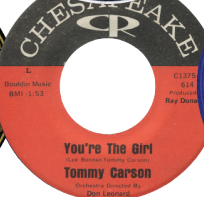
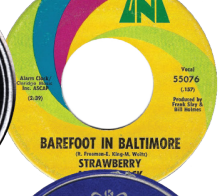
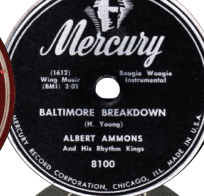
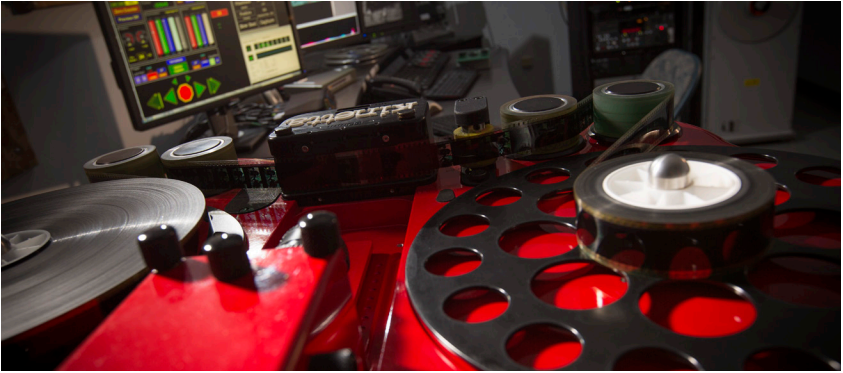


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Schedule

All conference sessions will be held at the Radisson Baltimore Inner Harbor

WEDNESDAY

9:00 am - 4:00 pm

International F

WORKSHOP: ANALOG TAPE PLAYBACK

(pre-registration required; check-in begins at 8:30 am)

Presented by the Technical Committee; Equipment generously provided by George Blood Audio/Video/Film/Data

9:00am - 4:00 pm

Fayette

BOARD MEETING

2:00 - 5:00 pm

Carroll

WORKSHOP: PEOPLE, PROCESSES & TECHNOLOGY

(check-in and on-site registration begins at 1:30 pm)

Presented by the Education & Training Committee

2:00 - 6:00 pm

International D

EXHIBIT SET-UP

4:00 - 5:00 pm

Fayette

EXECUTIVE COMMITTEE

4:00 - 7:30 pm

Ballroom Lobby

REGISTRATION DESK OPEN

6:00 - 7:00 pm

Fayette

NEWCOMER ORIENTATION & MENTORING PROGRAM

Open to first time attendees, board members, and those pre-registered as mentors and mentees (*pick up name badges at registration desk*)

7:00 - 9:00 pm

Ballroom

Promenade

OPENING RECEPTION

Open to conference attendees and ticketed guests (*pick up name badges at registration desk*)

Sponsored by The MediaPreserve & Nauck's Vintage Records

THURSDAY

8:00 - 10:00 am

International D

EXHIBIT SET-UP

8:30 am - 4:00 pm

Ballroom Lobby

REGISTRATION DESK OPEN

8:45 - 10:30 am

International A

PRESIDENT'S WELCOME – *Matthew Barton*

OPENING PLENARY: BALTIMORE SOUNDS I - AN INTRODUCTION

(Chair: Jay Bruder)

The Open Road: An Affectionate Recollection of John Charles Thomas

- *David Lewis*

W. O. Beckenbaugh of Baltimore, the Leather-Lunged Auctioneer

- *Patrick Feaster*

Baltimore Sounds - *Joe Vacarrino*

10:30 - 11:00 am

International D

COFFEE BREAK (*Exhibits and Silent Auction Open*)

Sponsored by Nauck's Vintage Records

11:00 - 12:30 pm

International A

CONCURRENT SESSIONS

THE ARTISTS I (Chair: Steve Ramm)

Sissle & Blake's "Shuffle Along of 1950" – *Peter Shambarger*

Jazz Oral History at the Smithsonian – *John Hasse*

The Influence of Reverends A. W. Nix and W. M. Nix on "The Father of Gospel Music," Thomas A. Dorsey – *Terri Brinegar*

Carroll

ARCHIVES I (Chair: Jessica Wood)

Content-based Music Retrieval System for Ethnomusicological Sound Archives – *Michael Blass*

Cultivating a Sound-Minded Archival Education: Reports from the Field at UCLA – *Shawn VanCour*

Meeting In the Middle of a Scene: The Collaborative Creation of the New Brunswick Music Scene Archive – *Christie Lutz, Frank Bridges*

12:30 - 2:00 pm

LUNCH

1:00 - 2:00 pm

Fayette

DIVERSITY, EQUITY, AND INCLUSION COMMITTEE

(BUSINESS MEETING)

2:00 - 3:30 pm

International A

CONCURRENT SESSIONS

RADIO I (Chair: Tim Brooks)

Introducing the Cold War Communication Project: A Collaborative Effort to Contextualize, Preserve, and Provide Access to Cold War-Related Radio Broadcasts – *Brandon Burke*

Newspapers of the Air: Sound Recordings of Radio Facsimile Broadcasts – *Adam Schutzman*

A Sound Exchange: Preserving the Voices of Cuba – *Allie Whalen, Yasmin Dessem*

Carroll

TECH I (Chair: Chuck Howell)

Sherlock Ohms and Dr. Watson: The Adventure of Oscar Levant's Complete Recordings – *Andreas Meyer, Rebekah Wineman*

The Amazing Lacquer Disc Cleaning Medicine Show – *Marcos Sueiro Bal, Jeff Willens*

Expert Disc Transfer Techniques: Emphasis 101 – *Stefano S. Cavaglieri*

3:30 - 4:00 pm

COFFEE BREAK

International D

Sponsored by The MediaPreserve

4:00 - 5:30 pm

CONCURRENT SESSIONS

International A

BALTIMORE SOUNDS II: TAKE ME TO THE GO-GO
(Chair: Brenda Nelson-Strauss)

Discussion/Interview with Local Musicians and Genre Experts –
Ericka Blount Danois, moderator

Carroll

TECH II (Chair: Bill Klinger)

Duplication & Repair of Discs via Silicone Mold Making – *Don Wilson*

Continuing to Push the Cylinder Transfer Envelope: New Advances in Wow Correction, Test Recordings, and Dictabelt Transfer – *Nicholas Bergh*

A Methodology for Digitizing Wax Cylinders – *Melissa Widzinski, Dan Figurelli*

5:30 - 7:00 pm

DINNER

6:00 - 8:00 pm

(off-site)

WOMEN IN RECORDED SOUND SOCIAL

Alewife, Tasting Room, 21 N Eutaw St.

(5 minute walk from the hotel; pay your own tab)

7:00 - 8:00 pm

Carroll

ASK THE TECHNICAL COMMITTEE

8:00 - 9:00 pm

Fayette

ARSC DISCOGRAPHY COMMITTEE AND IASA DISCOGRAPHY

COMMITTEE (OPEN MEETING) *Will include an update on the*

International Bibliography of Discographies, and other topics of shared interest to both committees.

9:00 - ??

Radio Free ARSC! – *Don't touch that dial!*

Join ARSC President and DJ Matt Barton, his two turntables and guests for a special narrowcast featuring rare and special recordings from Baltimore and beyond, old time radio magic, interviews, and surprises.

FRIDAY

8:30 am – 4:00 pm REGISTRATION DESK OPEN

Ballroom Foyer

9:00 – 10:00 am OPENING PLENARY: **BALTIMORE SOUNDS II** (Chair and Moderator:
International A Kip Lornell)

Bluegrass In and Around Baltimore – *Kip Lornell, Cliff Murphy, Russ Hooper, Tim Newby*

10:00 – 10:30am COFFEE BREAK

International D

Sponsored by ATR Magnetics

10:30 am - Noon CONCURRENT SESSIONS

International A

ARCHIVES II (Chair: Brad McCoy)

The Audio Archive in a Box Project – *Danielle Cordovez*

American Epic Goes to School – *Allison McGourty, Bernard MacMahon*

You Build It, They Will Come: Audiovisual Archives' Partners in Teaching, Learning and Research – *Melissa Pipe*

Carroll

DISCOGRAPHY AND THE RECORD (Chair: Cary Ginell)

Grammar of Gramophone Record Labels: An Aid for Cataloguing Historical Records from 1900 to 1946 – *Filip Sir*

Discographers... or Discographies? That is the Question – *Peter Laurence (and Filip Sir)*

Enveloped: The History of Record Sleeves, Part Two – *Michael Biel*

12:00 – 1:00 pm LUNCH

1:00 – 3:00pm CONCURRENT SESSIONS

International A

TECH III: DIGITIZATION AND OBSOLESCENCE (Chair: Rebecca Chandler)

Is Anyone Listening? – *George Blood, David Cawley*

We Must Solder On: Fighting Obsolescence – *Presented by the Technical Committee. Marcos Sueiro Bal, Dave Cawley, John Passmore, Joe Mills*

Quality Control for Media Digitization – *Mike Casey*

Carroll

ARCHIVES III (Chair: David Seubert)

Towards a Media-Archeology of Voice Mail: The Princeton Phono-Post Archive – *Thomas Y. Levin*

Phonographs on the Road in Latin America: The Technology of Sound Recording during the Acoustic Era – *Sergio Ospina-Romero*

continued pg. 9

Exploring the potentialities of the aural environment: the National Center for Audio Experimentation and the early sound of National Public Radio – Nicolette Khan

3:00 - 4:00 pm **COFFEE BREAK**
International D ***Sponsored by NOA Archive***

International F **POSTER SESSIONS**

International Bibliography of Discographies: A Worldwide Collaborative Project – Filip Sir, Peter Laurence

Colorado State Archives' First Born – Colorado State Archives

QC Series 78-rpm Gramophone Records of India – Suresh Chandvankar

Wes Anderson: Audio Auteur – Chloe Patton, Yuri Shimoda

Rediscovering the History of Agricultural Broadcasting in North Carolina – James R. Stewart, Jr.

Historic Audio Demonstration: Orthophonic Victrola Credenza Compared to a Legacy Victor Talking Machine – Michael Devecka

Out of Your Head: Documenting Creative Improvisation in Station North – Alan Munshower

The Creative Music Studio Collection – Nick Patterson

Baltimore Sounds: An Illustrated Encyclopedia of Baltimore Area Pop Musicians, Bands, and Recordings – Joe Vaccarino

4:00 - 5:30 pm **CONCURRENT SESSIONS**

International A **ACTIVISM (Chair: Sandy Rodriguez)**

Freedom is a Constant Struggle: The Golden State Mutual Sound Recordings – Kelly Besser, Yasmin Dessem, Shani Miller

Sounds, Sights and Sites of Activism in '68 – Guha Shankar

Carroll **TECH IV (Chair: Marcos Suiero Bal)**

Performance Testing for ADCs: New FADGI Guidelines & ADCTest Software – Kate Murray, Rebecca Chandler

Requirements for AD Converters in Audio Preservation – Peter Kuhnle

Transferring PCM-F1 Digital Tapes – Gary Galo

5:30 - 8:00 pm **DINNER**

7:30- 9:00 pm **COLLECTORS' ROUNDTABLE & RECORD SWAP (*Open to Public*)**
International E
(backstage area) We have invited some of the local collectors and vendors, who should offer a wide range of musical styles and prices ranging from the 50 cent table to premium collectables. Attendees are also invited to bring a crate of records they would like to sell or trade, and/or a record or two for show and tell.

8:30 - 10:00 pm
International A

FILM SCREENING: Feast Your Ears: The Story of WHFS 102.3
Hosted by executive producer/director Jay Schlossberg, with former WHFS DJ's Ty Ford and Josh Brooks (aka Spiritus Cheese).

SATURDAY

8:30 am - 4:00 pm
Ballroom Foyer

REGISTRATION DESK OPEN

9:00 - 10:30 am

CONCURRENT SESSIONS

International A

RADIO II (Chair: Brandon Burke)

Saving the War of the Worlds: In Search of Missing Martians – *Seth Winner, Sammy Jones*

Recent Lone Ranger Archival Discoveries: Debunking the Masked Man's Myths – *Martin Grams, Jr.*

Mapping the 'Crazy' Empire: Newly Digitized Recordings of the Crazy Crystals Radio Show – *Maristella Feustle*

Carroll

ARCHIVES IV (Chair: Patrick Midtlyng)

Uncovering the Indian Neck Folk Festival Collection – *Maya Lerman*

Hotter Than a Bulldog Spitting In a Polecat's Eye: Mable Hillery & Johnny Shines Live 1975 – *Parker Fishel, Sophie Abramowitz, David Beal*

A Garage in South Philly: The Vernacular Music Research Archive of Thornton Hagert – *David Sager, Anne Stanfield-Hagert*

10:30 - 11:00 am
International D

COFFEE BREAK
Sponsored by Prism Sound

10:50 am

SILENT AUCTION CLOSES (*payments due by 4:00 pm*)

11:00 am - 12:30 pm

CONCURRENT SESSIONS

International A

THE ARTISTS II (Chair: Dave Lewis)

Blue Sky Boys – *Dick Spottswood*

The Music of David Seville – *Cary Ginell*

Blind Dates: The Flo & Eddie Story – *Matthew Barton*

Carroll

CLASSICAL (Chair: Patrick Midtlyng)

Understanding Leopold Stokowski's Musical Intent – *Margaret Dziekonski*

continued on pg. 11

Birgit Nilsson and Astrid Varnay: A Celebration of Two 20th Century Wagnerian Sopranos on Their Centenary – Dennis Rooney

Historic Audio Demonstration State of the Art 1925: The Orthophonic Victrola Credenza Compared to a Legacy Victor Talking Machine – Michael Devecka

12:30 - 1:30 pm LUNCH

1:30 - 3:00 pm CONCURRENT SESSIONS

International A RADIO III - BALTIMORE IV (Chair: Dennis Rooney)

Babe Ruth “I’m More at Home on the Diamond Than on the Disc” – Mark Atnip

Microphones in Medicine : Official and Unofficial Sound Recording at the Johns Hopkins Medical Institutions – Timothy Wisniewski

Ray Davis and Wango Records: Bluegrass, Gospel and Used Cars in Baltimore – Eugene Baron

Carroll INTERNATIONAL (Chair: David R. Lewis)

US Ethnic Piano Rolls: The Case of Lithuanian Music Records – Darius Kučinskas

Global Hits and Village Music in the Top Ten: Kenya’s Recording Boom of the 1970s and 1980s - Ian Eagleson

The Discoteca Pública Municipal de São Paulo – Biancamaria Binazzi

3:00 - 3:15 pm BREAK

3:15-4:30 pm AFTERNOON PLENARY

International A REVIVAL AND REINTERPRETATION: MINSTRELSY (Chair: Matt Barton)

The Revival of Minstrel Shows in the 1920s and Beyond – Tim Brooks

#BaltimoreFreddieGray: The Challenge of Race in Early Sound Recordings – Bill Doggett

4:45 - 5:45 pm ARSC ANNUAL BUSINESS MEETING
International A (all ARSC members please attend)

6:00 - 7:00 pm HAPPY HOUR
Ballroom Promenade

7:00 - 10:00 pm ARSC AWARDS BANQUET
International DEF (Tickets required)

SESSION ABSTRACTS FOR THURSDAY, MAY 10

PLENARY SESSION: BALTIMORE SOUNDS - AN INTRODUCTION

Thursday 8:45 – 10:30 am

THE OPEN ROAD: AN AFFECTIONATE RECOLLECTION OF JOHN CHARLES THOMAS *David N. Lewis, WTJU FM, Charlottesville, Switz-Mix Records*

While many musicians from Baltimore—ranging from John Hill Hewitt to Philip Glass and beyond—may pass muster as “Baltimore’s favorite son,” one name that stands out in such context is that of tenor John Charles Thomas. A 1912 graduate of Peabody Conservatory, Thomas went on to a multifaceted career singing in opera, operetta, musicals and art song, making many records and serving as a popular mainstay on radio in its “Golden Age.” David N. “Uncle Dave” Lewis will focus on Thomas’ life and present a survey of Thomas’ extensive recording legacy, beginning in 1920 with single-sided Vocalion discs and ending with his 45 rpm singles on the International Sacred label in 1954.

W. O. BECKENBAUGH OF BALTIMORE, THE LEATHER-LUNGED AUCTIONEER *Patrick Feaster, Indiana University, Bloomington*

William Oscar Beckenbaugh was Baltimore’s first professional recording artist and a pioneer of phonographic spoken-word comedy. Although variously active as a politician and a circus manager, he earned his living during the early 1890s mainly as an auctioneer, pursuing such gigs as the sale of the ethnological villages at the close of the World’s Columbian Exposition in Chicago (which, alas, didn’t turn out very well for him). As a sideline, he put his ready wit and vocal powers to work on behalf of the local Columbia Phonograph Company, creating a popular line of comic auctioneering records with such titles as “Sale of New York Dime Museum” and “Sale of Red-Haired Girl.” Like his contemporary George Graham, Beckenbaugh thrived at the intersection of phonographic comedy and the verbal art of the marketplace, probing the talking machine’s limits as a medium of humor in the process. His career as a recording artist ended shortly before the turn of the century, and he died in 1903 while employed as a policeman in Washington, D. C., but the auction-record genre which he’d invented lived on in the repertoire of Len Spencer, who even took over and adapted some of Beckenbaugh’s own routines.

BALTIMORE SOUNDS *Joe Vaccarino, Author-Researcher*

Joe Vaccarino, author of *Baltimore Sounds: An Illustrated Encyclopedia of Baltimore Area Pop Musicians, Bands, and Recordings*, explores Baltimore’s musical legacy with a sampling of key recordings from the years after the Second World War and tales of the artists and record industry people he met while researching *Baltimore Sounds*.

THE ARTISTS I

Thursday 11:00 am – 12:30 pm Session 1

SISSLE AND BLAKE’S “SHUFFLE ALONG OF 1950”: THE SHOW THAT WAS NEVER MOUNTED BUT WAS RECORDED *Peter Shambarger, private collector*

Eubie Blake was a noted American composer, lyricist, and pianist of ragtime, jazz and popular music from Baltimore. In 1921, he and his long-time collaborator Noble Sissle wrote “Shuffle Along,” one of the first Broadway musicals to be written and directed by

African Americans (“In Dahomey” starring Williams and Walker in 1903 may have been the earliest). Recordings made of some of the most popular songs from “Shuffle Along” such as “I’m Just Wild About Harry,” “Baltimore Buzz,” and “Love Will Find a Way” were recorded by Eubie Blake and others at the time the musical was in its popular Broadway run. “Shuffle Along” was one of the biggest hits of the 1921 season and appealed to both African American and White audiences alike. The show was successful enough for Sissle and Blake to try for a revival of it in the early 1950s. While they wrote and recorded a new version they refer to as “Shuffle Along of 1950” on acetate discs, this version never made it to the stage. A reworked version in 1952 did, but only ran for four performances. The “Shuffle Along of 1950” recordings were only done as demo discs for potential sponsors and, except for a few selections used in a 2016 CD “Sissle and Blake Sing Shuffle Along” (issued on Harbinger Records), they have never been commercially released in their entirety. The demos use several of the original songs from the 1921 show but also include compositions never recorded anywhere. In this presentation, I will give a short background on the discovery of these along with some examples of the recordings, including some of the compositions never before heard by the public.

JAZZ ORAL HISTORY AT THE SMITHSONIAN *John Hasse, Smithsonian Institution, Curator Emeritus*

The Smithsonian’s work in documenting the history of jazz through conducting oral histories began in the 1970s. Altogether, the 310 interviews comprise one of the largest and most important collections of jazz oral histories anywhere. The musicians interviewed span the history of jazz, from the 1920s into the 2010s and cover a broad range of disciplines—broader, perhaps, than other jazz oral history archives: performers, composers, arrangers, educators, writers, producers, engineers, club owners, and dancers. Many of these figures are now deceased. . .but their voices live on, and will live on, through the Smithsonian. Adding to the Museum’s collections and thus the historical record is the most lasting thing a curator can do: at the Museum, “We are in the forever business.” This presentation will provide a thumbnail history of these collections, assess the strengths of the three collections, and present select aural and video excerpts.

THE INFLUENCE OF REVERENDS A. W. NIX AND W. M. NIX ON “THE FATHER OF GOSPEL MUSIC,” *THOMAS A. DORSEY Terri Brinegar, University of Florida*

A generous grant from ARSC in 2017 provided me the means for travel to Philadelphia in May 2017 to interview the surviving children of Reverend Andrew (A. W.) Nix (1880-1949), an African American Baptist minister who recorded sermons on the Vocalion label in the 1920s. This opportunity provided access to numerous family documents and photographs, including an original typed sermon by Reverend Nix. Many scholars have erroneously written about Nix, often confusing Andrew with his brother William (W. M.) Nix, especially concerning which brother influenced gospel pioneer, Thomas A. Dorsey. Additional research at Columbia University provided access to the original minutes of the 1921 National Baptist Convention, at which both brothers and Dorsey were present, finally laying to rest these questions. The voice of the black minister, as exemplified by Nix, served as an index to the values of African Americans during this era. The development of the phonograph and sound films in the 1920s brought the voice of the southern minister out of the private sphere of the black church and into the public arena of greater society. My research also reveals that it was Nix’s widely popular sermon, “The Black Diamond Express to Hell,” that was recreated in the film, *Hallelujah*, not Reverend J. M. Gates’ similar

train-themed sermon, “Death’s Black Train is Coming.” My research and interviews now provide a clear picture of the life and legacy of Reverend A. W. Nix.

ARCHIVES I

Thursday 11:00 am – 12:30 pm Session 2

CONTENT-BASED MUSIC RETRIEVAL SYSTEM FOR ETHNOMUSICOLOGICAL SOUND

ARCHIVES *Michael Blass, University of Hamburg*

Digitalization has been accelerating the growth of ethnomusicological sound archives. As a consequence, studies may become unwieldy since the vast amount of available material is intractable for human listeners. We propose a content-based music retrieval system for ethnomusicological sound archives that allows for data access by rhythm similarity. The system analyses each audio file of a given collection by extracting onsets-synchronous timbral features. From each time series a Hidden Markov Model is trained. These are considered as a rhythm fingerprint that represents the music’s rhythmic structure in terms of timbre. A self-organizing map is utilized to project the high-dimensional fingerprints onto a two-dimensional map in order to make them human comprehensible. This technique preserves the topology of the high-dimensional feature space, which results in similar map positions for similar rhythms. A classification by rhythm similarity is thus achieved. The system, therefore, supports musicologist studies in several ways: the rhythm fingerprinting does not rely on a specific theory of music. Music from any culture can be analyzed and compared in an objective and unbiased manner. Retrieval by similarity allows for an explorative approach to the underlying collection which may generate interesting new hypothesis. It also supports studies by accelerating access to relevant data and thus helps to keep research efficient. The system is currently implemented in the Ethnographic Sound Recordings Archive of the University of Hamburg.

CULTIVATING A SOUND-MINDED ARCHIVAL EDUCATION: REPORTS FROM THE FIELD

AT UCLA *Shawn VanCour, UCLA*

This presentation proceeds from the premise that a critical means of securing the future of our nation’s recorded sound collections hinges on interventions at the pedagogical level, in the education of archival workers trained in effective techniques for audio preservation. Reviewing the recent transition of UCLA’s Moving Image Archive Studies program to a full-service Master of Library and Information Science degree, I identify two core strategies for cultivating a sound-minded archival education for the future. In addition to dedicated coursework in audio archiving, I also discuss UCLA faculty’s efforts to integrate audio-related issues into the structure of the program’s core courses. While dedicated coursework has the potential to place sound preservation on equal footing with coursework in moving image archiving, it may conversely risk relegating sound-related content to a separate-but-equal status, yielding a ghettoization of audio archiving and competition for scarce teaching resources. The distribution of sound-related subject matter across the curriculum, while sacrificing the breadth and depth of dedicated coursework, also has the potential to create what I describe as a ubiquitous audio archivy, giving audio preservation an expanded visibility and consistent presence throughout students’ archival training. After delineating these twin strategies and assessing their various merits and drawbacks, I then conclude the presentation by outlining what I take to be core skills and knowledge needed for an effective audio archival education, noting current strengths and areas for improvement in programs such as UCLA’s and, I hope, stimulating a larger conversation and input from ARSC members on pedagogical issues.

MEETING IN THE MIDDLE OF A SCENE: THE COLLABORATIVE CREATION OF THE NEW BRUNSWICK MUSIC SCENE ARCHIVE *Christie Lutz, Frank Bridges, Rutgers University*

In recent years, numerous local music scene archives have been established to document the music of locations as diverse as Washington, D.C., Louisville, and Southern Illinois. What makes the New Brunswick Music Scene Archive (NBMSA) an interesting case study is that it originates from a library special collections department's desire to diversify and broaden its holdings and an academic looking to research the vast record labels of a music scene that has not been documented. The merging of these two pursuits from differing trajectories created the NBMSA at Rutgers University's Special Collections and University Archives in the fall of 2015. Since its inception the NBMSA has hosted three discussion panels; screened a director's cut of a documentary on local music; hosted several visits from researchers; and provided a week of focus for an undergraduate class. Along with ephemeral material like flyers, zines, set lists and patches, the archive has received donations of standard music formats such as vinyl records, CDs, and cassettes, but also DATs, acetate discs, and radio station carts. Aside from the playback and preservation challenges inherent in A/V materials, the archive has faced challenges from ensuring it is representative of the diverse individuals that make up the scene to contending with the legal complexities of copyright. This co-presentation looks to discuss best practices when working with a community to create an archive that documents an ever-shifting scene while providing research opportunities and supporting undergraduate curriculum, as well as to help suggest ways to avoid inevitable pitfalls.

RADIO I

Thursday 2:00 – 3:30 pm SESSION 1

INTRODUCING THE COLD WAR COMMUNICATION PROJECT: A COLLABORATIVE EFFORT TO CONTEXTUALIZE, PRESERVE, AND PROVIDE ACCESS TO COLD WAR-RELATED RADIO BROADCASTS *Brandon Burke, Hoover Institution Library and Archives, Stanford Univ.*

As a conflict of ideas and ideologies, the Cold War was unique not for its muddy battlefields so much as for the culture wars it inaugurated. As communist governments dominated all aspects of broadcasting in the Central and Eastern European nations they controlled in the years following WWII, limiting access to objective reporting and “decadent” Western arts, the West countered by creating surrogate outlets for news and cultural programming: Radio Free Europe, Radio Liberty, and Voice of America. Media then, as now (unfortunately), was literally a weapon. The Cold War Communication Project, an outgrowth of the Library of Congress Radio Preservation Task Force and the Hoover Institution Library & Archives, brings scholars, veteran broadcasters, and archivists together to contextualize the important role broadcasting played during the Cold War and increase the accessibility of archival Cold War broadcasting materials.

NEWSPAPERS OF THE AIR: SOUND RECORDINGS OF RADIO FACSIMILE BROADCASTS
Adam Schutzman, Simmons College

In the late 1930s, radio stations across the U.S. began experimenting with sending pictures, text and newspapers over the airwaves, to be printed at home with specially designed printers produced by radio manufacturers such as RCA and Crosley. While the widespread commercial success of this idea never took hold, radio stations continued broadcasting newspapers and images well into the 1940s and hundreds of facsimile printers were sold

to consumers nationwide. Recently, several homemade, lathe-cut 12" records were discovered at a thrift store in Cambridge, MA, containing rare audio recordings of radio facsimile broadcasts from the first half of the 20th century. This presentation will explore the history of this technology, the characteristics of the homemade records that were recently uncovered and the process that was used to digitize the audio and extract some of the pictures and text that were encoded within the radio broadcast recordings.

A SOUND EXCHANGE: PRESERVING THE VOICES OF CUBA *Allie Whalen and Yasmin Dessem, UCLA Library*

Beginning in 2015, UCLA Library Preservation has partnered with a number of Cuban heritage institutions including the Instituto de Historia de Cuba (IHC) to provide specialized digitization and preservation training for their archival collections. The project, an initiative of UCLA Library's International Digital Ephemera Project (IDEP), has involved extensive collaboration with other Cuban organizations, such as the Havana-based Studio Abdala, as well as professional colleagues who generously shared their expertise. IHC holds upwards of 1600 radio transcription discs of which over 600 recordings have been digitized from the Universidad del Aire collection, an educational radio show that aired on Cuba's Radio CMQ. From 1949 to 1960, each topical episode highlighted the work of Cuban intellectuals. More recently, UCLA has conducted on-site assessment and pilot digitization of IHC's ¼ inch audio collection of interviews and speeches by such influential figures as Che Guevara, Camilo Cienfuegos, and Fidel Castro. Future initiatives include building digitization capacity for open reel collections and exploring a possible exchange program for emerging Cuban conservation professionals. Inspired by our work together, IHC has initiated ongoing collaborations with audiovisual heritage institutions throughout Cuba to build workshops, conferences, and partnerships. Our presentation will recount the challenges associated with equipment, staffing, facilities, and resources, but also demonstrate how the dedication, positive energy, and team work of our partners has constructed a successful path towards access.

TECH I

Thursday 2:00 – 3:30 pm SESSION 2

SHERLOCK OHMS AND DR. WATTSON: THE ADVENTURE OF OSCAR LEVANT'S COMPLETE RECORDINGS *Andreas Meyer and Rebekah Wineman, Meyer Media LLC*

Oscar Levant, a case study in poor documentation, deviation, and “what the hell is that?” A common problem in transferring old audio formats is decoding what the engineers, producer, and the artist themselves were thinking during the creative process. While transferring the complete official recordings of Oscar Levant for Sony Masterworks, we found two major problems. One was an unorthodox labeling of his lacquers, and the other an eccentric stereo audio format. Columbia's lacquer recordings had a unique matrix numbering system that would be sequential per daily recording session. By keeping the numbering sequential, even if there were future recording sessions with remakes of the same material, it would be noted in the session logs as to what music was recorded, which take it was and so on. Unfortunately, for reasons unknown, matrix numbers were recycled for the same material across different dates in Levant's sessions. To compound the issue, multiple takes were labeled master! Detective work through the paper archives, and by comparing the original release to the questionable takes brought us to some interesting results. Our second problem dealt with an original release labeled as “stereo”, but upon listening to the master

reels, we noticed something was quite off with the sound. One channel sounded very close and “dry”, while the other distant and ambient. At first we thought this was possibly an unencoded MS technique, but that proved not to be the case. The mystery continues....

The Amazing Lacquer Disc Cleaning Medicine Show *Marcos Sueiro Bal, New York Public Radio; Jeff Willens, New York Public Library*

Got Palmitic Acid problems? Stearic Acid got you down? Can't find a cure? Then step right up, because The Amazing Lacquer Disc Cleaning Medicine Show just might have a remedy for you! Using a subset of lacquer discs of various brands from the 1940s and '50s, all exhibiting particularly stubborn deposits of presumed stearic and palmitic acids or oxidation, your hosts Marcos Sueiro Bal (New York Public Radio) and Jeff Willens (New York Public Library) will review previous literature and analyze results obtained using old and new methods. Messrs. Bal and Willens will draw some potential conclusions which may surprise you! No elixirs for sale.

EXPERT DISC TRANSFER TECHNIQUES: EMPHASIS 101 *Stefano S. Cavaglieri, Swiss National Library, Sound Archives Division*

This presentation explores all aspects concerning the pre-emphasis and de-emphasis that may be applied to a modulated groove. The characteristics, in terms of frequency vs. amplitude response, of the different cutting and replaying processes (mechanical, electromagnetic, optical, etc.) are comprehensively exposed. The goal is to answer most of the where, why, and how questions, to build a solid background that will help choosing and applying the correct de-emphasis, both in the analog and the digital domains. The presentation, although supported by a number of sound examples, is very technical, and easier to understand for those who are already familiar with this topic, or who have attended my presentation in the Expert Transfer Techniques series of last year.

BALTIMORE SOUNDS II: TAKE ME TO THE GO-GO

Thursday 4:00 – 5:30 pm SESSION 1

Moderated discussion/interview with local musicians and genre experts. *Erika Blount Danois, author and moderator*

TECH II

Thursday 4:00 – 5:30 pm SESSION 2

DUPLICATION & REPAIR OF DISCS VIA SILICONE MOLD MAKING *Don Wilson, private collector*

Modern chemistry has made possible at-home duplication of disc records. Readily available silicone rubbers are now capable of capturing completely the sound detail of a disc record, without harming the original disc. Plastic resins can then be used to create new copies of the disc, which play as well as the original. The innovations which were developed by the “maker” movement have also made available smaller, inexpensive versions of the equipment required for reproducing the fine detail of a recording. This technology has the ability to put into the hands of many collectors the ability to produce new copies of rare discs which can be shared amongst fellow collectors, increasing the probability of copies of the recordings surviving into the future. The ability to reproduce discs also allows the reproduction of parts of discs, which can then be used to repair damaged discs which are physically missing pieces, badly cracked or having other damage. This technology now

makes it possible for collectors to share recordings, better preserve them and to repair discs which would have previously been considered damaged beyond repair.

CONTINUING TO PUSH THE CYLINDER TRANSFER ENVELOPE: NEW ADVANCES IN WOW CORRECTION, TEST RECORDINGS, AND DICTABELT TRANSFER *Nicholas Bergh, Endpoint Audio Labs, Inc.*

The Endpoint Audio cylinder machine has undergone significant development since the initial prototype was presented at the 2015 ARSC conference. Between continued R&D with custom test cylinders and input from test users, the final machine design exhibits new levels of cylinder audio quality with increased simplicity and a faster workflow. This presentation will discuss the latest work testing and improving cylinder machine performance and cylinder wow reduction. Also discussed will be the making of Dictabelt test recordings and the use of the Endpoint machine for significantly increasing the quality of Dictabelt transfers.

A METHODOLOGY FOR DIGITIZING WAX CYLINDERS *Melissa Widzinski and Dan Figurrelli, Indiana University, Bloomington*

As part of the Media Digitization and Preservation Initiative at Indiana University, the audio preservation team was tasked with digitally preserving approximately 7,000 wax cylinder recordings. The vast majority of these are field-recorded cylinders made between 1893 and 1938, recorded in 60 different countries around the world. Each cylinder is a unique, one-of-a-kind recording that requires special care and calibration. In this presentation we will discuss how MDPI digitizes these cylinders using the Endpoint Audio cylinder playback machine. We will detail specific procedures used in assessing the condition of the cylinder, centering with the help of a laser to reduce wow, making adjustments to the machine and tonearm, overcoming tracking issues, capturing in the reverse direction, stylus selection, and choosing the appropriate speed for each cylinder. We will also discuss our procedures for gathering technical metadata, creating five different files for each transfer, and the role each file plays for long-term preservation.

SESSION ABSTRACTS FOR FRIDAY, MAY 11

PLENARY SESSION

FRIDAY, 9:00 – 10:00 am

BLUEGRASS IN AND AROUND BALTIMORE *Kip Lornell, The George Washington University; Cliff Murphy, Director of Folk & Traditional Arts, National Endowment for the Arts; Tim Newby, author; Russ Hooper, musician*

The port city of Baltimore attracted rural migrants to work in the city's numerous blue-collar jobs, many of whom moved from West Virginia. Like their D.C. counterparts, most of whom arrived from North Carolina and Virginia, these immigrants brought their "hillbilly" music with them. Though the music came in many flavors, by the late 1940s the string band music that would become known as bluegrass flourished in these two very different cities and in very contrasting ways. "Bluegrass In and Around Baltimore" explores the musical connections and interactions among bluegrass musicians from "Charm City," Washington, D.C. (the acknowledged urban "Bluegrass Capital") & New River Ranch in Rising Sun, Maryland, (an important country music & bluegrass venue located about 50 miles northwest of Baltimore) through the lens of oral histories and sound recordings.

ARCHIVES II

Friday 10:30 am – 12:00 pm - SESSION 1

THE AUDIO ARCHIVE IN A BOX PROJECT *Danielle Cordovez, The New York Public Library*

The Rodgers and Hammerstein Archives of Recorded Sound (RHA) represents one of the greatest audio collections in the U.S. and is an incredible resource for music lovers, performers, composers, and researchers. As technology advances, our users' expectations for how to access and interact with our collections change; for example, it is increasingly common for users to carry their personal music libraries with them, via cell phones and computers or via the cloud. In 2017 staff members in RHA were awarded a grant from the New York Public Library (NYPL) to create a portable, secure audiovisual streaming platform to increase outreach and accessibility to the collections. With a Raspberry Pi miniature computer and open source software, we successfully introduced an additional, user-friendly access point for patrons that maintains NYPL's standard for secure streaming. This virtual "reading room" facilitates easy access to our collection materials for patrons at branch locations across New York City. The Raspberry Pi and supporting open-source software show promise as jumping-off points not only for RHA's outreach efforts but also for other libraries and research centers who may be inspired to further adapt this model for new and unanticipated purposes.

AMERICAN EPIC GOES TO SCHOOL *Allison McGourty and Bernard MacMahon, Lo-Max Films & Chicago University Laboratory School*

The University of Chicago Laboratory School (Lab School), has started a nine-month long "preschool to high school" program based on the multi award-winning American Epic films, the ARSC prize-winning book and the music releases. Filmmakers Allison McGourty and Bernard MacMahon have also been invited to the Lab School to help with the teaching of this material as "Artists-in-Residence". The objective of this panel, is to show attendees how the filmmakers are introducing 1920s and 30s rural music recordings to a new, young audience at the Lab School, ranging in age from 4 to 18. The comprehensive program is not only being by used in the music department, but also across history, geography, technology, social studies, economics and even PE. The panel will demonstrate how, along with direct instruction from McGourty and MacMahon, the Lab School is using the American Epic videos, photographs, artifacts and music, throughout the school year. Additionally, the school is installing 30 record players throughout classrooms, and creating a vinyl listening program. The finale of the program will occur in June 2018 when Nicholas Bergh will join the filmmakers at Lab School bringing the restored 1927 Western Electric Recording System and a weight-driven lathe used in The American Epic Sessions film, so the whole school can recreate a week-long recording event along the lines of the Bristol Sessions, with many school departments joining in. The American Epic team is committed to making this vital music and recording history available to schools across America, and this program is beginning to make that a reality.

YOU BUILD IT, THEY WILL COME: AUDIOVISUAL ARCHIVES' PARTNERS IN TEACHING, LEARNING, AND RESEARCH *Melissa Pipe, McGill University*

Since its inception four years ago, the Audiovisual Archives at the Marvin Duchow Music Library of McGill University has established a number of partnerships within institutions of higher learning and among Montreal's rich cultural communities. The Archives is

participating directly in the training of future sound engineers, preservationists and librarians through collaborations with both McGill's School of Information Studies and the Tonmeister programme (granting masters and doctoral degrees) at the Schulich School of Music. It also provides training and guidance to staff from other universities, churches, and museums such as the Musée des ondes Emile Berliner. From outreach programs inviting high school students to discover the history of recorded sound to graduate-level seminars and research projects on audio preservation, digitization, and metadata standards, the Archives has developed a sophisticated plan for integrating its collections and expertise into the academic milieu and expanding its network. This paper will discuss the goals of the program and explore specific examples in order to illustrate the diversity of its approaches.

DISCOGRAPHY AND THE RECORD

Friday 10:30 am – 12:00 pm - SESSION 2

GRAMMAR OF GRAMOPHONE RECORD LABELS: AN AID FOR CATALOGUING HISTORICAL RECORDS FROM 1900 TO 1946 *Filip Sir, National Museum in the Czech Republic*

This paper will present new publication which is mainly intended for employees of heritage institutions in order to be their guide in the world of historical gramophone record labels. Every record company used a certain numbering system on labels, and if we are able to correctly decipher them, this will provide us with reliable information about the content of each record, despite the fact that it is not explicitly described on labels. This also about more than just their content: understanding them allows for a given gramophone record label to be assigned to the correct manufacturer, to determine when the audio recording was produced, and possibly the date of its pressing into shellac. The publication includes a list of basic identification marks such as matrix, order or catalogue numbers and their time series. Knowledge of the importance of these numerical markings has thus far been the prerogative of private experts-collectors and remains hidden for normal cataloguers. This publication will therefore fill the gap in our knowledge and become an indispensable tool for solving the “mysteries” that the descriptions of these older sources usually bring. Because many of our heritage institutions still face the challenge cataloguing these records for the first time, or for the first time under current standardized rules of description, it will certainly serve as a methodical aid to them. The record companies that are primarily included are those that captured sound recordings of Czech artists from 1900 to 1946, it was possible to buy the recordings on the domestic market, or to later encounter them in funds and in the collections of heritage institutions. Some of the world's major record companies are also briefly discussed, despite the fact that they did not record any Czech repertoire.

DISCOGRAPHERS... OR DISCOGRAPHIES? THAT IS THE QUESTION *Peter Laurence, Harvard University; Filip Sir, National Museum in the Czech Republic*

Our paper will present a brief history of discography, touching on important historical developments and contributors in the field. We'll discuss issues that have arisen for discographers due to the shift away from print-based discographies, and we'll then look at a variety of recent approaches to bringing discographic data into the digital age. How can we balance the need for recognizing many years of work in the field with the importance of sharing data and making it widely accessible to others for research, additions and corrections? Other questions we'll address include: Are we done collecting information about records? Are we close to connecting and publishing all this data? Why is it so important

to contribute in this field? We in the IASA Discography Committee are very committed to exploring these issues, but who are the other stakeholders?

ENVELOPED: THE HISTORY OF RECORD SLEEVES, PART 2 *Michael Biel, private collector*

An illustrated history of the printed record sleeve—or envelope, as they are called in the industry—picking up from the introduction of sleeves by the major American record labels upon the beginning of the two-sided disc in late 1908. In Part One it was discussed that discs were originally shipped from the manufacturers without any protective covering. This is also how they were displayed and sold retail. With the continued active resistance from Victor and Columbia—with three rare exceptions—several jobbers took it upon themselves to encase the records in envelopes. It thus came as a surprise when Columbia announced that all Double-Disc records would be delivered from the factory in envelopes. These early sleeves from both Columbia and Victor will be shown, and the evolution of different designs will be detailed. It soon became the industry standard that records would be shipped and sold in printed sleeves supplied by the manufacturer, and that with very few exceptions all labels had printed sleeves. Over a hundred of these so-called “generic label” sleeves will be shown as well as pioneering examples of sleeves for specific records or performers.

TECH III: MASS DIGITIZATION AND OBSOLESCENCE

1:00– 3:00pm SESSION 1

IS ANYONE LISTENING? *George Blood, George Blood Audio/Video/Film/Data, David Cawley, Timestep, Ltd.*

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

WE MUST SOLDER ON: FIGHTING OBSOLESCENCE *Marcos Sueiro Bal, New York Public Radio; Jeffrey Willens, New York Public Library; David Cawley: Timestep Electronics Ltd.; John Passmore, New York Public Radio; Joe Mills, National Public Radio*

As obsolescence implacably spreads its tendrils of decay, we are all facing issues with deteriorating hardware. This panel will present some of the ways the AV Archiving community is trying to fight back now and in the future. Dave Cawley will report on his project for analog mechanical styli; John Passmore will talk about the potential of 3-D printing; and we will present reports on the IASA tape-head project, as well as on fighting from “the trenches at the benches”—companies that specialize in keeping our hardware running.

Audio recordings are digitized to ensure the long-term survival of the content they carry. The principal product of digitization is a preservation master file that serves as the primary carrier of content into the future. These files will take the place of physical audio objects that will shortly be inaccessible due to a combination of degradation and obsolescence. If mistakes are made during the creation of preservation master files, then future researchers will use files with inaccurate representations of the source content. The quality control function within a media preservation system is responsible for identifying files created by the digitization process that do not meet specifications, decreasing the risk that “problem” files are sent to long-term storage. This presentation will explore types of QC using Indiana University’s MDPI project as a case study. It will detail the QC system as well as specific procedures used by MDPI to mitigate the risks of various digitization workflows as well as validate the thousands of files that are delivered on a daily basis. Automated as well as human-intensive QC will be examined. Quality control is a critical part of media digitization projects that requires the same diligence and consideration as digitization and other functions in order to achieve accurate long-term preservation.

ARCHIVES III

1:00– 3:00pm SESSION 2

TOWARDS A MEDIA-ARCHAEOLOGY OF VOICE MAIL: THE PRINCETON PHONO-POST ARCHIVE *Thomas Y. Levin, Princeton*

While already envisaged by Thomas Edison at the dawn of phonography in 1877, sending the voice by mail really took on sociologically significant dimensions with the advent of the flat (and thus more postally appropriate) gramophone record at the beginning of the 20th-century. Starting in the 1930s until well into the early 1960s, people in North and South America, Europe and as far away as Egypt and Australia were sending each other hundreds of thousands of small gramophonic missives that had been recorded by visitors to amusement parks and arcades, by soldiers on army bases, by people in post-offices and tourist sites, and by families at home. What did such early voice mail letters look and sound like? What happens to the form of the letter when it is spoken rather than written? Above all, in light of its global importance over a number of decades, why is this widespread phenomenon so unknown today? Given the puzzling absence of any institutional collection or literature focused on this fascinating chapter of media history, in order to answer such questions I founded the Princeton Phono-Post Archive to systematically collect and catalogue gramophonic voice mail records from around the world. Using examples from this unique online audio-visual repository, this lecture will sketch a provisional media archaeology of gramophonic audio epistolary, documenting a vernacular recording and playback practice that represented for vast numbers of people their first encounter with audio recording, which is to say, their initiation into the media culture of modernity.

PHONOGRAPHS ON THE ROAD IN LATIN AMERICA: THE TECHNOLOGY OF SOUND RECORDING DURING THE ACOUSTIC ERA *Sergio Ospina-Romero, Cornell University*

The possibility of capturing and reproducing sound at will set in motion a vast array of business ventures, capitalizing on the exploitation of both the fascination with the technology and the reproducibility of favorite music numbers. Between 1905 and 1926,

recording scouts of the Victor Talking Machine Company traveled multiple times across Latin America capturing local musics on wax. These scouts faced multiple challenges, including identifying local talent, negotiating copyright deals and, sometimes, wrangling tardy, drunken performers into the studio. At the same time, they had to deal with the possibilities and limitations of the technology of acoustic recording while setting up makeshift studios. Thus, this paper unveils how sound recordings were made in fieldtrips during the acoustic era. By focusing on the activities of Charles Althouse, Raymond Sooy, and other scouts in Mexico, Peru, Argentina, and Colombia, I examine the material procedures and technological challenges of making in situ recordings during the acoustic period. I also compare the technical standards in Victor's state-of-the-art studios in New Jersey with the unforeseen scenario of the field trips. Furthermore, building on the work of Miller, Hochman, Denning, and others I discuss the extent to which ethnographic and commercial discourses were mutually informed in relation to the technological procedures of sound recording long before the advent of "world music."

EXPLORING THE POTENTIALITIES OF THE AURAL ENVIRONMENT: THE NATIONAL CENTER FOR AUDIO EXPERIMENTATION AND THE EARLY SOUND OF NATIONAL PUBLIC RADIO

Nicolette Khan, Research, Archives & Data Strategy at National Public Radio

This presentation focuses on how the National Center for Audio Experimentation (NCAE) contributed to the aesthetic of National Public Radio's (NPR) earliest programming. In particular, the NCAE showcased two projects at the first Public Radio Conference held in May 1971: 1) experiments in binaural sound; and 2) a series of monaural tapes produced for public radio stations, including musical themes and logos created on the Putney synthesizer by Don Voegeli, composer of the ATC theme still used today. This presentation features audio from early ATC episodes, as well as recordings created by Don Voegeli and the NCAE. It also refers to related materials held at the University of Wisconsin-Madison and the University of Maryland.

POSTER SESSIONS

3:00-4:00 pm

INTERNATIONAL BIBLIOGRAPHY OF DISCOGRAPHIES: A WORLDWIDE COLLABORATIVE

PROJECT *Filip Sir, National Museum in the Czech Republic; Peter Laurence, Harvard University*

Collaboration is key in building the Bibliography, and in order to be successful, we seek to create a network of partners who share our goals for such a resource. These will include representatives from peer associations, memory institutions, and individual collectors and discographers. Realizing that institutions and private collectors are both passionate about their collections, but don't always share the same goals, we see connecting these two groups as the essential first step in an ambitious project of this scale. We have already reached out for cooperation from a number of individuals and organizations around the world, and "connect, collect and collaborate" has become the guiding principle of the committee and our project. We absolutely need the expertise of others who have studied and worked closely with the recorded output of specific labels, genres, artists, regions or countries. Our plan is to publish the Bibliography on the IASA website and make it freely available to everyone. Once complete, it will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished work in progress.

COLORADO STATE ARCHIVES' FIRST BORN – *Scott Lawan, Colorado State Archives*

The Colorado State Archives has recently completed a digital preservation project of the Colorado General Assembly's born-digital legislative audio recordings. From 2002 to 2012, Colorado General Assembly sessions were recorded using a proprietary digital audio recording system. As a legislative intent state, these recordings are the sole source for undertaking legislative historical research. These records represent the first born-digital collection under Colorado State Archives stewardship. Due to the unique nature of these government records, one of our main objectives was to thoroughly document each step of the migration, conversion, and preservation process. Our poster session will reference this documentation and display the tools used to complete these processes: BWF MetaEdit, Adobe Audition, Fixity, Karen's Directory Printer, and Rediscovery Proficio. This detailed documentation demonstrates, and provides evidence of, transparency and the secure intellectual control of these important government recordings.

QC SERIES 78-RPM GRAMOPHONE RECORDS OF INDIA *Suresh Chandvankar, Society of Indian Record Collectors*

The QC series was introduced by the Gramophone Co. Ltd. in August 1934. Over one thousand releases were issued on eight and ten inch diameter, 78-r.p.m. shellac discs. These discs contain recordings for various national and state departments of Govt. of India for publicity of their schemes and welfare activities. These were never sold commercially but were distributed to state and local institutions. These are not generally found in the sales catalogs of discs of Gramophone Company. The series continued even in independent India. These labels remained in production through 1970. Disc labels are designed with white background and do not show famous dog and horn emblem of HMV. They feature recordings not only to promote educational and welfare schemes but also advertisements for aspirin tablets, afghan snow, toothpastes and soft drinks such as coca cola. I propose to display some of the prominent disc labels from this unusual series.

WES ANDERSON: AUDIO AUTEUR *Chloe Patton and Yuri Shimoda, University of California, Los Angeles*

Filmmaker Wes Anderson has earned his reputation as an iconic auteur of visual cinema, but his use of recorded music is an undervalued aspect of his directorial style. Consider Margot Tenenbaum emerging from the Green Line Bus towards Richie to the strains of Nico's "These Days," Herman Blume throwing golf balls into the pool to the Kinks' "Nothin' in This World Can Stop Me Worryin' 'Bout That Girl," Suzy and Sam dancing on the beach to Françoise Hardy's "Le temps de l'amour"—these are innovative uses of recorded music through Anderson's careful curation of popular tunes with music supervisor Randall Poster. Films from the writer-director seem to exist in a quirky world of their own, and music is so interwoven into these environments that its role is almost that of an unnamed character. Our poster examines the essential role of music throughout Anderson's filmography, as well as his collaborations with a diverse array of musicians on scores that regularly draw direct inspiration or samples from recordings of historical music, such as the utilization of European folk music in *Grand Budapest Hotel* and traditional Japanese taiko drums in his latest film, *Isle of Dogs*. Whether they're the original compositions of Mark Mothersbaugh in *Bottle Rocket* and Satyajit Ray in *The Darjeeling Limited* or the iconic songs of Faces in Rushmore and David Bowie in *The Life Aquatic with Steve Zissou*, music is integral to Anderson's works. As Anderson himself notes, "Sometimes the music comes first."

REDISCOVERING THE HISTORY OF AGRICULTURAL BROADCASTING IN NORTH CAROLINA
James R. Stewart, Jr., North Carolina A&T State University

Between 2015 to 2017, five very rare 1940s radio programs, one 1960s television broadcast, as well as scripts, and other broadcasting related documentation were scanned for a digital project called "Better Living in North Carolina: Bringing Science & Technology to the People." This was a two-year partnership digital collection between the F. D. Bluford Library at the North Carolina Agricultural & Technical State University (NCA&T) and the North Carolina State University (NCSU) Libraries, both land-grant institutions, on the history of agriculture and the Cooperative Extension Service in the Tarheel state. Further research was done at both colleges, and within digital collections around the country to flesh out a history of agricultural broadcasting in NC and the American southeast. These rare materials and findings offer a fascinating glimpse into the early use of radio and TV by land grant colleges, vocational educators, cooperative extension agents, agricultural youth and pioneering broadcast stations to educate the masses.

HISTORIC AUDIO DEMONSTRATION: ORTHOPHONIC VICTROLA CREDENZA COMPARED TO A LEGACY VICTOR TALKING MACHINE *Michael Devecka, private collector*

An adjunct to my presentation of the same title (please refer to my presentation proposal). The presentation features machines playing records, while the poster serves to convey additional information.

OUT OF YOUR HEAD: DOCUMENTING CREATIVE IMPROVISATION IN STATION NORTH
Alan Munshower, University of Mississippi

Out of Your Head was an experimental music collective based in Baltimore from 2009 to 2016. This group of fifty improvisers played a large part in the fostering of the city's jazz and creative music scenes. Started as a weekly series in March of 2009, and hosted at the new venue the Windup Space, Out of Your Head was an important addition to North Avenue. They became a mainstay in the then up-and-coming Station North, a historic district known more for its crime than its music. This poster covers the author's audio documentation of the collective, the growth of the Station North Arts district, and the musicians and advocates who played a large part in the collective's seven-year run.

THE CREATIVE MUSIC STUDIO COLLECTION *Nick Patterson, Music & Arts Library, Columbia University*

This poster presents information on the Creative Music Studio collection at Columbia, consisting principally of audio recordings of concerts from ca. 1974-1980. It offers an overview of the collection, and highlights some of the issues and challenges that arise in integrating and providing access to this collection. The Creative Music Studio was (and remains) an important center of activity for improvised music, and hosted a stream of notable musicians/composers, including Don Cherry, Carla Bley, Dave Holland, George Lewis, Cecil Taylor, and many others.

BALTIMORE SOUNDS *Joe Vacarrino, author-researcher*

An overview of Baltimore's musical legacy, including the history of bands and individual musicians from the city and surrounding areas, using images of musicians, rare records, and vintage advertisements from the author's book, *Baltimore Sounds: An Illustrated Encyclopedia of Baltimore Area Pop Musicians, Bands, and Recordings, 1950-1980* (MJAM Press, 2004).

ACTIVISM

4:00– 5:30 pm SESSIONS 1

FREEDOM IS A CONSTANT STRUGGLE: THE GOLDEN STATE MUTUAL SOUND RECORDINGS *Kelly Besser, Yasmin Dessem and Shani Miller, UCLA Library*

In 1925, the Golden State Mutual (GSM) Life Insurance Company established itself in response to discriminatory practices that barred African Americans from insurance protection. Over the next eighty-four years, the company grew to become one of the largest Black insurance firms in the country. The company's expansive archive of photographs, artwork, moving images, and recorded sound are a treasure trove illustrating the shifting demographics of Los Angeles, and the empowerment of a community. Our panel will examine the UCLA Library's preservation of the collection from initial processing through digitization with the support of the National Film Preservation Foundation and the Haynes Foundation. Speakers will introduce and contextualize the collection, recount crowdsourcing efforts to enhance description, and preview content including radio spots and dramatizations, interviews and speeches, and amateur recordings. These sound recordings bring to life the collection's many photographs, 35mm film strips, slides, and silent home movies, adding further context to the company's vibrant history. The radio productions in particular, illuminate an important, albeit under-documented area of scholarship—African American radio history. Ultimately, the GSM records are testament to the pioneers who created the company, the community they empowered, and the history they preserved for over a century. Within the GSM records we listen closely to the words of poets, dreamers, and movement leaders, who as Angela Y. Davis reminds, "Our histories never unfold in isolation. We cannot truly tell what we consider to be our own histories without knowing the other stories..."

SOUNDS, SIGHTS AND SITES OF ACTIVISM IN '68 *Guha Shankar, Library of Congress, The American Folklife Center*

The momentous year of 1968 was marked by extraordinary events including the assassination of MLK and RFK in the US, open revolt against the system incinerating cities across America and around the globe, the debuts and demise of iconic pop groups, mass movements for change and social justice emerging everywhere. This presentation draws on collections of audio visual recordings preserved in federal agency archives to illustrate the work of ethnographers and cultural historians in both documenting and articulating the social and cultural ferment of the times, namely the Poor People's Campaign (MLK's last major campaign) and the Black Consciousness movement. The presentation will examine the aims and motivations of the collectors, on the one hand, and provide examples of the ways in which these compelling historical records are being accessed and used to inform new forms of social and political activism and wider circulation via podcasts, websites, public lectures and exhibitions.

TECH IV

4:00– 5:30 pm SESSIONS 2

PERFORMANCE TESTING FOR ADCS: NEW FADGI GUIDELINES & ADCTEST SOFTWARE *Kate Murray, FADGI/Library of Congress; Rebecca Chandler, AVPreserve*

The Federal Agencies Digital Guidelines Initiative (FADGI), in collaboration with AVPreserve, has been working on a long-term project to advance performance testing for audio

analog to digital converters (ADC). The results to date include two levels of guidelines, one focused on high quality and the second on low cost, with each consisting of a test method and an associated set of performance metrics. The first guideline addresses the highest level of performance testing for ADCs and requires a sophisticated, high precision test system. In this guideline, performance metrics are primary and the test method and system are crafted around them. The second guideline addresses the need that many organizations have for a low-cost alternative test system. The performance metrics within the low-cost guideline represent the minimal acceptable results using the low-cost test system. Unlike the high-level performance guideline, the low-cost test guideline is not intended or able to test ADC's of all performance levels. The primary purpose of this guideline is to provide users with the ability to perform a routine protocol that establishes a norm for a given ADC, so that failures within that system are able to be identified. To facilitate the low-cost option, AVPreserve has developed the ADCTest open source application which provides simple pass-fail reporting for the tests detailed in the FADGI Low Cost ADC Performance Testing Guidelines, as well as more detailed results. This session will include an overview of the FADGI guidelines as well as a demo of the ADCTest software application.

REQUIREMENTS FOR AD CONVERTERS IN AUDIO PRESERVATION *Peter Kuhnle, NOA Archive*

While sonic quality of A/D converters in the premium segment has not changed notably during the last years, performance concerning dynamic and distortion of products in the mid-price segment has improved significantly. The conclusion seems to indicate, that hardware from this price segment can be used for analog audio preservation purposes. On closer inspection one realizes, that functional blocks crucial for transfer quality, like high-quality clock generation or associated analog signal processing, still constitute considerable technological efforts, which are often implemented inadequately in the cheap segment. This can clearly be shown by comparison of typical representatives of different appliance classes. Nevertheless, cost can be reduced if requirements of the hardware are narrowed down to the most essential features needed for digitization: flexible analog preamplification, clock generation, and excellent performance of the A/D converter itself. The possibilities of remote control and automatic logging of all relevant settings allow for secure process monitoring. Another know issue is the occurrence of data corruption, which appears during transfer of samples between A/D converter and the file written on the workstation. Popular AES/EBU audio interface sound cards on the one hand offer the highest level of security concerning these errors but on the other hand cause higher cost and lower options regarding workstation options. The general trend to connect A/D frontends to workstations via USB or Ethernet is not recommendable without appropriate security measures with checksums. Considering above reflections, a requirement catalogue for audio hardware suitable for digitization of content worth preserving emerges, which's details cannot be fulfilled by a great number of interfaces currently available on the market. A possible alternative arises in use of specialized audio capturing frontends, which are able to meet all criteria thanks to their highly specialized customization.

TRANSFERRING PCM-F1 DIGITAL TAPES *Gary Galo, Crane School of Music, SUNY Potsdam*

The PCM-F1 was a portable digital audio recording system introduced by Sony in 1981. Though originally marketed as a consumer product, the PCM-F1's excellent audio quality and affordable price made it far more popular in professional audio circles. This portable

digital processor encoded digital audio onto a video carrier for storage on Beta-format video cassettes. Most users chose Sony's matching SL-2000 Beta recorder. The PCM-F1 digital processor was not equipped with a digital audio output, making it undesirable for transferring these recordings to modern digital formats. Sony subsequently manufactured F1-compatible digital processors with S/PDIF digital outputs, including the PCM-601 ESD. This paper will outline a procedure for transferring PCM-F1 digital recordings using a PCM-601 ESD processor and a stand-alone digital recorder. Practical solutions to the four issues facing anyone transferring PCM-F1 recordings will be covered, including: the non-standard 44.056 kHz sampling rate, the 50 μ Sec /15 μ Sec pre-emphasis curve, the inter-channel time delay, and DC offset. The presentation will explain how a stand-alone digital recorder easily solves the first two problems, and how the remaining two can be addressed with most computer-based digital editing programs.

SESSION ABSTRACTS FOR SATURDAY, MAY 10

RADIO II

SATURDAY 9:00 – 10:30 am SESSION 1

SAVING THE WAR OF THE WORLDS: IN SEARCH OF MISSING MARTIANS *Seth Winner and Sammy Jones*

2018 marks the 80th anniversary of the most infamous radio broadcast from the network era. On Sunday, October 30, 1938, Orson Welles and his Mercury Theater troupe stepped before the microphones at the Columbia Broadcasting System's New York studio and performed an adaptation of H.G. Wells's science fiction work, *The War of the Worlds*. The book was 40 years old: a product of the late Victorian era. Millions of Americans were well-familiar with the story of Martians invading earth. But what Welles and the Mercury players presented to a nearly nationwide audience that Hallowe'en eve bore little resemblance to the spirit of the original work. Author Howard Koch turned in a script that owed more to on-the-spot news reports like the Hindenburg disaster than a decades-old British novel. After input from Welles, the Mercury Theater presented the Martian invasion as it happened, before listeners' very ears. Startlingly realistic news reports interrupted dance band remotes. An eyewitness correspondent described alien machines attacking people in New Jersey, and was then apparently killed on air, himself. Military officials gave accounts of troops engaging Martian machines. And someone who sounded an awful lot like President Roosevelt asked Americans to "place their faith in God" to preserve human civilization. The "news" portion of the Mercury's adaptation lasted about 35 minutes, but the impact reverberated far beyond the next day's news cycle. The broadcast and supposed "panic" that it caused is so culturally important that the program was placed on the National Recording Registry in 2002. Yet, it impossible to hear the complete show exactly as it was presented in 1938. Commercial reissues are all incomplete, and even a recent restoration by an archive features a recording that's missing bits here and there. Working primarily from a set of recordings made for Welles in 1938, Winner and Jones have reconstructed every second of the broadcast, and returned the sound to something approaching what Orson Welles heard through his earphones in a CBS studio 80 years ago.

RECENT LONE RANGER ARCHIVAL DISCOVERIES: DEBUNKING THE MASKED MAN'S MYTHS *Martin Grams, Jr.*

For decades research of radio programming from the 1930s and 1940s has been minimal at best. Beginning in the 1960s, radio broadcasting reference guides presented a romantic

look back at a by-gone era, with nostalgia reminisces of such programs as *Captain Midnight*, *Jack Armstrong* and *The Lone Ranger*. During the 1990s, research evolved with concern for facts and figures, often times self-published with spiral binding, as researchers began discovering archives across the country housing materials worthy of a road trip. During the past decade, thanks to McFarland Publishing and Bear Manor Media, serious scholarship of vintage radio broadcasts have raised the bar. Historian Martin Grams will reveal the recent tools of the trade now employed by historians to explore archival documents, including two dozen archival collections, both private and public, that provided new discoveries about the children's program, *The Lone Ranger*. Along the way, erroneous myths that began with those books from the 1960s will be debunked, providing a new take on the fictional character that became a financial cash cow for producer George W. Trendle.

MAPPING THE 'CRAZY' EMPIRE: NEWLY DIGITIZED RECORDINGS OF THE CRAZY CRYSTALS RADIO SHOW *Maristella Feustle, University of North Texas*

The story of the Crazy Crystals radio shows as operated by subsidiaries in the southeastern United States in the 1930s has been well documented in articles, and in a past ARSC presentation (Wyatt, 2014). However, the 'Crazy' radio empire was much larger, spreading over much of the United States from its beginnings in Mineral Wells, Texas. Radio trade magazines and programming schedules attest to the proliferation of Crazy-branded programs nationwide. Recorded evidence has thus far been scant, with small collections of programs available on Archive.org and various old-time radio sites with minimal description. The Boyce Ditto Public Library Collection of radio broadcast transcription discs at the University of North Texas Library fills this gap with respect to both recordings and metadata, offering examples of at least three 'Crazy' program titles in 32 episodes on 16 discs. Those programs include the Mineral Wells broadcasts which were carried on the Texas Quality Network of radio stations. This presentation will describe the origins and broader national history of the Crazy Crystals program with numerous recorded examples, which restore a missing piece of early country music radio history.

ARCHIVES IV

SATURDAY 9:00 – 10:30 am SESSION 2

UNCOVERING THE INDIAN NECK FOLK FESTIVAL COLLECTION *Maya Lerman, Library of Congress, American Folklife Center*

The Indian Neck Folk Festival collection at the Library of Congress' American Folklife Center represents a rich and unique resource of folk music recordings and related documentation from 1961 through 2014. Founded by members of the Yale University Folk Music Club, the Indian Neck Folk Festival group hosted concerts in Connecticut and Pennsylvania, as well as the Indian Neck Folk Festival, a yearly, invitation-only festival in Falls Village, CT. The recordings not only document early performances of Bob Dylan, Dave Van Ronk, Reverend Gary Davis, and many others, but they also include performances by lesser-known folk musicians in informal and formal settings and in various configurations. The concerts and festivals provided a platform for long-time friends to connect as well as new connections to be made. This presentation will draw attention to the Indian Neck Folk Festival collection as an example of recent donations of folk revival-related collections to the American Folklife Center. I will play examples from the collection that show how the non-commercial recordings, and accompanying photographs and manuscripts are a valuable resource for gaining insight into an interconnected folk music community. The

donors of the Indian Neck Folk Festival were forward-thinking in their efforts to integrate the AFC staff into the planning stages of donation and in compiling in-depth inventories to create more meaningful access to the collection. The donor's foresight into the legacy of their community can be a model for other donors of festival and other musical collections.

HOTTER THAN A BULLDOG SPITTING IN A POLECAT'S EYE: MABLE HILLERY & JOHNNY SHINES LIVE 1975 *Parker Fishel, Sophie Abramowitz, and David Beal, Americana Music Productions*

In 1975, brothers John and Jim Fishel organized the fourth annual Miami Blues Festival at the University of Miami in Florida. When blues legend Johnny Shines suggested an obscure blues singer named Mable Hillery, the brothers booked her on the strength of his recommendation alone. In a special collaboration, the pair dazzled the Miami audience with a set that harkened back to the classic blues of Bessie Smith. Hillery and Shines were seasoned veterans of a college and festival circuit (of increasing international dimensions) where blues musicians were often positioned as both innovators and living examples of the music's history. This framing had several effects. On the one hand, it risked putting blues music in the past tense, canonizing traditional artists while obscuring their creative agency in the contemporary moment. On the other hand, it presented black artists with unstructured stage time and a largely white fan base ready to learn from black musical innovation. In approaching these performances, Hillery and Shines shared a sensibility. Even as they embraced the music's transcendent qualities to connect with an audience, they never shied away from using the stage to educate listeners, emphasizing the connection between blues music and racist oppression. Drawing on new research and recordings we have recently issued, this presentation uses the Miami concert to explore biographical dimensions of these extraordinary musician-educators and to contextualize their enterprise in the Civil Rights Movement, the so-called Blues Revival, and the transformation of the blues into an American cultural export.

A GARAGE IN SOUTH PHILLY: THE VERNACULAR MUSIC RESEARCH ARCHIVE OF THORNTON HAGERT *David Sager and Anne Stanfield-Hagert, Library of Congress, Vernacular Music Research*

In a South Philadelphia garage, sits the Vernacular Music Research Archive, the collection of musician, musicologist, and longtime ARSC member Thornton "Tony" Hagert (1930-2017). The archive, which was accessible to others, was a vehicle for Hagert's own research. In addition to a long-held government position, he led various bands, making use of the collection's rare printed orchestrations. (Most notably the New Sunshine Jazz Band, who recorded a very successful LP "Old Rags" on the Flying Dutchman label.) Hagert also made significant contributions to the academic field, with his scholarly LP liner notes, and book chapters. In the late 1940s, when jazz scholarship was embryonic, Hagert, a self-taught cornetist, went about exploring the relationship between performances on early classic jazz recordings and analogous published music, attempting to systematically unravel the mysteries of "hot" jazz. He began acquiring recordings, orchestrations, sheet music, etc. His collection grew to include over 125,000 items of printed music, 75,000 recordings, 5,500 books and 2,000 periodicals. The archive's scope spans the early 1800s through the 1900s and covers genres as diverse as African-American music and dance, including minstrel, spiritual, gospel, ragtime, blues, and early and modern jazz. Also found is cowboy, old-time country, ethnic, Hawaiian and Latin music. Since his death, Hagert's wife, Anne, has continued to keep the archive accessible. This presentation will be an introduction to Hagert's work and as an overview of the archive to aid in its dissemination.

THE ARTISTS II

SATURDAY 11:00am – 12:30 pm SESSION 1

BLUE SKY BOYS *Dick Spottswood, Bluegrass Country Foundation, BGC Radio, author*

During the 1940s, country music was rapidly evolving from traditional songs and string band styles to honky-tonk, western swing, and bluegrass, via radio, records, and film. The Blue Sky Boys, brothers Bill (1917–2008) and Earl (1919–1998) Bolick, resisted the trend, preferring to perform folk and parlor songs, southern hymns, and new compositions that enhanced their trademark intimacy and warmth. They were still in their teens when they became professional musicians to avoid laboring in Depression-era North Carolina cotton mills. Their instantly recognizable style was fully formed by 1936, when even their first records captured soulful harmonies accented with spare guitar and mandolin accompaniments. They inspired imitators, but none could duplicate the Blue Sky Boys' emotional appeal or their distinctive Catawba County accents. Even their last records in the 1970s retained their unique magical sound decades after other country brother duets had come and gone.

THE MUSIC OF DAVID SEVILLE *Cary Ginell, Origin Jazz Records*

The son of a Fresno, California grape rancher, Rostom "Ross" Sipan Bagdasarian (1919-1972) began his career playing bit roles on stage and in film, including appearing in his cousin William Saroyan's play "The Time Of Your Life" (1939) and playing the songwriter in Alfred Hitchcock's "Rear Window" (1954). While touring with "The Time Of Your Life," Bagdasarian and Saroyan wrote "Come On-A My House," adapted from an Armenian folk song. Initially recorded by their cousin Kay Armen, it became a million seller for Rosemary Clooney in 1951. During the 1950s, Bagdasarian crafted other songs from traditional sources, recorded by stars like Dean Martin, Sammy Davis Jr. and Margaret Whiting. In 1955, he signed with Liberty Records, using the pseudonym "David Seville." He struck gold in 1958 with "Witch Doctor," a novelty smash utilizing variable pitch recording techniques and "The Chipmunk Song," in which he created a trio of lovable, mischievous rodents using his own sped-up voice. The record saved the foundering Liberty Records from going under. An animated prime-time cartoon, "The Alvin Show" followed (1961), but Bagdasarian spent the remaining decade of his life as a "one-hit wonder," unable to top the Chipmunks' success. This paper examines Bagdasarian's career as an innovative songwriter and record producer, exploring his early experiments using traditional Armenian folk music and embracing popular musical genres and technologies of the 1950s to create a new sound. Of primary assistance were Bagdasarian's three children: actress Carol, novelist Adam, and producer Ross Jr., who continues to manage the Chipmunks franchise.

BLIND DATES: THE FLO & EDDIE STORY *Matt Barton, Library of Congress*

In the 1970s, long before their names became synonymous with copyright battles, Flo & Eddie, aka Mark Volman and Howard Kaylan were rock and roll's leading satirists, as well as columnists, recording artists, back-up singers, record producers and film and television personalities. This presentation will look at their unique and varied career starting with their surf band the Crossfires and their days leading the Turtles, but will focus primarily on their provocative, irreverent 1970s heyday. Their copyright lawsuits will NOT be a part of this presentation.

CLASSICAL

SATURDAY 11:00am – 12:30 pm SESSION 2

UNDERSTANDING LEOPOLD STOKOWSKI'S MUSICAL INTENT *Margaret Dziekonski*

Leopold Stokowski was one of the most influential musicians of the 20th century, leaving behind a legacy of exploration and experimentation with recording, film and radio technologies, orchestral disposition, orchestral techniques, acoustics and New Music. Extant literature on Stokowski is primarily biographical, historical or journalistic: my work instead focuses on providing a detailed study of his performance approach. In order to build an understanding of his personal approach to established ideas and principles, this paper explores Stokowski's recordings, annotated orchestral scores, personal effects, and interviews with those who knew and worked with him. Key annotations in Stokowski's working score of Beethoven's Ninth Symphony, a pillar of the classical musical canon, give insight into his working musical language and intent, providing a basis for discussion of his place in the interpretative canon. Sound graphs of recordings of key repertoire—chosen from throughout his sixty-year recording career—provide a visualization of his approach to musical interpretation, demonstrating the complexity of musical intent as it relates to musical result. In light of the common perception that Stokowski was an iconoclast, this paper draws upon previously unstudied primary source materials in an effort to re-evaluate Stokowski's motives and ostensible place in history, and to explore his continuing relevance to the musician of today.

BIRGIT NILSSON AND ASTRID VARNAY: A CELEBRATION OF TWO 20TH CENTURY WAGNERIAN SOPRANOS ON THEIR CENTENARY *Dennis Rooney*

Nilsson and Varnay were two outstanding twentieth century exponents of Wagnerian soprano rôles in the generation immediately after Kirsten Flagstad and Frieda Leider. Varnay (d. 2006) made her stage debut at New York's Metropolitan Opera in December 6, 1941 as Sieglinde in *Die Walküre*, deputizing for an indisposed Lotte Lehmann, and only six days later replaced Helen Traubel as Brünnhilde in the same opera. She continued to sing at the Met until 1956. She made her Covent Garden début in 1948. From 1951, she regularly appeared in Bayreuth for seventeen seasons, in addition to Salzburg, Maggio Musicale in Florence, Paris, La Scala, and Munich. The career of Birgit Nilsson's (d.2005) began later, and many are unaware that she and Varnay were contemporaries. Her fame in Wagner coincided with the burgeoning of stereophonic recording. Her Decca recordings, produced by John Culshaw and conducted by Georg Solti, included Wagner's Ring tetralogy and *Tristan und Isolde*, and Richard Strauss's *Salome* and *Elektra* (the latter opera also a specialty of Varnay's, but as Klytemnestra). Those who heard her in those rôles, and in Puccini's *Turandot*, could never forget her. This presentation will compare and contrast the singers' careers, present excerpts from their commercial and non-commercial recordings, and offer some personal reminiscences of Nilsson's voice.

HISTORIC AUDIO DEMONSTRATION - STATE OF THE ART 1925: THE ORTHOPHONIC VICTROLA CREDENZA COMPARED TO A LEGACY VICTOR TALKING MACHINE *Michael Devecka*

Introduced in November 1925, the Orthophonic Victrola Credenza was a mechanical phonograph designed to play the new electrical recordings which had been introduced to the market Spring 1925. The result of research and development by Western Electric this was a truly significant improvement in the art of sound reproduction; most notably in

frequency response, sensitivity, and dynamic range. The purpose of this presentation is to hear these differences in sound quality as well differences in performance using titles that were recorded both acoustically and electrically (fortunately there are quite a few). On the stage will be two vintage machines: an Orthophonic Victrola Credenza, ca. 1925, and a Victor V (large open horn phonograph) ca. 1909. In addition, a handout will provide background information and further explanation of the subject material.

RADIO III - BALTIMORE IV

Saturday 1:30 – 3:00 pm SESSION 1

BABE RUTH “I’M MORE AT HOME ON THE DIAMOND THAN ON THE DISC” *Mark Atnip*

Baltimore-born Babe Ruth was, without question, the most popular athletic figure of his era. Multiple record companies issued well-known discs using the name and voice (and in one instance, not the voice) of the Babe. Recordings such as Home Run Twins and his farewell speech are relatively common; however this program is intended to share some of the more obscure Babe Ruth audio that was committed to disc. Highlights include rare pre-recorded salesmen’s discs, radio program appearances, and a remarkable set of lacquer discs containing his last known recorded words. It also documents dozens of the Ruth references found in popular music, including recordings by Jones & Hare, Johnny Marvin, Billy Murray and many others. It’s a lighthearted look at Babe Ruth’s influence on American entertainment culture beyond baseball.

MICROPHONES IN MEDICINE: OFFICIAL & UNOFFICIAL SOUND RECORDING AT THE JOHNS HOPKINS MEDICAL INSTITUTIONS *Timothy Wisniewski, Johns Hopkins Medical Institutions*

This paper will assess the historical legacy of sound recording and transmission at a major academic health center in Baltimore. At Johns Hopkins, sound recording has long been a useful tool embedded within its documentary, research, educational, and public outreach efforts. From official recordings of grand rounds, press conferences, clinical symposia, and educational programs made by the medical school’s Depart. of Audiovisual Services to unofficial “Do-It-Yourself” oral histories, electronic tones used in experimental laboratories, classical and jazz music concerts, and private recordings of medical student fraternity burlesques and nursing student talent shows, microphones have captured a wide variety of speech, music, and sound at Johns Hopkins. Additionally, beginning in the late 1920s, Johns Hopkins medical and public health faculty embraced radio as a useful medium for dissemination of information. In 1932, faculty launched a weekly public health radio program, “Keeping Well,” in collaboration with the city of Baltimore and the Medical and Chirurgical Faculty of Maryland. The Alan Mason Chesney Medical Archives at Johns Hopkins has collected over 8,000 audiotapes and discs, dating from the early 1930s to the present. Highlights from these collections will be shared, including the earliest surviving radio address by famed Johns Hopkins pathologist and “Dean of American Medicine” William H. Welch in 1932 and a press conference from the establishment of Johns Hopkins Gender Identity Clinic, the first of its kind in the United States, in 1966.

RAY DAVIS AND WANGO RECORDS: BLUEGRASS, GOSPEL AND USED CARS IN BALTIMORE *Eugene Baron*

From the 1950s into the 1980s, broadcaster and concert promoter Ray Davis broadcast bluegrass gospel music on his 15-minute program on WBMD-AM, a small daytime

religious radio station in Baltimore. Bluegrass bands appearing in the area went to the tiny studio on top of Johnny's Used Cars in Northeast Baltimore to broadcast and afterward record for Davis, a veteran of border radio, who issued these recordings on his own Wango Records label (named after his hometown on Maryland's Eastern Shore). Those who appeared and recorded included the Stanley Brothers, Charlie Moore, Reno and Smiley, Clyde Moody and many more, such as mainstream country artists Patsy Cline and Ernest Tubb. Davis championed younger artists as well, such as James King and the Warrior River Boys. Although some of the Wango material has been reissued periodically, much of it has not been available for many years. Of particular interest and value is the high percentage of songs not otherwise recorded by these artists, thus expanding our knowledge of their repertoire and style. The presenter will talk about Davis and some of the musicians he recorded and promoted, play excerpts of repertoire unique to the Wango recordings, talk about visits to Johnny's and conversations with Davis in the early 1970s, and if available play a little of his announcing and the commercials he made for Johnny's as part of the show.

INTERNATIONAL

Saturday 1:30 – 3:00 pm SESSION 1

U.S. ETHNIC PIANO ROLLS: THE CASE OF LITHUANIAN MUSIC RECORDINGS *Darius Kučinskas, Kaunas University of Technology, Lithuania*

Published in the U.S. in the first part of twentieth century, ethnic piano rolls encapsulate the musical life of various US ethnic communities and are now a valuable source for the research of U.S. music history. Though classical music recordings for pianola are well known and researched, ethnic rolls have been abandoned and left outside of specialists' fields of interest. To date, only fragmented research has been done on ethnic rolls by some music historians and ethnomusicologists (Roehl, 1961; Greene, 1992; Berkman, 2006; Weill, 2011; Kučinskas, 2014). The main collections of Lithuanian rolls were discovered 10 years ago in U.S. Lithuanian music archives (Chicago, IL, Putnam, CT). They fixed the musical life of Lithuanian community in U.S. during 1916-1934 and significantly enlarged the collection of the first Lithuanian music recordings found in Thomas Edison Recorded Sound Archive (wax rolls) and The Library of Congress (shellac disks). The recent research and results on Lithuanian piano rolls will be presented together with some music examples recorded for CD.

GLOBAL HITS AND VILLAGE MUSIC IN THE TOP TEN: KENYA'S RECORDING BOOM OF THE 1970s AND 1980s *Ian Eagleson, independent*

From 1960 to 1990 record production in Kenya was wide-ranging and prolific. With East Africa's only major pressing plant, the capital city Nairobi was host to a variety of recording labels, including multinational companies Polygram, EMI, and CBS; local labels run by Kenyan musicians and music store owners; and operations run by British expatriates. Along with their distribution of international pop catalogs, these labels recorded the contemporary guitar band music of Kenya's rural communities and visiting Tanzanian, Ugandan, and Congolese artists, as well as indigenous traditional songs. Based on oral history research carried out in 2016 with the support of an ARSC Research Grant, this paper discusses the stories of key actors in Kenya's recording industry during its 1970s heyday: Gabriel Omolo, an early recording star of the post-colonial era; David Amunga, one of Kenya's first African producers; Victoria Kings Jazz, arguably the most

prolific recording band of the 1970s and 80s; and Mike Andrews, head of AIT, a local firm that ran Kenya's pressing plant and distributed dozens of locally produced labels. The coalescence of this recording industry reflected conflicting societal forces that have shaped Kenyan post-colonial history. Both musicians and producers explicitly dealt with tensions between ethnicity, nationalism, and globalized cosmopolitan trends in their work. Despite the challenges presented by an ethnically-fractured record market and the predominance of foreign recordings in broadcasting, these luminaries of Kenya's music industry succeeded in establishing an abundance of opportunities for Kenyans of diverse backgrounds to produce and consume local music.

THE DISCOTECA PÚBLICA MUNICIPAL DE SÃO PAULO *Biancamaria Binazzi, Instituto de Estudos Brasileiros (IEB - USP)*

Created by Mário de Andrade and Oneyda Alvarenga in 1935, the Discoteca Pública de São Paulo (Public Library of São Paulo) produced 1299 phonograms of Brazilian folk music recorded in Maranhão, Pará, Paraíba, Pernambuco and São Paulo between 1937 and 1943 (acetate records, 78 rpm). Focusing on the early 1940's exchange of folk-music materials between the Music Division of the U.S. Library of Congress and the Discoteca Pública Municipal de São Paulo under the President Franklin Roosevelt's Good Neighbour policy, we are analysing the correspondence (letters) exchanged between Oneyda Alvarenga (Chief of Discoteca Pública Municipal) and Harold Spivacke (chief of Music Division LOC) trying to understand the technological challenges on this specific historical context. From the letters, we can clearly find a sharing of technological knowledge concerning duplication, preservation, and reproduction issues. In times when field recording in acetate discs was something relatively new, transnational interactions were extremely important.

REVIVAL AND REINTERPRETATION: MINSTRELSY
SATURDAY 3:15 – 4:00 pm PLENARY SESSION

THE REVIVAL OF MINSTREL SHOWS IN THE 1920s AND BEYOND *Tim Brooks, author*

The overall arc of blackface minstrelsy in the United States is fairly well known—its origins in the 1840s, its huge popularity in the 1870s and 1880s, and its decline by the early 1900s. Less known and studied is how records and radio sparked its remarkable revival in the 1920s, leading to prominent exposure on radio, in motion pictures, and later on television and LPs. This presentation will look at how this once-moribund form of entertainment was reenergized and why it in fact thrived until the middle of the twentieth century. It will look at recordings made by major and minor labels during the 1920s, including Victor's best-selling "Minstrel Show of 1929," and at Dailey Paskman, the young radio producer who was largely responsible for the revival of interest and who recorded for Columbia a recreation of his popular 1920s radio minstrel show—one of the earliest literal recreations of a radio program on record. We will then briefly look at how this renewed interest led to highly popular network radio shows during the 1930s, to elaborate recreations of minstrel shows in motion pictures, to minstrel shows on television in the late 1940s and early 1950s, along with a wave of minstrel LPs—before this type of entertainment was suddenly banished from media. The presentation summarizes new research that will appear in my forthcoming book on the subject.

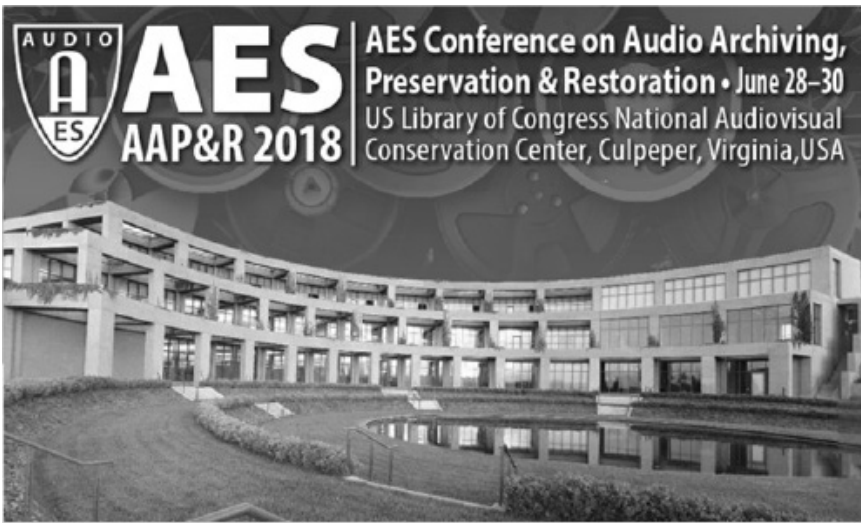
#BALTIMOREFREDDIEGRAY: THE CHALLENGE OF RACE IN EARLY SOUND RECORDINGS
Bill Doggett, Bill Doggett Productions

This is a Performance-Lecture that looks at Race in Early Sound and its contemporary meanings in the issues of #BlackLivesMatter and the consequences of racial stereotyping that played out in the Tragedy of Freddie Gray. Doggett will use multi media in video and historical mp3s and spoken performance art to explore the intersections of Blackness, recorded Minstrel comedy about Black male criminality and Freddie Gray. The recordings showcased include Victor Minstrel Ensembles featuring the fictional bad Negro male called “Henry” who appears in multiple recordings, the Artists: Billy Golden, Collins & Harlan, Nat Wills and Walter Kelly.



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Sam Brylawski, Maya Lerman, Robin Pike, Kathlin Smith, editors

May 2015

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THE HISTORY OF European Jazz

The Music, Musicians and Audience in Context

Edited by Francesco Martinelli



The increased circulation of people and ideas within Europe is not matched by an awareness of a shared history among its jazz community. In the course of almost a century, European jazz musicians not only produced a corpus of work worthy of much wider appreciation, but also adopted strategies to deal with a variety of situations, ranging from outright prohibition to survival in the market and institutions.

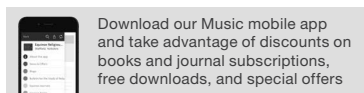
Promoted by the Europe Jazz Network within their Creative Europe grant, this book provides an organic overview of European jazz history to serve as an inspiration for new generations of listeners and musicians independently of current marketing hype. The volume covers the linear narrative of jazz history in Europe from its inception to the year 2000 presented on a country by country

basis. Each article is authored by a jazz history specialist from the specific country, contextualizing the music in the cultural landscape of that country, discussing the most influential figures of its development, and referencing the sometimes considerable literature available in the national language. This unprecedented pool of authors makes much of this information available in English for the first time.

Further chapters cover related subjects like popular music in Europe, the history of African-American entertainers before jazz, cross-national traditions like Gypsy and Jewish music, festivals, media (including films and broadcasting) and avant garde music. The book also draws on the newly available resources created by the extensive work being done nationally by various jazz archives. Each chapter contains an in-depth bibliography and a suggested listening list.

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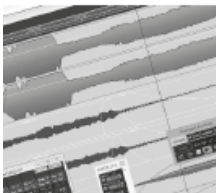


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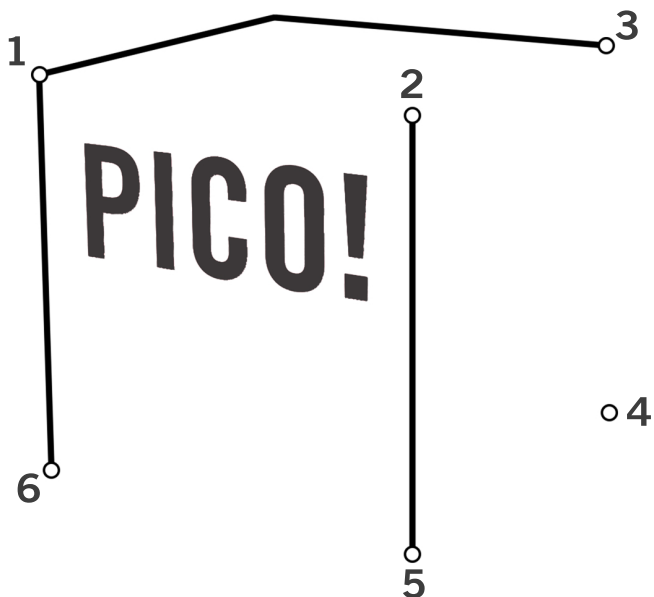
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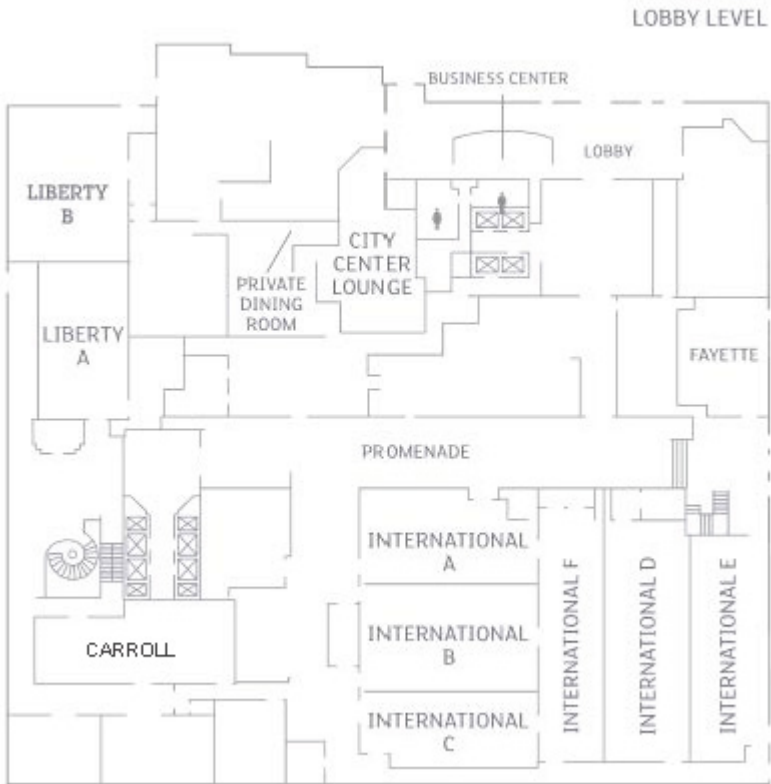
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