY YOUNG, Austin, Texas
- 3:00-3:30 Rediscovering "Toscanini: The Man Behind the Legend"
 SUSANNAH CLEVELAND and MARK MCKNIGHT,
 University of North Texas, Denton
- 3:30-4:00 p.m. Coffee break
- 4:00-5:45 p.m. ***New Discoveries in Jazz and Literary Recordings*** (Austin)
 Session Chair: VINCENT PELOTE, Rutgers University
- 4:00-4:30 Rosetta Reitz—Rediscovering Women in Jazz & Blues
 AVA LAWRENCE, Northeastern University, Boston
- 4:30-5:00 Jimmy Giuffre: Unsung Avant-garde Jazz Composer and Improviser
 PETER JOHNSTON, York University, Toronto, Canada
- 5:00-5:45 Naropa University Archive Project: Preserving, Reformulating,
 and Cataloging 20th Century American Literary Culture
 TIM HAWKINS, KRISTEN ANDERSEN, and JOE CONWAY,
 Jack Kerouac School of Disembodied Poetics, Boulder, Colorado

FRIDAY AFTERNOON - TRACK TWO

- 1:30-3:30 p.m. *Changing Sounds: Folk, Hillbilly and Country* (Travis 3)
Session Chair: SUZANNE MUDGE, Indiana University
- 1:30-2:15 Folk Music on the Radio: Forgotten Roots of the Revival
MATTHEW BARTON, American Folklife Center, Library of Congress,
Washington, DC
- 2:15-3:00 "Pass the Biscuits, Pappy"—W. Lee O'Daniel or How to Win an Election
with No Substance But a Lot of Entertainment Value
CARY GINELL, Origin Jazz Library, Thousand Oaks, California
- 3:00-3:30 Outlaw Country: Godfather to the Muzik Mafia
NANCY A. JACOBSON, University of Michigan, Detroit
- 3:30-4:00 p.m. Coffee break
- 4:00-5:45 p.m. *Collections: Folk, Blues, and Vintage Records* (Travis 3)
Session Chair: SUSAN STINSON, Syracuse University
- 4:00-4:30 Ben Botkin and Folklore of the Badman
MARY ELLEN DUCEY and PETERSON E. BRINK,
University of Nebraska, Lincoln
- 4:30-5:00 A Brief Introduction to the Sheldon Harris Blues Collection
GREG JOHNSON, University of Mississippi, University, Mississippi
- 5:00-5:45 A Tour of Nauck's Vintage Records, JOE SALERNO, Houston, Texas
- 5:45-7:30 p.m. Dinner
- 8:00-10:00 p.m. Record Collector's Wingding: Sharing Stories and Music (*Plaza Club*)
Host: KURT NAUCK, Nauck's Vintage Records, Spring, Texas

SATURDAY, APRIL 2

- 8:00 a.m.-11:00 a.m. Registration desk (*2nd floor mezzanine*)
- 8:00 a.m.-2:00 p.m. Exhibits (*Travis 1 & 2*)
- 11:00 a.m. Silent auction closes
- 8:15-10:00 a.m. *Finding and Using Sound Recordings* (*Austin*)
Session Chair: SUSAN STINSON, Syracuse University
- 8:15-9:00 Wann geht der naechste Schwann?—A History of the Schwann Catalog
MICHAEL BIEL, Morehead State University, Morehead, Kentucky
- 9:00-10:00 Sound Recording Reissue Practices Under Current U.S. Copyright Law
TIM BROOKS, Greenwich, Connecticut
STEVE SMOLIAN, Frederick, Maryland
Discussant: SAM BRYLAWSKI, University of California, Santa Barbara
- 10:00-10:30 a.m. Coffee break

- 10:30 a.m.-12:00 p.m. *Technical Measures and Comparisons* (Austin)
 Session Chair: KONRAD STRAUSS, Indiana University
- 10:30-11:15
 Preservation Metrics for Audio Collections
 MICHAEL OLSON, Stanford University, Stanford, California
- 11:15-12:00
 A Comparison of Software Based Digital Audio Restoration Methods
 MARK SARISKY, University of Texas at Austin
- 12:00-1:00 p.m. Lunch
- 1:00-2:00 p.m. *Technical Trials* (Austin)
 Session Chair: NATHAN GEORGITIS, University of Oregon, Eugene
- 1:00-1:30
 More Than We Can Chew? Audio Preservation Digitization and
 Small Non-Profit Institutions
 ANDY KOLOVOS, Vermont Folklife Center, Middlebury, Vermont
- 1:30-2:00
 WRVA Radio, the "Voice of Virginia"
 JAY GAIDMORE, The Library of Virginia, Richmond, Virginia
*Also written by James Sam, Ryan Davis, and Anji Cornette, The Cutting Corporation,
 Bethesda, Maryland*
- 2:00-2:15 p.m. Coffee break
- 2:15-4:15 p.m. *After the Converter: Moving Forward with Enduring Preservation of
 Audio in the Digital Domain – ARCS Technical Committee* (Austin)
 Session Chair: ADRIAN COSENTINI, Vidipax, New York, New York
- 2:15-2:35
 An Overview of Worldwide Developments in
 Digital Preservation of Audio
 MIKE CASEY, Indiana University, Bloomington, Indiana
- 2:35-3:00
 Digital Preservation Plans at the Library of Congress
 PETER ALYEA, Library of Congress
- 3:00-3:25
 Technical Metadata and Storage Issues for Small Archives
 JOHN SPENCER, Bridge Media Solutions, Nashville, Tennessee
- 3:25-3:50
 When Audio Becomes Data: The Management and Storage
 of Digital Audio Files
 JON DUNN, Indiana University, Bloomington, Indiana
- 3:50-4:15
Open Discussion: Issues and Concerns
- 4:15-4:30 p.m. Coffee break
- 4:30-6:00 p.m. ARSC Business Meeting—open to all members (Austin)
- 7:00-10:00 p.m. ARSC Banquet (*Threadgill's World Headquarters, 301 West Riverside Drive*)
 ARSC Awards presentations
 Lost & Found Sound and Beyond: Unusual Recordings from
 an Accidental Archive
 THE KITCHEN SISTERS (Davia Nelson and Nikki Silva)

Abstracts

A LOOK BACK AT 78-RPM RECORDS

Sellin' the Blues: The History of Blues Advertising in the '20s and '30s, JOHN TEFTELLER, Blues Images and The World's Rarest Records, Grants Pass, Oregon

In the late 1920s and early 1930s, the legendary blues and jazz label Paramount advertised each new blues release with clever artwork and appropriate hype, which was sent to The Chicago Defender newspaper. Decades later, when the newspaper was sold, the promotional artwork and photos were placed on a loading dock, destined for the nearby dumpsters. Rescued from destruction by two Wisconsin newspaper reporters, these materials eventually made their way to Blues Images, which is making them available to the public for the first time in decades. Among the rare finds is a previously unseen photograph of Charley Patton, "King of the Delta Blues."

Vernon Dalhart: From Opera to Country Recordings, JACK PÄLMER, Battle Creek, Michigan

Vernon Dalhart (1883-1948) was born in Jefferson, Texas. I will review his long, diversified career from his arrival in New York in 1907 to his last country recordings nearly 40 years later. Included will be his stage career in opera and light opera and his early recordings from 1916-1924. Dalhart recorded over 330 songs prior to his first country song. I will include excerpts of songs reflecting the various facet of his career, including his first country recording. More information will be available in my book, *Vernon Dalhart: The First Star of Country Music*, to be published in Spring 2005.

Far from the Field: Sacred Harp 78s, 1922-1940, WARREN STEEL, University of Mississippi, University, Mississippi

Sacred Harp singing is a community musical and social event held at all-day singings and conventions in the rural South. Characterized by mass participation and full-voiced singing unaccompanied by instruments, it was a conspicuous feature of southern musical life in the 1920s, when rural styles were first recorded for southern audiences. Between 1922 and 1940 at least 160 sides were recorded by some 20 groups for some ten labels. These commercial recordings differ markedly from field recordings by Alan Lomax and others: they offer a more intimate version of the sound, consisting of quartets or small groups accompanied by piano and other instruments. After decades of neglect, these recordings are at last covered by discography; artists' families are being canvassed for information on the sessions, and at least two projects are underway to reissue these sides on compact disc.

TEXAS MUSIC HISTORY AND COLLECTIONS IN AUSTIN

Discography of Texan Jazz, DAVE OLIPHANT, University of Texas at Austin

Recorded Sound in the Center for American History, JOHN WHEAT, University of Texas at Austin

Texas Music Museum, Austin, CLAY SHORKEY, University of Texas at Austin

MORE MUSIC AND COLLECTIONS FROM TEXAS

The Crossroad of Texas Music, CURTIS PEOPLES, Texas Tech University, Lubbock, Texas

This paper will discuss the Crossroads of Texas Music Project

at the Southwest Collection/Special Collections Library, Texas Tech University. The paper will discuss the inception of the project, plans for the future, and highlight the Don Caldwell Studio Collection. The Don Caldwell Collection is comprised of approximately 5000 music analog masters in various track formats. The Caldwell Collection is important in that it contains music from many genres and covers three decades of West Texas Music. Examples of notable artists found in this collection are Sonny Curtis, Joe Ely, Pat Green, Natalie Maines, The Maines Brothers, and Terry Allen.

Independent Texas Record Labels and Their Role in Recording Vernacular Mexican American Music in the Mid 20th Century, CHRIS STRACHWITZ and TOM DIAMANT, Arhoolie Foundation

Our presentation will feature the history of many of the smaller independent Texas labels that issued their recordings of Mexican American vernacular music on 78-rpm records. We will discuss the history and hear examples of recordings made by labels such as Falcon, Rio, Ideal, Aero, Alamo, Gaviota, Martin, Texas, Torero, etc., and examine their importance in documenting the musical culture of Mexican Americans. We will be using as our main audio and visual resource a digital copy of The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings ("The Frontera Collection").

Included in this presentation will be an update of The Frontera Collection digitizing project and its ongoing partnership with the University of California at Los Angeles. The project so far has created a discographical database of over 116,000 recordings, digitized the audio and scanned the labels of over 23,000 sides from 78-rpm records, and created a digital image archive of over 3,000 images and photographs associated with the recordings.

RECORDING TECHNOLOGY: PAST AND FUTURE

In the Trenches: Surveying the Groove, GEORGE BROCK-NANNSTAD, Gentofte, Denmark, and BILL KLINGER, Chardon, Ohio

For optimal playback of mechanical-carrier recordings, we must respect the geometry of the groove. The groove is a 3-dimensional surface, but a stylus typically contacts only one or two tiny "patches" of that surface. Technical limitations arise from the shape and size of the stylus, friction, and the difficulty of mounting the stylus to accurately trace the modulated groove

This presentation explores the 3-D nature of the groove—as if we were "in the trenches," using surveyor's instruments to identify and measure the critical profiles and dimensions. George concentrates on the lateral-cut groove, and Bill discusses the vertical-cut groove.

Correction of Wow and Flutter Artifacts: Theoretical Implications for Analog Signal Degradation, ROBERT HEIBER, Chace Audio, Burbank, California

Machine speed instability in the audio recording process is a well-known phenomenon. Two artifacts commonly known as "wow" and "flutter" can conspire to ruin a sound track. Clarity Audio Restoration (Clarity) by Plangent Processes is a unique process that can correct wow and flutter for the first time ever.

Additionally, analog sound degradation is often blamed on two factors: 1) the quality of the recording electronics, and 2)

the recording characteristics of the magnetic media and heads. Analysis of Clarity processing indicates that analog degradation can also be attributed to "fast flutter" artifacts, which Clarity also corrects. The result: legacy recordings that can now be presented with wow and flutter specs comparable with today's digital recordings.

New Magnetic Tape Restoration Process to Eliminate the Sticky Shed Problem from Magnetic Tapes, CHARLES A. RICHARDSON, Annapolis, Maryland

The sticky shed problem in magnetic tapes is damaging, degrading, and destroying millions of audio and video tapes. The new process is far superior to present baking and heating methods. The new process gets rid of the sticky shed problem in a final, safe manner, and provides for a long life lasting decades or perhaps centuries. Premium sound quality also is obtained. This process is a major development in the preservation, conservation, and restoration of magnetic tapes.

RECORDINGS AND SOCIETY

The Invisibility of Music in the Age of Recording, MARK KATZ, Johns Hopkins University, Baltimore, Maryland

The sight and sound of music had once largely been inseparable. With the introduction of recording technology, however, listeners heard performers without seeing them and performers played for invisible audiences. Such sightless production and reception now dominate modern musical life. This change was as momentous as it is little discussed, and it is the purpose of this paper to explore how performers and listeners responded to music's invisibility in the early years of recording. This paper draws and expands upon my recent book on sound recording's profound influence—*Capturing Sound: How Technology Has Changed Music* (University of California Press, 2004).

The Gramophone Company in Central Asia: Social History Through Discography, WILL PRENTICE, British Library Sound Archive, London, United Kingdom

Between 1902 and 1917, the Gramophone Company of London ran a branch office in Tiflis (now Tbilisi, Georgia), recording and selling discs of indigenous music throughout the Caucasus and Central Asia. Several recording trips were made across the region, producing over 4,000 recordings, of which over 3,500 were commercially released at the time.

Using extensive archive documentation in the UK on the Company's activities, along with local archive materials relating to specific musicians and musical practices, the paper attempts to contextualize these recordings. The data is used to uncover something of the various pre-Soviet cultures in the region, and to construct a picture of Gramophone Company policy there.

CLASSICAL MUSIC CAREERS AND RECORDINGS

Eugene Ormandy's Career, DENNIS D. ROONEY, New York

Ormandy's career comprised nearly sixty years. There was no organized observance of his centenary and I believe it is time for a reappraisal of his place in the ranks of 20th century conductors based on his extensive discography, from his acoustics as a solo violinist through his early radio conducting, then with the Minneapolis Symphony and Philadelphia Orchestras. This presentation would draw not only from recordings, but some interviews I did with EA during my

radio days, as well as additional actualities from other sources, including his longtime Columbia Masterworks producer, Thomas Frost. I also propose to analyze his repertoire in order to suggest its breadth.

Stravinsky, Robert Craft, and Ross Russell's Dial Records, JERRY YOUNG, Austin, Texas

This paper looks at Robert Craft's first recordings, made for Ross Russell's Dial label in 1950. These two records, Dial 10 and Dial 12, include first recordings of Stravinsky's *Mavra*. Renard, and other early works are among the first with which Stravinsky was involved to use tape splicing. They typify the difficulties in recording and marketing unfamiliar music by living composers that led to Russell's disillusionment and ultimate abandonment of Dial's contemporary music series. They also set a pattern that led to Stravinsky's loss of faith in recordings as a model for performance and as a composer's source of income.

Rediscovering "Toscanini: the Man Behind the Legend", SUSANNAH CLEVELAND and MARK MCKNIGHT, University of North Texas, Denton

For seventeen years (1937-54) conductor Arturo Toscanini and the NBC Symphony brought symphonic music, and "high culture," into the homes of millions of Americans and made Toscanini's name synonymous with classical music. In 1944 composer Don Gillis joined Toscanini, producing the orchestra's radio programs and serving as the maestro's assistant. Following Toscanini's death, NBC aired the Gillis-produced radio series *Toscanini: the Man behind the Legend*, the original tapes of which are now housed in the University of North Texas Music Library as part of the Don Gillis Collection. These recordings serve as insightful documents that help provide a more complete and balanced view of Toscanini and his place in America's musical life.

NEW DISCOVERIES IN JAZZ AND LITERARY RECORDINGS

Rosetta Reitz—Rediscovering Women in Jazz & Blues, AVA LAWRENCE, Northeastern University, Boston, Massachusetts

This is the first scholarly study of Rosetta Reitz (b. 1924), founder of Rosetta Records. This study includes interviews with Reitz, an authority on blues and jazz women from the 1920s-1940s, who helped the legacy of African American women be documented. Beginning in 1980, Reitz spent nearly 20 years releasing pioneering albums with extensive liner notes emphasizing cultural context. These albums include music performed by then neglected greats such as Valaida Snow, The International Sweethearts of Rhythm, and even singers Bessie Smith and Sippie Wallace. Through her landmark work, Reitz has her audience rethinking history.

Jimmy Giuffrè: Unsung Avant-garde Jazz Composer and Improviser, PETER JOHNSTON, York University, Toronto, Ontario

Texas-born clarinetist and saxophonist Jimmy Giuffrè is best known for his swing era composition "Four Brothers," while his contributions to avant-garde jazz in the 1950's and 1960's have been largely unacknowledged. This paper analyzes Giuffrè's compositional and improvisational approach on his 1961 album *Fusion*, the first of three albums recorded with pianist Paul Bley

and bassist Steve Swallow. The music on Fusion combines many of Giuffrè's musical interests, from his Texas blues roots to modern atonal counterpoint. Giuffrè's individual approach to ensemble improvisation is deserving of closer study and wider recognition.

Naropa University Archive Project: Preserving, Reformatting, and Cataloging 20th Century American Literary Culture, TIM HAWKINS, KRISTEN ANDERSEN, and JOE CONWAY, Naropa University, Boulder, Colorado

The staff of the Naropa University Archive Project will present a broad overview of their efforts to preserve, reformat and make accessible 2000 hours of analog audiotape from the Jack Kerouac School of Disembodied Poetics. This project is funded with generous support from the NEA, NEH, Save America's Treasures, the GRAMMY Foundation, and private donors. The Jack Kerouac School of Disembodied Poetics was founded in 1974 by poets Allen Ginsberg and Anne Waldman, key figures in the post-World War II literary world. For over 30 years, leading figures of the post-War U.S. literary avant-garde have conducted readings, classes, workshops, and lectures at the Kerouac School. These have all been recorded, forming the core of the University's audio archive. An April 2001 New York Times editorial cited the Naropa collection as one of the three most important audio archives of twentieth-century American literary culture. The panel will touch briefly on all aspects of the project, including funding, technical aspects of reformatting, collecting metadata and creating catalog records, and providing wider access to the collection. A significant portion of the presentation will be committed to playing audio clips from a wide range of prose, poetry and music samples.

CHANGING SOUNDS: FOLK, HILLBILLY AND COUNTRY

Folk Music on the Radio: Forgotten Roots of the Revival, MATTHEW BARTON, American Folklife Center, Library of Congress

The ephemeral but powerful medium of radio played an unappreciated role in popularizing American folk music in the 1930s and 1940s, when Leadbelly, Woody Guthrie, Josh White, Pete Seeger, Burl Ives, the Golden Gate Quartet, the Bogtrotters, Aunt Molly Jackson, Sonny Terry and Brownie McGhee all got national exposure on American School of the Air, Back Where I Come From, and other programs, many of them written and directed by Alan Lomax and future film director Nicholas Ray (Rebel Without a Cause). Transcriptions, scripts and correspondence will be used to show how traditional music was presented to a mass audience.

"Pass the Biscuits, Pappy"—W. Lee O'Daniel or How to Win an Election with No Substance But a lot of Entertainment Value, CARY GINELL, Origin Jazz Library, Thousand Oaks, California

When Wilbert Lee O'Daniel became general sales manager of the Burrus Mill & Elevator Company in Fort Worth, makers of Light Crust Flour, he hated the hillbilly music he had to promote on Fort Worth radio. That is, until he realized the power he held in his hands. A few years later, O'Daniel was running for Texas Governor, stumping in front of a hot string band called the Hillbilly Boys. The campaign caused a national uproar and propelled O'Daniel to political and musical fame and notoriety.

In a state known for its wacky campaigns, this one was the wackiest.

Outlaw Country: Godfather to the Musik Mafia, NANCY A. JACOBSON, University of Michigan, Detroit

A handful of talented mavericks (most of them Texans) bucked the music industry standards of the day, challenged the Nashville Sound, and created a new era in country music where artists had more control over the content and production of their songs. Outlaw Country changed the direction of the music, and showed that cities like Austin, Lubbock, and Bakersfield could give Nashville a run for its money. Today the Muzik Mafia, like the Outlaws before them, are challenging "what is country music" and have as great a potential for introducing a new epoch of country music.

COLLECTIONS: FOLK, BLUES AND VINTAGE RECORDS

Ben Botkin and Folklore of the Badman, MARY ELLEN DUCEY and PETERSON BRINK, University of Nebraska, Lincoln

The Benjamin A. Botkin Collection of Applied American Folklore at the University of Nebraska-Lincoln Libraries includes Botkin's manuscripts and research files and his collection of sound recordings and oral history tapes. The collection represents Botkin's career as a pre-eminent folklorist. The sound recordings include reel-to-reel tapes that Botkin created through this work as head of the Archive of American Folksong and his participation in the National Board of the National Folk Festival Association. Our paper will highlight selected recordings from the Botkin collection and also discuss efforts towards the long-term preservation of the recordings. In particular, we will discuss the 1949 Harold Preece Texas stories and the Badman project developed and recorded by Botkin, Preece, and Sylvester Vigilante in 1961, which resulted in a 1963 Grammy nomination.

A Brief Introduction to the Sheldon Harris Blues Collection, GREG JOHNSON, University of Mississippi, University, Mississippi

The Blues Archive at the University of Mississippi recently received the Sheldon Harris Blues, Jazz, and Black Music Culture Collection. Harris, the author of the first in-depth biographical blues dictionary, *Blues Who's Who* (1979), began his music career as a record collector. The audio portion of his collection mostly contains classic blues and jazz 78 rpm recordings, but includes a number of interviews with important blues musicians. Greg Johnson, curator of the Blues Archive, will give a short overview of this collection and discuss current and future preservation and digitization projects.

A Tour of Nauck's Vintage Records, JOE SALERNO, Houston, Texas

The world's largest dealer in 78 rpm and cylinder recordings resides in Spring, Texas. Austin is about three hours west of Spring — just a trip around the block by Texas standards, but probably too far a hike for the average conference registrant. In this virtual tour of Nauck's facility, you will follow the path of a typical record from arrival to departure. Meet the staff, marvel at the phonographs and expect to see and hear some fascinating recordings along the way! Kurt Nauck will be available to answer questions during the Record Collectors' Gathering later Friday evening.

EVENING SESSION

Record Collector's Wingding: Sharing Stories and Music,
Host: KURT NAUCK, Nauck's Vintage Records, Spring, Texas

Join us Friday night for ARSC's annual Record Collectors' Wingding, hosted by Kurt Nauck. We will be meeting in a split-level room at the Radisson, and everyone is welcome. A multi-speed turntable will be set up for listening, so feel free to bring a favorite recording or two. With the Austin Record Convention in town, who knows what luminaries might show up!

FINDING AND USING SOUND RECORDINGS

Wann geht der naechste Schwann?—A History of the Schwann Catalog, MICHAEL BIEL, Morehead State University, Morehead, Kentucky

The Schwann Long Playing Record Catalog was a major part of American record collecting, archiving, and discography for the last half of the twentieth century. Vital to some, merely helpful to others, and occasionally despised by a few, the Schwann took us through the entire LP era into our current formats. Come on a show-and-tell journey through the history of the Schwann through the eyes of a user who had a love-and-hate relationship with the publication, and get the answer to Leo Slezak's musical question: "*Wann geht der naechste Schwann?*"

Sound Recording Reissue Practices Under U.S. Copyright Law: A New Study, TIM BROOKS, Greenwich, Connecticut, and STEVE SMOLIAN, Frederick, Maryland

This is the first public presentation of the first rigorous, quantitative analysis of how rights holders have treated the historic recordings they own in the nearly 30 years since the passage of the 1976 Copyright Act. The study was sponsored by the Council on Library and Information Resources and the Library of Congress for the National Recording Preservation Board, and was carried out by Brooks and Smolian. Based on a random sample of 1500 commercial recordings drawn from major discographies covering many genres of music and speech, it quantifies by period the percent still owned by rights holders, and the percent of those that rights holders and others (foreign, etc.) have reissued. Also covered is interesting information on such subjects as how many "historic" records there are, how many survive, major provisions of copyright law as it affects recordings, and how to identify probable rights holders.

TECHNICAL MEASURES AND COMPARISONS

Preservation Metrics for Audio Collections, MICHAEL OLSON, Stanford University, Stanford, California

Non-profit and academic institutions charged with preserving endangered media collections often lack adequate funding and relevant experience necessary to preserve and provide access to their audio holdings. The cost of outsourcing or developing in house preservation programs is prohibitive and further complicated by a lack of published costing metrics and staffing models. The Department of Special Collections, Stanford University Libraries has just completed a one-year pilot program to begin the process of preserving its own audio collections while collecting data to design better and more cost effective preservation models. This paper will discuss the results of this pilot, including the cost of developing preservation services, where in the preservation chain these costs are located, and its implications for developing more cost effective staffing models.

A Comparison of Software-Based Digital Audio Restoration Methods, MARK SARISKY, The University of Texas at Austin

The restoration of audio recordings can involve a variety of technologies. In the world of digital audio, computer based technology can greatly enhance material that has been digitized. And with current developments, it can be done in a cost-effective manner. In addition, different technologies for digitization can greatly change the restoration process. This paper and presentation demonstrates a variety of technologies and software based audio restoration packages with a comparison of methods.

TECHNICAL TRIALS

More Than We Can Chew? Audio Preservation Digitization and Small Non-Profit Institutions, ANDY KOLOVOS, The Vermont Folklife Center, Middlebury, Vermont

Successful audio preservation digitization projects have been undertaken by large organizations ranging from the Library of Congress to universities. What happens when a small, independent non-profit attempts to follow in these footsteps? This paper will address the experience of implementing an NEH funded, standards-based digital preservation project by a small 501c3 cultural heritage organization, the Vermont Folklife Center (VFC). Our experiences can serve as an example to other small organizations undertaking or investigating audio preservation digitization. This paper will explore our successes, failures and frustrations as they are applicable to other institutions of similar scale.

WRVA Radio, the "Voice of Virginia", JAY GAIDMORE, The Library of Virginia, Richmond, Virginia

As the "Voice of Virginia" for over eight decades, WRVA Radio amassed a substantial number of sound recordings including almost 318 hours of news, political conventions and speeches, and local and regional programs that offer a unique perspective into twentieth-century United States and Virginia history and culture. The Cutting Corporation was contracted for sound preservation and digitization of this collection. Most of the recordings were in good condition, but a significant amount of the recordings was suffering from various deterioration issues. This paper will discuss the background and significance of the WRVA recordings and the technical issues encountered when transferring the collection. Paper written by Jay Gaidmore from The Library of Virginia and James Sam, Ryan Davis, and Anji Cornette from The Cutting Corporation.

ARSC TECHNICAL COMMITTEE

After the Converter: Moving Forward with Enduring Preservation of Audio in the Digital Domain

Sound archives have reached a critical point in their history marked by the simultaneous rapid deterioration of unique or rare original materials, the development of powerful new digital technologies, and the consequent decline of analog formats and media. It is clear to many sound archivists that analog-based preservation methods are no longer viable and that new strategies must be developed in the digital domain. In this session we will examine the big picture, exploring key areas that must be addressed in order to achieve enduring digital preservation of audio, focusing on standards, recommended practices and significant issues. We will also summarize

worldwide developments over the past decade, and conclude with an open discussion that will allow attendees to raise both issues and concerns as well as report on their own experiences.

An Overview of Worldwide Developments in Digital Preservation of Audio. MIKE CASEY, Coordinator of Recording Services, Archives of Traditional Music, Indiana University

Digital Preservation Plans at the Library of Congress. PETER ALYEA, Digital Conversion Specialist, Motion Picture/Broadcast/Recorded Sound, Library of Congress

Technical Metadata and Storage Issues for Small Archives. JOHN SPENCER, President, Bridge Media Solutions Inc.

When Audio Becomes Data: The Management and Storage of Digital Audio Files. JON DUNN, Associate Director for Technology, Digital Library Program, and Senior Technology Advisor, Indiana University Libraries, Indiana University

Open Discussion: Issues and Concerns

BANQUET PRESENTATION

Lost & Found Sound and Beyond: Unusual Recordings from an Accidental Archive

THE KITCHEN SISTERS (*Davia Nelson and Nikki Silva*)

The Kitchen Sisters have been producing radio programs together since 1979. They are the creators (with Jay Allison) of the 1999 Peabody Award winning series *Lost & Found Sound* and the 2002 Peabody Award winning series *The Sonic Memorial Project*. Broadcast on NPR's *All Things Considered*, these groundbreaking national collaborations have brought together independent producers, NPR. stations, artists, writers, archivists, historians and public radio listeners throughout the country to create memorable and significant radio.

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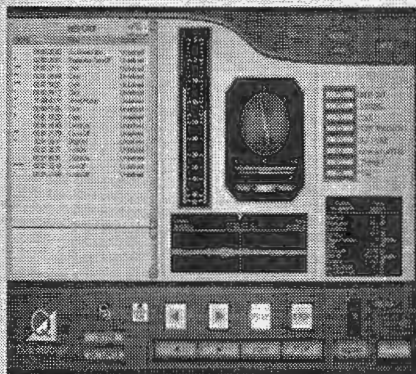
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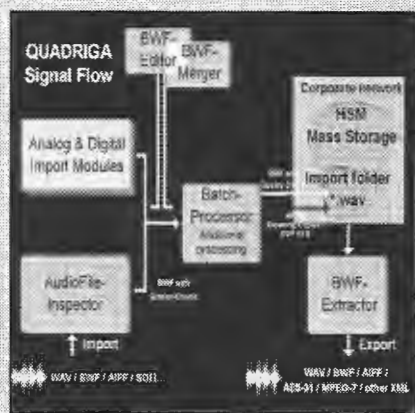
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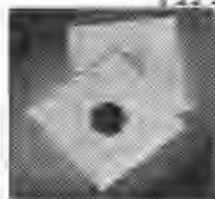
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