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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
- In the Trenches: Surveying the Groove
  - GEORGE BROCK-NANNESTAD (Gentofte, Denmark)
  - BILL KLINGER (Chardon, Ohio)
- Correction of Wow and Flutter Artifacts: Theoretical Implications for Analog Signal Degradation
  - ROBERT HEIBER, Chace Audio, Burbank, California
- 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
- The Invisibility of Music in the Age of Recording
  - MARK KATZ, Johns Hopkins University, Baltimore, Maryland
- 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
- Eugene Ormandy’s Career
  - DENNIS D. ROONEY, New York
- Stravinsky, Robert Craft, and Ross Russell’s Dial Records
  - JERRY YOUNG, Austin, Texas
- 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
- Rosetta Reitz—Rediscovering Women in Jazz & Blues
  -AVA LAWRENCE, Northeastern University, Boston
- Jimmy Giuffre: Unsung Avant-garde Jazz Composer and Improviser
  - PETER JOHNSTON, York University, Toronto, Canada
- Naropa University Archive Project: Preserving, Reformatting, 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 (Threadgilis 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

Selvin the Blues: The History of Blues Advertising in the '20s and '30s, JOHN TIEFTEL, Blues Images and The Worlds 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 dumpster. 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 KORNWERD, Battle Creek, Michigan

Vernon Dalhart (1883-1948) was born in Jefferson, Texas. Among the rare finds is a previously unseen photograph of Charley Patton, "King of the Delta Blues."

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TEXAS MUSIC HISTORY AND COLLECTIONS IN AUSTIN

Birds of Texas 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

MUSEUMS 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 Texas music. Examples of notable artists found in this collection are Sonny Curtis, Joe Ely, Paisley, Natalie Maines, The Malpas Brothers, and Terry Allen.

Independent Sound 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 smallest independent Texas labels that issued their recordings of Mexican American vernacular music on 78-rpm records. We will discuss the history and many examples of recordings made by labels such as Falcon, Rio, Ideal, Aztec, Alamo, Gertrude, 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 digitization 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 BROCKNANNESSTAD, 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.

Corrections 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 compete 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 CHARTY recording indicates that analog degradation can also be attributed to "fast bases" artifacts, which CHARTY also correct. The result: legacy recordings that can now be presented with wow and flutter specs comparable to 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 inaudible. With the introduction of recording technology, however, listeners heard musicians without seeing them and performers played for invisible audiences. Such sightless production and reception now dominate modern musical life. This change was so momentous as to be little discussed, until 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 Asian 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 Tbilisi (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 acoustic as a solo violinist through his early radio conducting, then with the Minneapolis Symphony and Philadelphia Orchestra. 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 Freer. 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 Minerv. Russell, and other early works were among the first with which Stravinsky was involved in use tape splicing. They typify the difficulties in recording and marketing unfamiliar music by living composers that led to Russell's disappointment 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 MCKNIK, University of North Texas, Denton

For seven 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. 1934), Insider 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 included music performed by then neglected greats such as Valaida Snow, The International Sweethearts of Rhythm, and even singers Bessie Smith and Sophie Wallace. Through her landmark work, Reitz has her audience rethinking history.

Jimmy Giuffre: Unsung Avant-Garde Jazz Composer and Improviser. PETER JOHNSTON, York University, Toronto, Ontario

Texas-born clarinetist and saxophonist Jimmy Giuffre is best known for his swing-era composition "Four Brothers," while his contributions to avant-garde jazz in the 1950s and 1960s have been largely unrecognized. This paper analyzes Giuffre's compositional and improvisational approach in his 1961 album Fusion, the first of three albums recorded with pianist Paul Bley...
and banjo Steve Swallow. The music on Fusion combines many of Giuffre's musical interests, from his Texas blues notes to modern:around counterpoint. Giuffre's individual approach to ensemble improvisation is deserving of closer study and wider recognition.

**Naropa University Archive Project: Preserving, Reformulating, 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 an and bassist Steve Swallow. The music on Fusion combines many atonal counterpoints. Giuffre's individual approach to ensemble improvisation is deserving of closer study and wider recognition.


The ephemeral but powerful medium of radio played an underappreciated 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 Boggsisters, 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 (Refel 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 Values, CARY CINELL, 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 Crown Flour, he heard 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, stamping in force of a lost 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. JACOB, 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 Musik 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**

**Jim Botkin and Folklore of the Badman, MARY ELLEN DUCY 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, photographs, and field notes. The collection includes 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 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 for a hike for the average conference registrant. In this virtual tour of Nauck's facilities, 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 NAUCH, Nauck's Vintage Records, Spring, Texas
Join us Friday night for ARSC's annual Record Collectors' Wingding, hosted by Kurt Nauch. 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
Wenn 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: "Wenn geht der naechste Schwann?"

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 SANISKY, 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 eighty 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 archives 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

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