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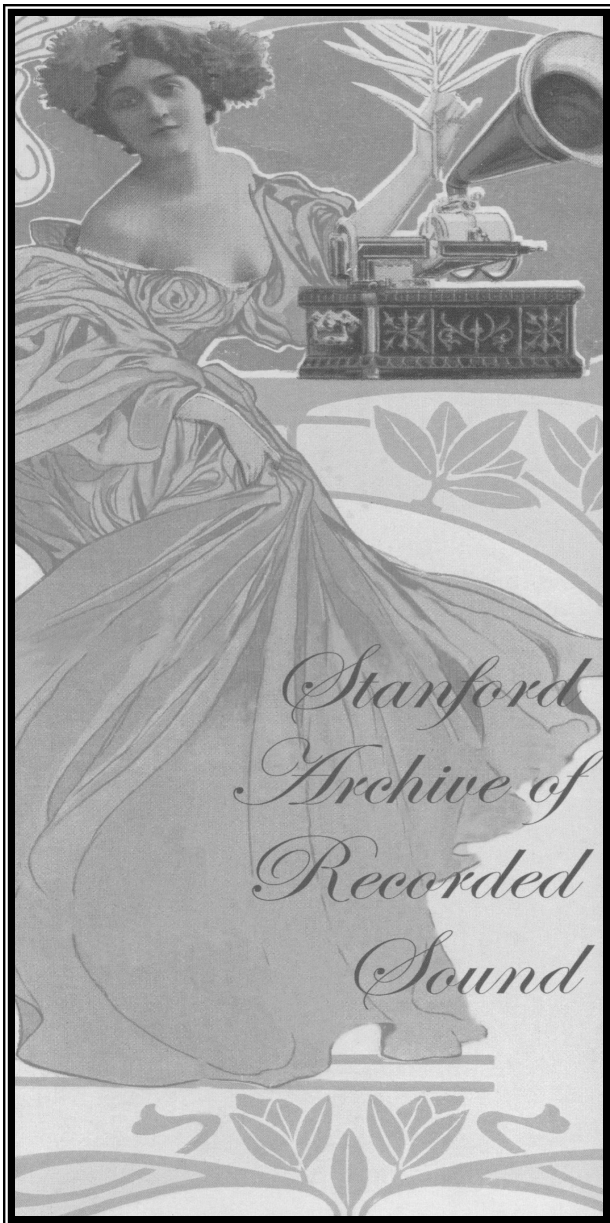
ASSOCIATION FOR RECORDED SOUND COLLECTIONS

PROGRAM

42nd Annual Conference  
March 26-29, 2008

Palo Alto, California





**42ND ANNUAL ARSC CONFERENCE**

**In Honor of the 50th Anniversary  
of the  
Stanford Archive of Recorded Sound**

# Association for Recorded Sound Collections

42nd Annual Conference

Palo Alto, California—March 26-29, 2008

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# Schedule

*(All sessions will be held at Stanford University; workshops and events at the Creekside Inn will be held on the top floor of the Tower Building.)*

## Wednesday

- 8:15—8:30 am Bus leaves Creekside Inn for Stanford University  
(Workshop Attendees Only— please board at 8:15)
- 9:00 am— 5:00 pm **PRE-CONFERENCE WORKSHOP:  
FUNDING, PARTNERSHIPS, AND DISSEMINATION FOR AUDIO  
PRESERVATION – *Campbell Recital Hall, Stanford***  
***Sponsored by The Audio Archive***
- 9:30 am—5:30 pm Board Meeting (ARSC Officers Only) – *Stratton Room,  
Creekside Inn*
- 1:00—5:00 pm Exhibit Room Setup (Exhibitors only) – *Braun Rehearsal Hall,  
Stanford*
- 5:00—5:30 pm Bus leaves Stanford for Creekside Inn  
(Workshop Attendees Only)
- 5:00—8:00 pm Registration Desk Open – *Barron Park Room, Creekside Inn*
- 7:30—10:00 pm **OPENING RECEPTION – *Stratton Room, Creekside Inn***  
***Sponsored by The Media Preserve***

## Thursday

- 8:00—9:30 am Buses leave Creekside Inn for Stanford (**board by 8:15** to  
attend the opening session; buses will make a second trip around 9 am)
- 8:15 am—5:00 pm Registration Desk Open – *Campbell Recital Hall Lobby*
- 8:45— 10:45 am *Campbell Recital Hall*  
**WELCOME AND OPENING REMARKS**  
**KEYNOTE ADDRESSES: PRESERVATION, ACCESS, COPYRIGHT**  
*– Sam Brylawski, Chair*
- **Preview of the National Recording Preservation Board’s Study on the Current State of Recorded Sound Preservation - *Rob Bamberger***
  - **Saving Our Sounds (Legally!): Changing Copyright to Preserve Access to Audio Heritage - *Brandy Karl***
- 10:45—11:15 am Coffee Break – *Braun Rehearsal Hall*  
*Sponsored by Nauck’s Vintage Records*

- 10:45 am                    Opening of Exhibits and Silent Auction—*Braun Rehearsal Hall*
- 11:15 am—12:30 pm    Concurrent Sessions
- A. *Dinkelspiel Auditorium*
- ETHNOMUSICOLOGY** – *Louise Spear, Chair*
- **A New Field of Possibilities: Sounds From the Dooley Collection** – *Laura Beth Schnitker*
  - **A New Way of Learning: The Use of Audio-Visual Media in Musical Learning Among Mangniyar Musician Community of Rajasthan, India**  
– *Shalini Ayyagari*
- B. *Campbell Recital Hall*
- ODDBALLS IN THE ARCHIVES** – *Kurt Nauck, Chair*
- **The Other Record Industry: Highlight from a Brief Survey** – *Steve Smolian*
  - **American Pocket Discs: A Little History on a Little Record** – *Andy Moyer*
- Noon—1:30 pm            LUNCH
- 1:45—3:15 pm            Concurrent Sessions
- A. *Dinkelspiel Auditorium*
- ETHNOGRAPHIC STUDIES: NATIVE AMERICAN SOUNDS** –  
*David N. Lewis, Chair*
- **From Discovery to Recovery: The Electronic Transfer of the J. Walker Native American Cylinder Collection**  
– *Lance Cristensen*
  - **Recognizing the Unrecognized** – *Neil MacLean, Mary Jean Robertson*
- B. *Campbell Recital Hall*
- DIGITS IN THE ARCHIVES** – *Jerry Fabris, Chair*
- **Bits is Bits, Right? Check again!** – *George Blood*
  - **The iPod in the Archive, or The Potentials and Pitfalls of Consumer Technology as a Model for Reservation and Access** – *Aaron M. Bittel*
- 3:15—3:45 pm            Coffee Break – *Braun Rehearsal Hall*  
*Sponsored by Cube-Tec*

- 3:45—5:30 pm            Concurrent Sessions
- A. *Dinkelspiel Auditorium*
- REPERTOIRE & ARTISTS: HISTORIC STUDIES**  
*– Steve Ramm, Chair*
- **Before Sousa: The Patrick Gilmore Story** - *Dan Reed*
  - **Ragtime San Francisco: Popular Music in the Bay Area from the 1890s to the 1920s** – *Tom & Virginia Hawthorn*
  - **Stereotypes of Women in American Popular Music (1850s-1900s)** - *Annie Hagert*
- B. *Campbell Recital Hall*
- ARCHIVE ASSESSMENT** – *Steve Weiss, Chair*
- **Initial Developments in “Developing Principles and Methodologies for Moving Image and Audio Preservation in Research Libraries** – *Joshua Ranger*
  - **Choosing Your Favorite Children: A Prioritizing Tool for AV Collections** – *Marcos Sueiro Bal*
  - **Using the Field Audio Collection Evaluation Tool (FACET) to Aid Selection for Preservation**– *Mike Casey*
- 5:30—6:30 pm            Buses leave for Creekside Inn
- DINNER**
- 7:30—10:30 pm           Concurrent Sessions and Meetings – *Creekside Inn*
- 7:30—9:00 pm            **Ask the Technical Committee** – *Stratton Room*
- 7:30—9:00 pm            **Mellon Foundation Project Meeting (Members Only)** – *Matadero Room*
- 9:00—10:30 pm           **Collectors Roundtable** – *Stratton Room*
- Friday**
- 8:00—9:30 am            Buses depart for Stanford (**board by 8:30** to attend opening session; buses will make a second trip at 9 am)
- 8:15 am—5:00 pm        Registration Desk Open – *Campbell Recital Hall Lobby*
- 9:00—10:15 am           Plenary Session – *Campbell Recital Hall*
- LET THERE BE SOUND**
- **From Echo to Tinfoil: The Early Phonograph in Light of its Prehistory** – *Patrick Feaster*
  - **Tinfoil Phonographs and their Public Exhibition**  
*– Rene Rondeau*
  - **First Sounds Initiatives** – *David Giovannoni*
- 10:45—11:15 am        Coffee Break – *Braun Rehearsal Hall*  
*Sponsored by Cedille Records*

11:15 am—12:30 pm Concurrent Sessions

A. *Dinkelspiel Auditorium*

**REPERTOIRE & ARTISTS: CLASSICAL** – *Peter Hirsch, Chair*

- **Living in a Whole World of Music: The Henry Cowell Collection** – *David N. Lewis*
- **Performance Authenticity: A Case Study of the Concert Artist Label** – *Craig Stuart Sapp*

B. *Campbell Recital Hall*

**ARCHIVAL ACTIVITIES, PART 1** – *Roberta Freund Schwartz, Chair*

- **So Far, Only One Pie: The Commonwealth Club of California Broadcast Collection at the Hoover Institution Archives** - *Brandon Burke, James Sam, Eric Jacobs*
- **The Man on the Beat: John Gilliland and The Pop Chronicles** - *Andrew Justice, Jonathan Thorn*

12:30 pm

**LUNCH**

12:30—1:45 pm

AAA Lunch Meeting (Members Only) – Braun 104

1:15—3:15 pm

Technical Committee Meeting (Members Only) – Braun 105

1:45—3:15 pm

Concurrent Sessions

A. *Dinkelspiel Auditorium*

**REPERTOIRE & ARTISTS: CLASSICAL PERFORMANCE STUDIES** – *Seth B. Winner, Chair*

- **New Perspectives from the Past: Beethoven Sonatas on Early Recordings** – *George Barth, Kumaran Arul*
- **Trends and Individual Differences in Performing Solo Bach: A Case Study of Heifetz & Milstein** – *Dorothy Fabian*

1:45—3:15 pm

B. *Campbell Recital Hall*

**ARCHIVAL ACTIVITIES, PART 2** – *Rob Bamberger, Chair*

- **Label Lust: From A-1 Records to Zon-o-phone** – *Diane Napert, Frank Ferko, Sara Velez*
- **New Center for Music Studies at Columbia University, ARCasea in Singapore, and the New Approaches to Mass Cataloging** – *B. George*

3:15—3:45 pm

Coffee Break – *Braun Rehearsal Hall*  
*Sponsored by Prism Sound*



3:45—5:30 pm

Concurrent Sessions

A. *Dinkelspiel Auditorium*

**REPERTOIRE & ARTISTS: CLASSICAL, PART 2**

– *Gary Galo, Chair*

- **The First RCA Victor Recording of 1948: Petrillo, Truman and the 1948 Recording Ban** – *Emil R. Pinta*
- **Artur Rodzinski: A Re-evaluation of his Career and Discography on the 50th Anniversary of his Death** – *Dennis D. Rooney*
- **Ferruccio Busoni as Performer and Aesthetician: An Intersection of Thought and Practice** – *Erinn Knyt*

B. *Campbell Recital Hall*

**ON-LINE ACCESS** – *Meagan Hennessey, Chair*

- **The Encyclopedic Discography of Victor Recordings Online** – *David Seubert, Sam Brylawski*
- **Other Minds & radiOM.org: The Growth of a New Music Archive 501[c][3] style** – *Charles Amirkhanian, Adrienne Cardwell, Stephen Upjohn*

5:30—6:30 pm

Buses leave for Creekside Inn via downtown Palo Alto

**DINNER**

7:00 pm

Buses leave Creekside Inn for Stanford Theatre

7:30—10:00 pm

**EARLY SOUND FILMS** – *Stanford Theatre*

– *Robert Gitt, UCLA*

(conference name badge required for admission)

10:00 pm

Buses depart Stanford Theatre for Creekside Inn

**Saturday**

8:00—9:30 am

Buses depart for Stanford (**board by 8:30** to attend the opening session; buses will make a second trip at 9 am)

8:15 am—12:30 pm

Registration Desk Open – *Campbell Recital Hall Lobby*

9:00—10:45 am

Plenary Session – *Campbell Recital Hall*

**SOUND RECORDING TECHNOLOGY IN SILICON VALLEY**

– *Jerry McBride, Chair*

- **Ampex as a Silicon Valley Company** – *Henry Lowood*
- **History of Ampex Corp., 1944-1962** – *Jay McKnight*
- **Standard Alignment Tapes: A History at Ampex** – *John Leslie*

- 10:45—11:15 am      Coffee Break – *Braun Rehearsal Hall*  
*Sponsored by Adobe and BMS Chase*
- 11:15—12:30 pm      Concurrent Sessions
- A. *Dinkelspiel Auditorium*
- AUDIO RESTORATION** – *George Blood, Chair*
- **The Columbia LP Equalization Curve** – *Gary Galo*
  - **New Audio Restoration Technology in Adobe Audition 3** – *Charles Van Winkle*
- B. *Campbell Recital Hall*
- REPertoire & ARTISTS: JAZZ** – *Brandon Burke, Chair*
- **The Jazz Man Record Shop: Anatomy of an Institution**  
– *Cary Ginell*
  - **Jelly Roll Reminiscences** – *Charles Campbell*
- 12:30 pm              LUNCH
- 12:30 pm              Registration Desk Closes
- 12:30 pm              Silent Auction and Exhibits Close
- 1:45—3:45 pm        Concurrent Sessions
- A. *Dinkelspiel Auditorium*
- TECHNICAL COMMITTEE PRESENTS A PRIMER ON ANALOG PLAYBACK** – *Adrian Cosentini, Chair*
- Sponsored by Millennia Music & Media Systems*
- **Why Analog Playback is Critical for Successful Audio Preservation** – *Mike Casey*
  - **Playback of Magnetic Tape** – *George Blood*
  - **Playback of Grooved Media: Are Equipment, Supplies, and Expertise Becoming Obsolete?** – *Seth B. Winner*
  - **Playback of Grooved Media: Transfer Methodology** – *Eric Jacobs*

- 1:45—3:45 pm     B. *Campbell Recital Hall*
- REPERTOIRE & ARTISTS: THE 60S & BEYOND** – *Sarah Cunningham, Chair*
- **The Unreleased Beatles: Music and Film** – *Richie Unterberger*
  - **It Was 40 Years Ago Today: An Analysis of *Billboard's* March 30, 1968 Issue** – Bill Schurk
  - **The Sound of the Suburbs: A Case Study of Three Garage Bands in San Jose in the 1960s** – Paul Kauppila
  - **Media Signatures and Digital Technology in Contemporary Popular Music** – Anne Danielsen
- 3:45 pm                     Coffee Break – *Braun Courtyard*  
*Sponsored by Millennia Music & Media Systems*
- 3:45—4:15 pm             Silent Auction Settlements – *Braun Lobby Registration Desk*
- 4:15—5:15 pm             **ARSC BUSINESS MEETING** – *Campbell Recital Hall*
- 5:15—6:00 pm             Buses leave for Creekside Inn
- 7:00 pm                     **BANQUET AND AWARDS** (Tickets Required)  
*Straits Café, 3295 El Camino Real, Palo Alto*

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## *Session Abstracts for Thursday*

### **PRESERVATION, ACCESS, & COPYRIGHT**

**PREVIEW OF THE NATIONAL RECORDING PRESERVATION BOARD'S "STUDY ON THE CURRENT STATE OF RECORDED SOUND PRESERVATION"** *Rob Bamberger, Consultant to the National Recording Preservation Board, Library of Congress, Washington, DC*

In 2008 the National Recording Preservation Board at the Library of Congress will publish its Congressionally-commissioned report on the state of audio preservation in the United States. Rob Bamberger will provide a preview and summary of some of the major findings that will be presented to national policymakers and the many other communities with personal, institutional and commercial interests in preservation and access. Bamberger's research and the public hearings conducted for the study have given high profile to what many ARSC members already know too well – that preservation and access have become inextricably linked.

**SAVING OUR SOUNDS (LEGALLY!): CHANGING COPYRIGHT TO PRESERVE ACCESS TO AUDIO HERITAGE** *Brandy Karl, Stanford Center for Internet and Society, Stanford University, CA*

The impact of over-restrictive copyright laws on audio preservation and access has long been a concern of ARSC. In 2005, for the first time in its history, the ARSC Board adopted a formal resolution urging specific changes to remove major obstacles to the preservation of historic recordings, and to provide for public access to those recordings while safeguarding the rights of content creators. The Center for Internet and Society (CIS) at Stanford University has become one of the most notable and articulate advocates for wider and unassailable applications of fair use, as well as general copyright reform on behalf of users. The current climate for reform, and how it might be accomplished, will be the theme of a presentation by Brandy Karl, an attorney with CIS.

### **ETHNOMUSICOLOGY**

**A NEW FIELD OF POSSIBILITIES: SOUNDS FROM THE DOOLEY COLLECTION**  
*Laura Beth Schnitker, University of Maryland, College Park, MD*

WLW in Cincinnati was once the most powerful radio station in the U.S. Even after the infamous FCC decision to reduce their 500,000-watt transmitter to 50,000 watts in 1934,

national, regional and local broadcasts from “The Nation’s Station” permeated North American airwaves for well over fifty years. Edwin Dooley began working at WLW in the 1950s, and he served as the station’s chief engineer from 1961-1987. As head of the department with a keen interest in radio history, Dooley continually salvaged thousands of discarded transcription discs—sometimes literally climbing into the dumpster to retrieve them—that young station managers were anxious to clear out. When he passed away in 1998, Dooley’s collection of over 6,000 recordings was donated to the Library of American Broadcasting. Ethnomusicologists have long overlooked American radio archives due in part to the assumption that a commercialized mass medium does not lend itself to the study of authentic music communities. However, my research in the Dooley collection has revealed that radio broadcasts in the U.S. indeed played (and continue to play) a key role in both creating and reflecting distinctive communities whose ideals and sensibilities were often expressed through music. This presentation includes examples from some of the rarest recordings in the Dooley Collection, as well as descriptions of my methods of cleaning and preservation. As I contextualize their positions in American musical history, I will explain how and why such recordings may constitute valuable primary sources in the field of ethnomusicology.

**A NEW WAY OF LEARNING: THE USE OF AUDIO-VISUAL MEDIA IN MUSICAL LEARNING AMONG THE MANGNIYAR MUSICIAN COMMUNITY OF RAJASTHAN, INDIA**

*Shalini Ayyagari, University of California, Berkeley, CA*

With the support of an ARSC Research Grant, I spent the past twenty months conducting Ph.D. Dissertation Fieldwork in Rajasthan, India. During this time, I spent two weeks living with Hakam Khan Mangniyar in his village Sunawara in the desert region of western Rajasthan. As part of an age-old musical patronage tradition, Hakam Khan is a Mangniyar hereditary caste musician and kamaicha player. As is the case the world over, powerful forces of modernization are creating tensions that seem to be modulating this traditional lifestyle, so crucial for this sort of musical life. Interestingly and for diverse sociological reasons, musicians continue to maintain their patronage ties. While younger musicians still perform for patrons as their fathers and grandfathers did, their repertoire is changing. Their livelihoods are no longer dependent on their span of traditional repertoire in relation to diverse ragas and community songs, but instead they often perform both international hits and Bollywood film songs. I believe this is happening in part because younger musicians do not have access to older repertoire transmitted from their elders. In this presentation I analyze the span of traditional repertoire I collected and document my experiences distributing these recordings to young Mangniyar musicians, enabling them to listen and learn from these recordings. I will also explore the ways in which audio/video recordings can encourage and inspire younger generations to learn older repertoire, enabling them to continue the tradition of performing this repertoire while maintaining more recent practice of performing popular songs.

**ODDBALLS IN THE ARCHIVES**

**THE OTHER RECORD INDUSTRY: HIGHLIGHTS FROM A BRIEF SURVEY**

*Steven Smolian, Smolian Sound Studios, Frederick, MD*

This program is an introduction to another record industry as vast as the one that produces the commercial recordings sold in record stores. It explores privately made and distributed records, those created for mass outlets other than retail record shops and for the industry based on mail distribution. Examples of flexible plastic and cardboard discs will be shown. It discusses recordings as a component of multi-media products – games, films, educational systems, etc. Short examples will be played. The importance of retaining the

complete package will be stressed. It is argued that, contrary to current archival practice, they be grouped by subject rather than filed by label and number. This allows opportunity for discovering intuitive and serendipitous relationships greater than the most intricate computer-based cataloging allows. An organizational scheme has been developed. A classified subject list will be distributed as a handout. Mostly ignored by collectors, this massive body of recordings adds considerable dimension to the broader fields of cultural, sociological and religious studies.

### **AMERICOM POCKET DISCS: A LITTLE HISTORY ON A LITTLE RECORD**

*Andy Moyer, Vienna, VA*

This was one of the only occasions in the history of disc records in which the company's sole form of true commercial releases were flexi-discs. These Pocket Discs from Americom were concurrent commercial issues of top ten singles from the likes of The Beatles, Jimi Hendrix, Crosby Stills and Nash, Cream, The Beach Boys and Led Zeppelin. Master tapes were received from companies such as A&M, ABC Dunhill, Capitol/Apple, Atlantic, Buddah Records, Mercury, and Warner Bros-7Arts/Reprise. My presentation includes a history of Americom (including its rise and demise); a brief biography of its founder, Fred Hyman; the production of this 4-inch disc, from the companies supplying the master tapes to the flexi-disc press; the various ways this format was sold; and descriptions of the various series in their catalog. I include a discography of the 200+ known titles and numerous photos of the records themselves (the labels were facsimiles of the participating parent companies), the record press, advertisements, and phonographs manufactured specifically for these discs.

## **ETHNOGRAPHIC STUDIES: NATIVE AMERICAN SOUNDS**

### **FROM DISCOVERY TO RECOVERY: THE ELECTRONIC TRANSFER OF THE J. L. WALKER NATIVE AMERICAN CYLINDER RECORD COLLECTION**

*Lance Christensen, Golden, CO*

Dr. James R. Walker (1849–1926) was a medical doctor and amateur ethnologist when he began studying the Oglala Lakota on the Pine Ridge Indian Reservation in South Dakota sometime after 1896. There he cultivated a relationship with many of the Native Americans on the reservation, most especially George Sword. Later, he associated with noted anthropologist Clark Wissler who commissioned Walker to record the songs and dances of the Oglala. Using a cylinder phonograph, Walker made several wax cylinder recordings of George Sword and others in 1906, 23 of which survive to the present. The history of the phonograph from its invention in 1877 was important to understand in order to properly operate and evaluate both equipment and recordings. Also, an understanding of issues regarding their manufacture, use and other technical matters were necessary to properly transfer the recordings without damaging them. While transfers of these recordings have been made in the past, all were accomplished using acoustical means on original equipment. It was decided to utilize electronic pickups to gain the best transfer of the recordings while limiting ambient noise and other difficulties associated with acoustical playback. A digital transfer of the recordings allowed for the preservation of the original material as well as providing the ability to edit and apply modern sound restoration techniques to the recordings for use by modern scholars. The cylinders were

transferred March–April 2007 and copies made available to the Colorado Historical Society and many members of the modern Lakota Tribe.

**RECOGNIZING THE UN-RECOGNIZED** *Neil MacLean & Mary Jean Robertson,  
New College of California, San Francisco, CA*

“The Voices of Native Nations” radio program has broadcast on KPOO, live from San Francisco, since 1974. The archive of 3,000 plus hours of audio broadcasts comprises one of the largest records of contemporary Native American thought and culture. The show served the Native American community during periods when there was no community center and no newspaper, as the only continuing source of relevant news and culture. We are in the process of digitizing this invaluable archive and would like to share four examples of the unique and critical audio evidence it contains. The International Indian Treaty Council’s thirty year effort to win United Nations recognition for the world’s “un-Recognized peoples” which culminates in a UN Vote on Sept. 13th, 2007. We will share excerpts from the process and its conclusion: the fate of the world’s indigenous people. The show receives call-ins from major demonstrations, occupations, and ceremonial walks. We will share a call-in from the Yellow Thunder Camp, 1983. Over the last 37 years Natives have come forward to share traditional healing and ceremonial practices with non-natives as never before. Stanford University hosted the first, “Medicine Wheel Conference” in 1988 and “Voices of Native Nations” was there to record the entire proceedings. We would like to share part of talks by elders Orin Lyons and Phillip Deer. This same 37 year period has seen a revival of Native American culture, music, dance, and ceremony unparalleled since contact with Europeans. We would like to share samples of original music performed live on air.

## DIGITS IN THE ARCHIVES

**BITS IS BITS, RIGHT? CHECK AGAIN!**

*George Blood, Safe Sound Archive, Philadelphia, PA*

Much has been discussed of the long-term preservation challenges of digital information: preservation of the bits, and renderability of the information with the changes/advances in technology and file formats. But little investigation has been done to the authentication of audio files. While MD5 checksums enable users and system administrators to certify the accuracy of files through time and migration, what assurance is being made that the digital data stream from the analog-to-digital converter is being delivered to the file? This presentation will share results of systematic tests made while certifying new digital audio hardware and software for use in audio preservation. Many frequently used hardware and software products were checked, and very few either work well together or consistently deliver the data stream that was fed to them.

**THE IPOD IN THE ARCHIVE: THE POTENTIALS AND PITFALLS OF CONSUMER TECHNOLOGY AS A MODEL FOR PRESERVATION AND ACCESS**

*Aaron M. Bittel, Archivist-Librarian, Ethnomusicology Archive, UCLA*

Lacking the clout of a mass market or a lucrative niche market, sound archives and libraries face something of a visibility challenge when it comes to attracting technologies

that meet our needs and fit our budgets. Although we have thoughtfully developed standards, best practices, and models for access and preservation, we are often left without the tools to achieve such lofty goals in an ideal fashion. Where the proper tools exist, they are often out of reach for our modest means. Being the improvisers that we are, audio archivists and librarians often employ what Andy Kolovos has called “The Best-You-Can-With-What-You-Have Practices.” One of these is using consumer media technology as part of our access and preservation strategies, and there are lessons to be learned from its strengths as well as its weaknesses. The iPod of the title has become infamous for a short product lifespan, low reliability, undesirable DRM schemes, fast upgrade cycles and poor support from the manufacturer. It is also an excellent example of a self-contained device for storage, organization, retrieval and playback with design features that make usage simple to the point of obviousness. This presentation will look at how small institutions (and under-funded archives within big institutions) have adopted consumer technologies for better or for worse. Certain of these technologies – like the portable digital audio player – will be analyzed and mined for ideas about how we can harness their strengths while avoiding their shortcomings in an archival setting.

## **REPERTOIRE & ARTISTS: HISTORIC STUDIES**

### **BEFORE SOUSA: THE PATRICK GILMORE STORY** *Dan Reed, Victorville, CA*

Patrick Sarsfield Gilmore stands at the edge of early recorded sound history. Although John Philip Sousa looms large in the national consciousness, Gilmore was just as famous decades earlier. His career blazed a pioneering trail that Sousa followed and improved upon (even Gilmore’s topnotch manager, David Blakely joined Sousa!). Gilmore is perhaps best known for his National Peace Jubilee (1869) and International Peace Jubilee (1872). The Jubilees were tantamount to a musical three-ring circus, each one larger and more bombastic. Imagine a chorus of 10,000 voices and an orchestra of 2,000. Not to be outdone, 100 New York City firemen wielding sledgehammers playing what else...The Anvil Chorus! And don’t forget the Bass Drum that was a show-stopping 23 feet tall. What else would you expect from a man who once worked for P.T. Barnum? Gilmore, like Sousa, was a prolific and successful composer. When Johnny Comes Marching Home (1863) is well known today as well as Columbia (1879). He was the first person to create a professional concert band and whose members included the elite instrumental soloists of the day. Touring extensively throughout the United States served to spread his fame and that of his band. Gilmore’s band made some of the earliest recordings for the Edison company and though he died in 1892, his ghost band recorded into the early 1900s.

### **RAGTIME SAN FRANCISCO: POPULAR MUSIC IN THE BAY AREA FROM THE 1890S TO THE 1920S** *Tom & Virginia Hawthorn, Roseville, CA*

This audio/visual presentation features sheet music and recordings of popular music, primarily Ragtime, as experienced in the San Francisco area from the early 1890s through the early 1920s. We feature music about San Francisco and its surroundings, as well as material on composers, publishers, and music dealers working there during the Ragtime era. Music commemorating the 1906 earthquake and fire and the 1915 Panama Pacific Exposition will be highlights of the program. Another interesting feature is the great number of self-published compositions we find on sheet music from that period, most of which were never recorded. The colorful and spectacular artwork on the sheet music provides a visual kaleidoscope, accompanied by contemporary recordings. We will present a “live” demonstration on one or more restored phonographs of the era, so that attendees can see and hear exactly what residents of San Francisco were seeing and hearing around the turn of the last century. In addition, several volumes of our collection of California sheet music will be available for participants to browse through at their leisure.



## **STEREOTYPES OF WOMEN IN EARLY AMERICAN POPULAR MUSIC (1850s-1930s)**

*Annie Hagert, Vernacular Music Research, Philadelphia, PA*

This presentation explores the various roles of women portrayed in song. Early excerpts of recordings (some of them never re-released), with sheet music covers as a visual aid, will be presented based on a survey of early recording labels such as Edison, Victor and Columbia. An incomplete list of such stereotypes would include the Sainted Mother, The Soiled Dove, The Waif, The Gold Digger, The Red Hot Mama and The Vengeful Wronged Woman. The use of such models of women allowed writers and performers to express romantic or tender feelings towards pathos and familial obligations. Conversely, audiences could address horror and delight at the openly sexual woman who “didn’t care”. In some of these recordings, the use of ethnic or migrant minorities was used to either celebrate attributes forbidden to the acceptable majority woman or to romanticize and lampoon social inferiors. Popular music reflected changes in the population at the time of late 19th century America was evolving in diverse ways. The advent of the railroad, urbanization, populations shifts and migration all led to changes in how women were perceived in the family as well as on the stage. Recordings and visuals will be from Vernacular Music Archive.

## **ARCHIVE ASSESSMENT**

### **INITIAL DEVELOPMENTS IN “DEVELOPING PRINCIPLES AND METHODOLOGIES FOR MOVING IMAGE AND AUDIO PRESERVATION IN RESEARCH LIBRARIES”**

*Joshua Ranger, NYU Libraries, New York, NY*

New York University Libraries will be approaching the end of the second year of its Mellon Foundation-supported “Developing Principles and Methodologies for Moving Image and Audio Preservation in Research Libraries” project which seeks, through the development of a database survey tool, to test the validity of 1) video and audiotape condition predictions based on correlating findings from visual inspection with those of playback inspection and 2) the use of random sampling as a methodology for assessing archival audio/visual materials. Building upon a series of conference presentations this past year that have addressed the development of and plans for the survey tool, this presentation will be the first opportunity to publicly discuss the initial findings of the completed survey. Issues to touch upon will include the problems encountered in the implementation of the sampling and surveying processes, early conclusions regarding the (non)correlation between physical condition and playback quality, and discovered uses of the tool for preservation management, both pre- and post-acquisition.

### **CHOOSING YOUR FAVORITE CHILDREN: A PRIORITIZING TOOL FOR AV COLLECTIONS**

*Marcos Sueiro Bal, Columbia University, New York, NY*

Libraries and archives are increasingly aware that the audio and moving image carriers in their possession are inherently fragile and should be digitized to ensure long-term viability and increased access. Digitizing according to accepted standards is a delicate, time-consuming, and expensive process. Faced with limited budgets, libraries and archives must face the painful task of choosing their favorite children for survival as the ship sinks. In other words, we need to prioritize. The Columbia University Libraries, with work funded by the Andrew W. Mellon Foundation, are developing a survey tool to assist collection managers who are not AV experts to prioritize audio and moving-image materials. It will be made freely available in early 2008. We are surveying more than 40,000 items from our five special collections libraries. Although we are only surveying unique items, the survey tool can certainly be used for commercial items as well. We are doing an exhaustive survey of every item we can locate, but again the survey can equally well be used to survey a randomly selected sample. Our survey is based purely on visual (and olfactory) examination. It does not include any playback because of the large number

of items. We expect the survey to be completed by February 2008 and to have some preliminary results available.

**USING THE FIELD AUDIO COLLECTION EVALUATION TOOL (FACET) TO AID SELECTION FOR PRESERVATION** *Mike Casey, Archives of Traditional Music, Indiana University, Bloomington, IN*

The Field Audio Collection Evaluation Tool (FACET) is a point-based, open-source software tool for ranking field collections for the level of deterioration they exhibit and the amount of risk they carry. It assesses the characteristics of, preservation problems with, and modes of deterioration of the following formats: open reel tape (polyester, acetate, paper and PVC bases), analog audio cassettes, DAT (Digital Audio Tape), wire recordings, lacquer discs, and aluminum discs. This tool helps collection managers construct a prioritized list of audio collections by the level of risk they represent, enabling informed selection for preservation. Combining FACET with a process that assesses research value provides strong justification for preservation dollars. FACET was developed by Mike Casey at the Archives of Traditional Music, Indiana University, as part of the Sound Directions project. In this session, we will examine both the workings of the software and the process of assessing preservation condition and evaluating risk.

## *Session Abstracts for Friday*

### **LET THERE BE SOUND**

News that voices and music could be captured from the air, reproduced at will, and preserved for all time seriously bent 19<sup>th</sup> century minds. To appreciate the enormity of this paradigmatic shift we need to withdraw from the present, forget subsequent developments, and steep ourselves in the mindset of the time. Only then can we fully understand the awe the phonograph caused when it was new, startling, and truly revolutionary.

**FROM ECHO TO TINFOIL: THE EARLY PHONOGRAPH IN LIGHT OF ITS PREHISTORY** *Patrick Feaster, Indiana University, Bloomington IN*

Today we tend to understand the advent of the phonograph in 1877-78 in terms of what was to come *later*. But it meant something very different to commentators of its own time, who knew only what had gone *before* – including various past *predictions* about future sound media that continued to shape their expectations. For some time, inventors and speculative writers had been pursuing three elusive goals: a “speaking automaton,” a “photography of sound,” and a means of furnishing live music and speech on demand “like gas.” They shared consistent ideas about how each of these developments could change the world: what it would be good for and what its drawbacks might be. Such precursors as Faber’s talking machine and Scott’s phonautograph weren’t mere scientific curiosities but had invited a lot of heady futuristic speculation in their own right, ranging in subject from the automated political speech to the preservation of the vocal performances of the dead – sound familiar? Then came the phonograph, which held out the promise of fulfilling all three of these goals at once but which, at the same time, turned those goals on their head. After all, it did *not* do quite what the critics had been expecting but instead forced together what had, until then, been regarded as *incompatible and contradictory* ideals of speech and music. In framing the phonograph’s invention in terms of the earlier limits of imagination and technology it overturned, this “pre-

phonographic” perspective places the exhibition practices and journalistic hype of the tinfoil era in a new and revealing light.

#### **TINFOIL PHONOGRAPHS AND THEIR PUBLIC EXHIBITION**

*Rene Rondeau, Corte Madera, CA*

Virtually everyone in ARSC knows about Edison’s invention of the phonograph. But few are familiar with its evolution, starting with the prototype in December 1877, passing through the heady months of 1878 when public interest was at its peak, and ending in 1880, by which time it had essentially faded from public attention. We begin by tracing this evolution – from the rapid inventive improvements leading to the classic exhibition machines of 1878, to the subsequent simplifications and shortcuts resulting in the models built for public sale. We illustrate how the phonograph was promoted with posters, handbills, and trade cards. We then set the dials of the time machine back to the autumn of 1878, when for 25 cents you could purchase an evening’s entertainment by this *Wonder of the Century: A Machine That Talks, Laughs, Sings, Coughs, Whistles & Repeats Cornet Solos. The Edison phonograph performs this miracle of modern science right before your astonished eyes and ears. This wonderful machine has attracted the attention of thinking men all over the civilized world, who have pronounced it without a dissenting voice as the most Marvelous Acoustical Phenomenon of the Century. Every man, woman and child should see this great curiosity!* Few people have heard a properly-adjusted tinfoil phonograph perform. The impact is as startling today as it was 130 years ago.

#### **FIRST SOUNDS INITIATIVES** *David Giovannoni, Derwood, MD*

Last year a group of audio historians and preservationists proposed an ambitious venture named “First Sounds” – a cooperative effort to make humanity’s earliest audio legacy accessible to all people for all time. ARSC’s Board endorsed these ambitions and established a First Sounds Committee to advance those goals. In the few months since First Sounds’ inception, an informal network of First Sounds collaborators has been forging partnerships and preserving recordings in public and private archives; preparing searchable on-line libraries of early recordings and references; and bringing together experts to accomplish technological firsts. This session celebrates First Sounds’ aspirations. Let there be sound!

## **REPertoire & Artists: Classical, Part 1**

#### **LIVING IN A WHOLE WORLD OF MUSIC: THE HENRY COWELL COLLECTION**

*David N. Lewis, All Media Guide, Ann Arbor, MI*

Menlo Park, California native Henry Cowell (1897-1965) is best known as a pioneering experimental composer, as the man who coined the term “tone cluster” and as author of the book “New Musical Resources”. Not nearly so well is his critically influential and equally pioneering work as a collector and broadcaster in the field music, as editor of the series “Music of the World’s Peoples” and founder of New Music Quarterly Recordings, the first label devoted to Contemporary music. Uncle Dave will present this survey of Cowell utilizing materials in the Cowell Collection at the New York Public Library and other sources.

#### **PERFORMANCE AUTHENTICITY: A CASE STUDY OF THE CONCERT ARTIST LABEL**

## ARCHIVAL ACTIVITIES, PART 1

**SO FAR, ONLY ONE PIE: THE COMMONWEALTH CLUB OF CALIFORNIA BROADCAST COLLECTION AT THE HOOVER INSTITUTION ARCHIVES** *Brandon Burke & James Sam, Hoover Institution Archives, Stanford University, CA; Eric Jacobs, The Audio Archive, San Jose, CA*

The Hoover Institution Archives houses the records of the Commonwealth Club of California, the oldest and largest public affairs forum in the United States. The Club is over 100 years old, began recording its programs in 1944, and among the collection are some 3,200 holdings on media that span the history of recorded sound; from lacquer disc and open-reel tape, to cassette, DAT, and CD-R. Moreover, the Club is still producing material today and delivers recordings to the Hoover Archives in the form of high-resolution digital files. This presentation acts as a case study in the management, documentation, preservation, storage, and accessibility of a sixty-four year-old broadcast collection that continues to generate new content in an evolving media landscape.

**THE MAN ON THE BEAT: JOHN GILLILAND AND THE POP CHRONICLES**  
*Andrew Justice, University of North Texas, Denton, TX; Jonathan Thorn, Safe Sound Archive, Philadelphia, PA*

John Gilliland (1935-1998) was a radio personality and pop music documentarian whose internationally-acclaimed "Pop Chronicles" radio series may constitute the most complete audio history of 1940s-60s popular music. Born in Quanah, TX Gilliland began in radio there at KOLJ before he moved to Fort Worth, where he graduated from Texas Christian University in 1958. While there, he was a disc jockey at KCUL and hosted a show called "The House of Wax," which featured Top 40 records and rarely heard R&B artists. Working at KLIF (Dallas), KILT (Houston), and KOGO (San Diego), Gilliland produced several radio and television documentaries before joining KRLA (Pasadena) where, in addition to appearing on the nationally-acclaimed show "The Credibility Gap," he began to conceptualize "The Pop Chronicles" (50's and 60's), which first aired in 1969. After moving to KSFO (San Francisco) two years later, he created the twenty-four hour blockbuster "The Pop Chronicles 40's." Gilliland returned to Texas in 1978 and spent his retirement writing and occasionally working at KREB (Houston) and KXIC (Quanah). In 2003, Gilliland's sister Martha Mullen donated more than 250 reel-to-reel, DAT, and cassette tapes (including raw source interviews) from his personal collection to the University of North Texas Music Library, where they were transferred to digital format by Jonathan Thorn. This presentation will trace the path of Gilliland's career, highlight notable moments from the donated collection, discuss preservation techniques, and suggest an approach to providing access to some 230 hours of pop music history.

## REPertoire & Artists: CLASSICAL PERFORMANCE STUDIES

**NEW PERSPECTIVES FROM THE PAST: BEETHOVEN SONATAS ON EARLY RECORDINGS** *George Barth & Kumaran Arul, Music Department, Stanford University, CA*

In the last decade, the increasing dissemination of historic recordings has created exciting new avenues of research for scholars and performers working in the field of performance practice. Previously, questions about practice were generally addressed through appeals to writings about performance, even when historically significant recorded performances were available. Yet the more recently admitted evidence from historic recordings is calling into question the meaning of both the musical texts and the documents that have for so long been used to interpret them. It can no longer be presumed that there is an unprob-

lematic relationship between what musicians say and what they do. This paper will provide a case in point through a glance at the long history of performance practice surrounding Beethoven's thirty-two piano sonatas. This 'bible' of the pianist's repertoire has been scrutinized by generations of performers and scholars who have provided a rich legacy of commentary and interpretation. But an examination of performance style in historic recordings shows that striking changes have occurred in the recorded era, from early artists renowned for their Beethoven playing like Frederic Lamond and Eugen D'Albert, to players like Artur Schnabel, Myra Hess and Wilhelm Kempff, to modern day advocates like Alfred Brendel and Richard Goode. Canonic texts on Beethoven performance style will be reevaluated in light of these differing approaches, illustrating the complexities presented by a fair reckoning with the recorded past. As such, recordings reveal that text-based interpretation, far from providing definitive evidence and clarity, often leaves untapped the full range of historically documented possibilities.

**TRENDS AND INDIVIDUAL DIFFERENCES IN PERFORMING SOLO BACH – A CASE STUDY OF HEIFETZ AND MILSTEIN** *Dorothy Fabian, School of English, Media and Performing Arts, University of New South Wales*

Performance studies relying on sound recordings as evidence have often focused on establishing trends and traditions in various periods and repertoire. So far little attention has been paid to individual artistic profiles and idiosyncratic expression, whether in the early or the later half of the century. As part of a broader research investigating individual differences of famous violinists the solo Bach recordings of Milstein and Heifetz were analyzed for technical and interpretative features using aural and software assisted methods. The study of phrasing, bowing, fingering, use of vibrato and portamento, tempo choices and approaches to rhythm and repeats indicated clear differences in both technique and artistic disposition. A comparison with other violinists of the time and an overall data set of over 60 recordings of the Bach solos from across the 20th century highlighted the problematic nature of discussing trends in relation to performance practice. The observed individual differences are significant enough to overshadow any potential similarities in terms of period conventions, violin schools, or cultural heritage. Results provide a step towards distinguishing features of stylistic 'language' from those of idiosyncratic expression as well as some quantifiable data in support of the artistic status of these violinists.

## ARCHIVAL ACTIVITIES, PART 2

**LABEL LUST: FROM A-1 RECORDS TO ZON-O-PHONE** *Diane Napert, Yale University; Frank Ferko, Stanford University; Sara Velez, New York Public Library, Rodgers and Hammerstein Archives of Recorded Sound*

The presentation will start with an overview of the Andrew W. Mellon Foundation grant, which the Foundation awarded to Yale University, Stanford University and the Rodgers and Hammerstein Archives for the cataloging of 78 rpm recordings. This can include a brief summary of preparing the grant proposal, the ensuing partnership between the institutions, followed by some details about the number of records cataloged and what information is available in the bibliographic records. We will then get more specific and hand out a summary list of labels cataloged by the institutions (current list attached, but will be updated for the meeting) and also mention our web-site (which is not available yet). The presentation will then focus on the recordings themselves. We have plenty of material to showcase, from the rare and sublime, to the odd and tacky. The labels displayed via the PowerPoint will be the most rare, unusual or beautiful. The sound clips played will concentrate on the rarest, with consideration of the condition of the recordings. We will also highlight some of the most commonly encountered works across labels. The presentation would not be complete without some discussion of the colorful characters and correspond-

ing names encountered in our work. We will end the presentation by discussing resources used in cataloging the recordings as well as methods used to decipher what is actually contained on the recordings.

## **NEW CENTER FOR MUSIC STUDIES AT COLUMBIA UNIVERSITY, ARCASIA IN SINGAPORE, AND NEW APPROACHES TO MASS CATALOGING**

*B. George, ARChive of Contemporary Music, Columbia University, NY*

ARC is the largest collection of popular music in the world with over two million sound recordings. This fall ARC will join with Columbia University to create the Center for Popular Music, the first commitment by a major American University to the study of popular music, and with the National Library of Singapore to create ARCAasia, dedicated to collecting the regional music of Asia. ARC suggests a talk to explore how these two new centers will impact the academic and music communities - offering scholarly opportunities, venues, exhibitions and access to our vast collections – on site and online. We will also offer an overview of the collections at the ARC and discuss our first three inaugural projects: *The National Discography*. The mounting of the ARChive's metadata, in an easy to use, freely available database of over two million recordings. *Crash Course*. Online attempt to catalog all the Islamic music in the world in one day. Hosted by Columbia University, emceed by Youssou N'Dour, this will be a live, one-day event, with over a hundred IT people and 10,000 online contributors. *The Apollo Theater Database and Archive*. Calendar based database chronicling the nearly 75 year history of one of Americas greatest venues. Project will build a permanent archive (currently none exists), link objects to specific performers/performances, list all songs and routines performed on each day the theater was open, provide commentary by scholars and participants, and provide jobs in the Harlem community.

## **REPERTOIRE & ARTISTS: CLASSICAL, PART 2**

### **THE FIRST RCA VICTOR RECORDING OF 1948: PETRILLO, TRUMAN AND THE 1948 RECORDING BAN** *Emil R. Pinta, MD, Columbus, OH*

On Dec. 15, 1948, The New York Times announced the end of an 11.5-month recording ban by the American Federation of Musicians, led by its president, James C. Petrillo. The ban started after the AFM Union Fund was declared in violation of the Taft-Hartley Labor Act. It was resolved following interventions by the secretary of labor and attorney general, acting on behalf of President Truman. The Times article reported that an RCA Victor record made on Dec. 14th by "a chorus of Metropolitan Opera stars" would be presented to Truman. This record is a ten-inch, special-pressing 78-rpm (mx. D8-MB-4077) titled "The First RCA Victor Recording of 1948." It contains a season's greeting to Truman from Petrillo, followed by a chorus of I'm Just Wild About Harry by an unusual mix of 12 popular and operatic artists. The listed vocalists are Perry Como, Marilyn Cotlow, Tommy Dorsey, Cloe Elmo, Thomas Hayward, Dorothy Kirsten, Jan Peerce, Gladys Swarthout, Ferruccio Tagliavini, Lawrence Tibbett, Fran Warren and Leonard Warren. This record is not found in any artist discographies reviewed by the presenter. However, photos of the above artists at an RCA recording session leave little doubt that they participated in making this record. This presentation will include an audiocassette of the record, label and artist photos, and brief histories of the AFM recordings bans of 1948 and 1942-1944.

### **ARTUR RODZINSKI: A RE-EVALUATION OF HIS CAREER AND DISCOGRAPHY ON THE 50<sup>TH</sup> ANNIVERSARY OF HIS DEATH** *Dennis D. Rooney, New York, NY*

November marks a half century since the death of the Polish conductor Artur Rodzinski (1892-1958), one of several Eastern European conductors who settled in the United States during the 1920s. After serving as Leopold Stokowski's assistant in Philadelphia, Rodzinski became conductor of the Los Angeles Philharmonic in 1929, then went to the Cleveland Orchestra in 1933. Innovative programming, outstanding performances and his transfor-

mation of the Cleveland into one of America's leading orchestras established Rodzinski's reputation as both a peerless orchestra builder and interpreter. In 1937, Arturo Toscanini invited him to assist in forming the nascent NBC Symphony. In 1942, Rodzinski became music director of the New York Philharmonic. In 1947, he was pictured on the cover of Time magazine, then an unusual choice for that publication. His move to the Chicago Symphony in 1948 was a notable failure that essentially ended his conducting career in the U. S., after which he was chiefly active in Europe. However, he had returned to conduct Tristan und Isolde at the Chicago Civic Opera when he suffered a fatal heart attack. Rodzinski is considered one of the last century's great conductors, but his difficult personality and the premature end to his American career have caused his name to fade in recent decades. Fortunately, Rodzinski left a lengthy and valuable series of recordings, both commercial and non-commercial, made between 1926 and the final year of his life. Selections will be featured, augmented by comments by his son, Richard, and musicians who worked with him.

**FERRUCCIO BUSONI AS PERFORMER AND AESTHETICIAN: AN INTERSECTION OF THOUGHT AND PRACTICE** *Erinn E. Knyt, Stanford University, CA*

For many years Ferruccio Busoni (1866-1924) stood as a peripheral and somewhat controversial figure, largely neglected by musicologists. Only recently, since the centennial of his birth in 1966, has the legacy of his performances, compositions, and aesthetic writings begun to be examined with any degree of detail. Especially lacking, even today, is a critical discussion of Busoni's surviving recorded performances. This study seeks to fill the gap in scholarship by analyzing Busoni's recorded renditions of his own musical works as well as those by other composers from diverse historical periods. Specifically, it will examine the relationship between the aesthetic writings and the piano performances. Central to any consideration of this relationship is Busoni's belief that notated scores are only transcriptions or imperfect representations of idealized "original" works that should be further "arranged" or realized in performance. How does this belief affect his interpretations as a performing artist in terms of the liberty taken with or the fidelity to the printed score? Performances of pieces from different historical periods, composers, and styles will be compared to determine whether and, if so, how Busoni as a performer applies his aesthetic theories and whether his approach to music of diverse eras or styles remains consistent.

## ON-LINE ACCESS

**THE ENCYCLOPEDIA OF VICTOR RECORDINGS – ONLINE**

*Sam Brylawski & David Seubert, University of California, Santa Barbara, CA*

The free, online version of the Encyclopedic Discography of Victor Recordings will be debuted at the ARSC Conference. Project manager David Seubert and editor Sam Brylawski will give a tour of the site, highlight its features, and briefly review how this website, the most detailed online discography ever published, came to be, and share the thinking which went into development of its unique features.

**OTHER MINDS AND RADIOM.ORG: THE GROWTH OF A NEW MUSIC ARCHIVE 501[C][3] STYLE** *Charles Amirghanian, Adrienne Cardwell, and Stephen Upjohn, Other Minds, San Francisco, CA*

Since 1993 Other Minds (OM) has been a highly respected presenter of contemporary music programming in the Bay Area, most noted for our annual festival, the Other Minds Festival of New Music. In recent years OM has also come to be known for our ever-growing audio archive, with its lead collection stemming from 50 years worth of recordings of live interviews, concerts, and innovative radio programming from pioneering sta-

tion KPFA-FM in Berkeley, California. In 2000, the KPFA-FM Music Dept. Archive transferred ownership of over 4,000 analog tape reels to Other Minds. Since then it has been OM's mission to preserve and make accessible this rare content representing historical figures within the European and American avant-garde, as well as the evolution of important trends in modern music, such as minimalism, that have firm roots in the Bay Area. In May of 2007, OM officially launched radiOM.org, the online portal to our archive's digital content where researchers, critics, and enthusiasts of unusual music can stream audio of most of the preserved programs. OM would like to share the development and progress of such a monumental project from the perspective of a small non-profit arts organization. A brief history of the organization, an overview of the archive's collections, project activities, funding, public access, and cataloging issues will all be discussed. Samples of selected recordings will be heard, including a few personal favorites shared by the speakers.

## *Session Abstracts for Saturday*

### **SOUND RECORDING TECHNOLOGY IN SILICON VALLEY**

**AMPEX AS A SILICON VALLEY COMPANY** *Henry Lowood, Stanford University, CA*

This paper will present two related themes: (1) how Ampex Corporation exemplified characteristics that later would be associated with Silicon Valley and its high-technology companies; and (2) the acquisition of the Ampex historical collection by Stanford University and its impact on the Stanford's Silicon Valley Archives.

### **HISTORY OF AMPEX CORPORATION – 1944 TO 1962**

*John Leslie, Vice President (retired) Ampex Corporation, Portola Valley, CA*

This presentation covers the History of Ampex Corporation from its inception in 1944 up to 1962 when I left the company. It includes highlights of (1) how a small motor manufacturer became a major company in manufacturing magnetic tape recorders, (2) development of Model 200A – the first magnetic tape recorder to be used for delayed radio broadcasts from east to west, (3) Models 300 and 301 – the backbone of the audio recording industry, (4) Model 350 – still the workhorse of many radio stations worldwide, (5) theater products for Todd A0 and Cinemascope, and (6) Model VR-1000 Video Tape Recorder, which did for television broadcasting time-delay what the Model 200A had done for radio broadcasting. It also includes development of stereo and sound-on-sound recorders. It concludes with comments on what made Ampex so successful in those years when it dominated the world-wide market for magnetic tape recorders.

### **STANDARD ALIGNMENT TAPES – A HISTORY AT AMPEX**

*Jay McKnight, Magnetic Reference Laboratory, Cupertino, CA*

When Ampex announced the Model 200 in October 1947, they realized that recordings made on different machines should be interchangeable, meaning consistent equalization, azimuth, and recorded level. So they made "Standard Alignment Tapes" to adjust the reproducers to the standard conditions. By the introduction of the Model 300 in May 1948, Ampex adopted what later became the NAB equalizations for 7.5 and 15 in/s, which are still used in the USA. In 1949 Frank Lennert (Ampex) published a comparison between the equalizations used on several professional recorders, as well as a technical paper explain-



ing the equalizations and the basis for them, in 1952. The manufactured Alignment Tapes had a voice announcement that was played from a tape recording, and tones from a multi-frequency oscillator, with an operator switching between voice and tone, and trimming the recorded level manually, as shown in a 1958 paper by Frank Richards in the AES Journal. Continuing Ampex research improved the understanding and practices for the standardization of the tape flux (“recorded level”), the flux vs. frequency (“equalization”), and the azimuth, in papers by Morrison and by McKnight in the AES Journal. Morrison left Ampex to found the competing Standard Tape Laboratory (1968-1990), and McKnight left to found Magnetic Reference Laboratory (1972-present). The MRL system developed in the 1980s is automated, and now has the voice on a hard disk recording, computer-controlled switching of voice and tone, and an automatic gain control to keep a constant recorded flux.

## **AUDIO RESTORATION**

### **THE COLUMBIA LP EQUALIZATION CURVE**

*Gary A. Galo, Crane School of Music, SUNY at Potsdam, NY*

In 1948 Columbia introduced the microgroove long-playing record. At that time, the RIAA LP equalization curve – which would eventually supersede the Columbia curve – had not even been proposed, much less standardized, and the equalization curve chosen by Columbia differed from RIAA in both the low-bass turnover and the treble roll-off. In developing a design for an archival phono preamplifier, the author found a number of conflicting opinions regarding the Columbia LP equalization curve. The answer was found in a paper published in the Proceedings of the I.R.E. by René Snepvangers in August, 1949. Snepvangers, the unheralded primary inventor of the Columbia LP, provided a graph illustrating how the Columbia LP curve had been derived from the NAB equalization curve used for 16-inch, 33 1/3-rpm lacquer discs. Unfortunately, Snepvangers’ graph was not accompanied by any data on either the turnover frequencies or time constants. Through computerized circuit simulations, the author was able to determine, definitively, the time constants and frequencies of the low-bass shelf, the bass turnover, and the treble pre-emphasis. This presentation will provide an analysis of Snepvangers’ graph, and describe the process by which the time constants and turnover frequencies were determined. The results leave little room for doubt regarding the recording characteristic of the Columbia LP, and the playback curve required for correct reproduction.

### **NEW AUDIO RESTORATION TECHNOLOGY IN ADOBE AUDITION 3**

*Charles Van Winkle, Adobe Systems, Inc., Seattle, WA*

This presentation gives a technical overview of the new audio restoration technologies included in Adobe Audition 3. Technologies to be covered may include Adaptive Noise Reduction, Automatic Phase Correction, Graphic Phase Correction, Spot Healing Brush, Effects Paintbrush, audio editing in the stereo panoramic domain, and audio editing in the phase domain. Emphasis will be placed on how these technologies can be used in an audio restoration workflow.

## REPertoire & Artists: Jazz

### THE JAZZ MAN RECORD SHOP: ANATOMY OF AN INSTITUTION

*Cary Ginell, Origin Jazz Library, Thousand Oaks, CA*

From its inception in 1938 in Hollywood to its demise in Burbank in 1984, the Jazz Man Record Shop served as a meeting place, research facility, library, and sometimes even boxing arena and adult daycare center. Shops like the Jazz Man introduced many collectors to the wonders of 78 rpm records and the characters who collected them. During its nearly half-century of existence, the Jazz Man was frequented not just by collectors, but also by personages ranging from Louis Armstrong to the Rolling Stones' Bill Wyman. Like the Commodore and the Liberty, the Jazz Man sponsored its own record label, recording Lu Watters' Yerba Buena Jazz Band and other groups from the traditional jazz revival in the San Francisco Bay area beginning in the early 1940s. The shop went through a succession of owners in the 1940s and '50s, which included a tall, willowy siren named Marili Morden, and an ambitious Turkish jazz fan named Nesuhi Ertegun. For half of its existence, the Jazz Man was run by Don Brown, a Duke Ellington fan whose sputtering career as a television scriptwriter resulted in his taking over the shop in 1960. There, Brown presided over a motley group of collectors known as the "Saturday Crowd," who faithfully devoted every Saturday to talking, sharing, discussing, and arguing about 78s. For the last ten years of the shop's existence, I was a member of this vaunted fraternity. When the shop closed, compact discs had just been introduced. Since then, countless other record stores have shut down, as the digital age, downloading, and iPods rendered these sociological networking centers obsolete. This presentation pays tribute to those pantheons of recorded sound.

### JELLY ROLL REMINISCENCES *Charles Campbell, San Francisco, CA*

Charles Campbell was a friend of Dave Stuart, the first owner of the Jazz Man Record Shop. He and Stuart paid regular visits to Jelly Roll Morton in Los Angeles in 1941, the last year of Morton's life. Morton, in return, came to the shop to talk jazz to anyone who would listen. Campbell knew many musicians, including Lu Watters, Bunk Johnson, and Art Tatum (he was Tatum's driver for six weeks in 1939). His stories promise to be a lively segment of the conference.

## TECHNICAL COMMITTEE PRIMER ON ANALOG PLAYBACK

Although all points along the preservation chain are important, audio preservation engineers generally agree that playback of analog source recordings is a particularly key juncture at which, if not performed optimally, the quality of the end product will be lessened. No amount of effort or expense in the remainder of the signal chain can recover information that was not retrieved from the analog original at the moment of playback. Both the abilities of staff and the equipment used greatly impact the success of the analog playback stage. In this session, the ARSC Technical Committee presents a primer on analog playback of both grooved and magnetic media. This overview will explore the equipment and technical knowledge required for successful playback while addressing issues of obsolescence for analog formats. This session is designed to help archivists, curators, collection managers, and audio engineers trained only in digital technologies gain a basic understanding of the equipment, space, techniques and expertise necessary for successful analog playback.

## **WHY ANALOG PLAYBACK IS CRITICAL FOR SUCCESSFUL AUDIO PRESERVATION**

*Mike Casey, Archives of Traditional Music, Indiana University*

**PLAYBACK OF MAGNETIC TAPE** *George Blood, Safe Sound Archive*

**PLAYBACK OF GROOVED MEDIA: ARE EQUIPMENT, SUPPLIES, AND EXPERTISE BECOMING OBSOLETE?** *Seth Winner, Seth B. Winner Sound Studios, Inc.*

**PLAYBACK OF GROOVED MEDIA: TRANSFER METHODOLOGY** *Eric Jacobs, The Audio Archive*

## **REPERTOIRE & ARTISTS: THE 60S AND BEYOND**

### **THE UNRELEASED BEATLES: MUSIC AND FILM**

*Richie Unterberger, San Francisco, CA*

“The Unreleased Beatles: Music and Film” is a presentation of rare recordings and films that are discussed in my book *The Unreleased Beatles Music: and Film*. I illustrate how such material is essential for gaining full appreciation of the scope of the Beatles’ musical evolution and artistic accomplishments. The audio clips include such notable tracks as excerpts from their failed January 1, 1962 audition for Decca Records; home tapes of songs later recorded for *The White Album*; and a publisher demo of a song never released by the Beatles, though it was given to another artist to record for the commercial market. The film clips are taken from such notable performances as their first concert in the United States (in Washington, DC in February 1964), a dress rehearsal for *The Ed Sullivan Show* that was never broadcast, and a promotional film for their 1968 single “*Revolution*.” *The Unreleased Beatles: Music and Film* won a 2007 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research in the “Best Discography” division of the “Best Research in Recorded Rock Music” category.

### **IT WAS 40 YEARS AGO TODAY: AN ANALYSIS OF BILLBOARD’S MARCH 30, 1968 ISSUE**

*Bill Schurk, Bowling Green State University, Bowling Green, OH*

Billboard is the granddaddy of music/recording trade publications, outliving both *Cash Box* and *Record World*. It has provided the entertainment industry with important, up-to-date, and relevant information and news for over a century, with each issue serving as a vignette of weekly happenings. I analyze the entire 80-page issue of *BILLBOARD* for March 30, 1968, highlighting the various weekly “Departments” of audio retailing, classical, international, musical instruments, radio-TV programming, and talent and tape CARtridge, with added emphasis on its special feature articles, the popularity charts (with musical examples) and record reviews. In addition I discuss the myriad of advertisements that fill its pages and also highlight the special insert celebrating United Artists Records.

### **THE SOUND OF THE SUBURBS: A CASE STUDY OF THREE GARAGE BANDS IN SAN JOSE, CALIFORNIA DURING THE 1960S**

*Paul Kauppila, Dr. Martin Luther King, Jr. Library, San Jose State University, San Jose, CA*

The Chocolate Watchband, the Count Five, and the Syndicate of Sound were three garage bands from San Jose, California. During the 1960s, before the high-tech economy transformed the Santa Clara Valley into Silicon Valley, San Jose was a sleepy suburb. This paper will examine these three groups in the context of 1960s culture and society and will compare and contrast their image and musical output with that of the better-known “hippie” music scene originating an hour north in San Francisco.

## **MEDIA SIGNATURES AND DIGITAL TECHNOLOGY IN CONTEMPORARY POPULAR MUSIC**

*Anne Danielsen, Dept. of Musicology, University of Oslo, Oslo, Norway*

Mediating technology is considered a central and defining trait of popular music: pointing to a state 'before' or 'outside' of this mediation, a state of 'raw' or 'original' sound, makes no sense here. This paper focuses on the role of mediating technologies for the sound of popular music. Of particular interest is the possibilities and constraints of digital media used in contemporary music production. Using various recorded songs from the last twenty years of popular music history as point of departure, the presentation aims at demonstrating how contemporary digital technology influences popular music sound. The paper also addresses the claim that digital media leave no imprint on the sound, arguing that one can indeed identify specific aural qualities associated with digital sound, and that these qualities may be used to achieve different aesthetic effects as well as to shed light on mediation and medium specificity as such.

## NOTES

# **REACTIONS TO THE RECORD II**

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Future of Performance**

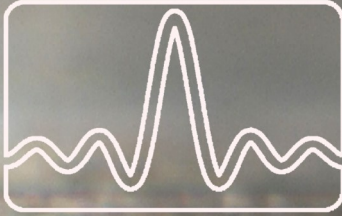


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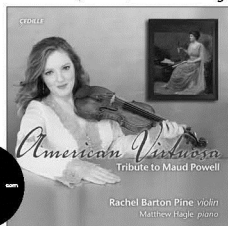
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A FEW NOTABLE RECORDINGS

**American Virtuosa: Tribute to Maud Powell**

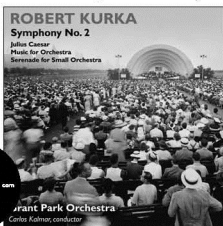
Rachel Barton Pine, violin / Matthew Hagle, piano



"Pine's choice of music and her brilliant playing could serve as inspiration to a new generation of prospective string players, just as those by the old masters did during the days of the LP. . . . Highly recommended!" **ClassicsToday.com**

**Robert Kurka: Symphony Works**

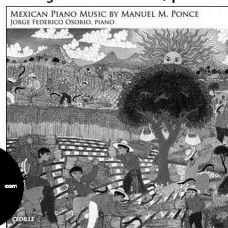
Grant Park Orchestra / Carlos Kalmár, conductor



"Listeners given to wondering why nobody is writing American music like American composers used to write will welcome this enjoyable collection of orchestral music by the lamented Robert Kurka." **Chicago Tribune**

**Mexican Piano Music by Manuel M. Ponce**

Jorge Federico Osorio, piano

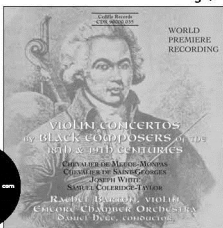


"Osorio's playing is rewarding in so many ways. Above all, it is passionate while still intelligent and disciplined. You feel you are hearing the composer at his best because his pianist-advocate serves him well. . . . Osorio plays on a large canvas, and uses it to the fullest." **American Record Guide**

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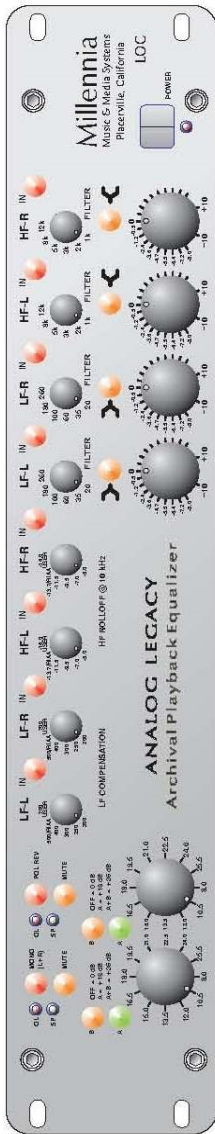
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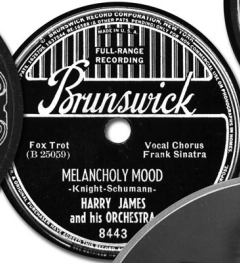
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