



## 2015 ARSC CONFERENCE SESSION ABSTRACTS

THURSDAY, MAY 28

### PLENARY SESSION

Thursday, 8:45 am – 9:45 am

#### **JAZZ IN PITTSBURGH** *Marty Ashby, Executive Producer, MCG Jazz*

Pittsburgh has played a significant role in the development of jazz. Between 1900 and 1960, countless musicians, composers, arrangers and jazz industry professionals were born in Pittsburgh who went on to become some of the most important and influential jazz icons of the 20th Century. Legends such as Billy Strayhorn, Ahmad Jamal, Art Blakey, Billy Eckstine, Stanley Turrentine, Roy Eldridge, Billy May, George Benson, Ray Brown, and Joe Negri all heralded from the Pittsburgh region. MCG Jazz is producing a feature length PBS documentary film that focuses on the Pittsburgh jazz legacy. This session will discuss some of the material uncovered during the production of the film. How the cultural diversity of the region coupled with robust philanthropic support for the Arts – and a unique entrepreneurial spirit – have provided the opportunity for jazz to flourish. Additionally, for the past 28 years, MCG Jazz has been capturing audio from virtually all of the concerts performed in its Jazz Concert Hall in multiple formats beginning with analog 8-track to today's 96kHz/24-bit Pro Tools sessions. The contents and methodology of archiving the recordings, photos and videos will also be highlighted.

### JAZZ & BLUES

Thursday, 10:15 am – 11:45 am – Session 1

#### **REVISITING THE 1938 BENNY GOODMAN CARNEGIE HALL CONCERT** *Vincent Pelote, Institute of Jazz Studies, Rutgers University & Seth B. Winner, Seth B. Winner Sound Studios, Inc.*

January 16, 1938 was a turning point for jazz in the United States with a concert that evening marking the Carnegie Hall debut of Benny Goodman and his band. That event was recorded and preserved under a mystery of circumstances that have never been fully explained until now, with the rediscovery of the only original set of surviving lacquer discs cut during the proceedings.

Since its initial release on Columbia LPs in 1950, and the subsequent CD issues in 1987 and 1999, there has never been a completely satisfactory remastering of this historic audio document. With the recent rediscovery of the original source, Vincent Pelote and Seth B. Winner will present a recent restoration of one of the classic events of the record industry. They will go through the process of restoring this set of discs (including fixing the skip in Buck Clayton's solo on "Honeysuckle Rose"), which were thought to have been lost since 1999, as well as clear up the various urban legends associated with their history.

#### **JAZZ ME BLUES: CHICAGO'S SOUTH SIDE JAZZ BANDS, THE CITY STYLE AND THE THIN BLUE(S) LINE** *Roberta Freund Schwartz, University of Kansas*

In Depression-era Chicago, both jazz bands and blues artists explored the "thin blue line" that separated the two genres. The locally-based bands that performed in the clubs, cabarets, and dance halls of Bronzeville and the South Side needed to appeal to local audiences and record buyers; thus, they often freely mixed collective improvisation, homophonic arrangements (or passable facsimiles) of popular blues records and dances, musical tropes of vaudeville, minstrel and medicine shows, and local trends in ways that often skirt the line between jazz and blues. These bands and some of their members frequently accompanied blues singers and served as sidemen for blues sessions in the late 1920s and early 1930s. Particularly significant are jazz musicians like Punch Miller, Bill Johnson, Herb Morand, and Alex Hill, who transitioned between the two styles regularly. Likewise, more than a few blues musicians, such as

Lonnie Johnson, Little Brother Montgomery, Frankie “Half-Pint” Jaxon, and Joe and Charlie McCoy played with local jazz outfits, headed or recorded with ensembles that fused elements of the two styles, and emulated or absorbed characteristics of contemporary jazz.

### **TRIBUTE TO SAMUEL CHARTERS** *Elijah Wald*

Samuel Barclay Charters (1929–2015) played a unique role in the preservation and dissemination of African American music: by turns a musician, record collector, historian, novelist, ethnographer without portfolio, record producer, poet, playwright, lecturer, and most consistently and indefatigably, an enthusiast and proselytizer. A key figure in the shift from folklore to popular culture, his work spurred other researchers and scholars to reorient their focus from a concept of anonymous “folk art” to an appreciation of artists who were popular in African American communities as concert performers and recording stars. Starting in the early 1950s in New Orleans, he sought to document the lives of older musicians, first in jazz, then in blues, then in a vast range of African-rooted musics throughout the Americas. He recorded hundreds of interviews, produced thousands of recordings, curated the most influential LP reissues of early commercial blues records (as well as the first significant calypso and gospel reissues), and, with his wife and frequent collaborator, Ann, amassed a collection of books, records and ephemera that became the Samuel & Ann Charters Archive of Blues and Vernacular African American Musical Culture.

## **ARCHIVING**

**Thursday, 10:15 am – 11:45 am – Session 2**

### **ARCHIVES AS ARTIST: DEFINING RELATIONSHIPS BETWEEN COLLECTIONS, THE USER, AND SOCIETY** *Eric Saltz, N.C. A&T State University*

How are archives shaping information within the context of their relationships to the collections, the user, and society in the digital age? My research aims to challenge the traditional thinking about “archives” as a provider of information concerning these relationships. In the ever-changing physical and digital environments, archives are having to reassess their approach to how collections are not only absorbed, but reinforce the idea that they are changing the context of the content as an “artist.” Archives, libraries, museums, and galleries are in a unique position where they hold as much of the responsibility to disseminate and express the significance of the materials as the artist, patron, or owner of the work do. Using M. H. Abrams’ work, *Romantic Theory and Critical Tradition* as the blueprint, I am investigating what will happen when the archive takes on the role of the artist. I will demonstrate how this theory works, using examples of old and new audiovisual media, and apply it to the fundamental areas of archives: accessibility, usability, intrinsic value, exhibit ability, and preservability. I am proposing a discussion that questions what the archive’s true relationship is with the collection, as well as how to continue innovating the way information reaches and impacts the patron.

### **QUANTIFYING THE NEED: A SURVEY OF EXISTING SOUND RECORDINGS IN COLLECTIONS IN THE UNITED STATES** *Rebecca Chandler, AVPreserve*

It is well known that audiovisual holdings come with a built-in expiration date; experts estimate that due to degradation and the decreasing availability of functioning playback equipment and those expert in its operation, we will lose the opportunity to retrieve content from many legacy audiovisual carriers in approximately thirteen to eighteen years. As a profession, we know that our sound recordings are in danger of being lost. Exactly how much danger remains to be determined. How many audio recordings are held in collection-holding organizations in the United States? How many of these recordings are rare, unique, or of such value that they would be considered preservation-worthy? How many have yet to be digitized?

In 2014, the Northeast Document Conservation Center (NEDCC), in concert with AVPreserve, undertook a year-long study, in part to evaluate the current U.S. sound preservation market. In alignment with the National Recording Preservation Plan’s call for the appraisal of collections, as well as to establish a foundation for articulating the current preservation need of audio items in collections nationwide, NEDCC and AVPreserve undertook a multi-faceted market assessment to quantify the existing and

preservation-worthy audio items in collections throughout the United States. Our findings show that as a community, we have a lot of work ahead of us. This presentation will focus on these findings and the methodologies used in determining them.

### **SOUND DIRECTIONS AT INDIANA UNIVERSITY: WHAT EXACTLY DID WE PRESERVE?**

*Susan Hooyenga, Indiana University*

From 2005 to 2012, three NEH grants enabled Indiana University to preserve sound recordings at the Archives of Traditional Music. In the first phase, *Sound Directions: Digital Preservation and Access for Global Audio Heritage*, IU partnered with Harvard University to: “a) create best practices and test emerging standards for digital preservation; b) establish, at each university, programs for digital audio preservation that will enable us to continue this work into the future; and c) preserve critically endangered, highly valuable, unique field recordings of extraordinary national interest.” This resulted in the publication of *Sound Directions: Best Practices for Audio Preservation*. Digitization continued with the second and third grants, contributing to the establishment of the Media Digitization and Preservation Initiative at Indiana University, a multi-year project that will digitally preserve the bulk of our time-based media holdings.

The technical importance of *Sound Directions* has often been presented and discussed, but little mention has been made of the content of the audio recordings that were digitized. This presentation will provide one archivist's experiences with the ethnographic recordings from the Indiana University part of the project that she has been privileged to work with. It will include music, folklore, and endangered languages, recordings made around the world, and too many versions of “Froggie Went A-Courtin'.”

### **IRENE SYSTEM** *Peter Alyea, Library of Congress*

The Library of Congress has been supporting the development of new technologies to address the challenges of capturing historic sound recordings. These developments link with one of the areas of focus for collection preservation, research into the challenges of how different materials degrade over time, and how best to optimize the preservation of historic materials. The IRENE System (Image Reconstruct Erase Noise Etc.) is a suite of 2D and 3D imaging hardware and software tools that optically scan the surface of historic sound recordings for preservation and access. Once scanned, the images are processed to produce standard digital audio files. Advancements in 3D imaging of cylinders have resulted in data capture that rivals traditional playback systems. Due to the fragile nature of wax cylinders, non-contact imaging of the surface has many advantages over contact systems when capturing sound from both fully intact and broken or damaged media. The Preservation Research and Testing Division has studied the damage caused by the historical practice of storing wax cylinders wrapped in cotton. This current research will be presented from a preservation science perspective to compare the advantages of preserving wax cylinders with both 3D imaging and traditional playback systems; as well as the import storage conditions have on the transfer methodology. Sound examples will be presented to illustrate this current research.

### **A&R & DISCOGRAPHICAL RESEARCH**

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

#### **UNSEEN DOCUMENTS FROM THE CAREER OF RALPH PEER** *Barry Mazor, freelance journalist/author*

While doing research for my book *Ralph Peer and the Making of Popular Roots Music*, published in November 2014 by Chicago Review Press, I was granted access to correspondence, diaries, historical recording industry memoranda, contracts and royalty statements, photos, and even home movie film pertaining to Peer's life and work, most of all of which is still in the private Peer family archives. I will share some of the most relevant, significant and also entertaining multimedia documents and comment on their significance for the Ralph Peer story and for recording history.

#### **THE PILOTONE LABEL & ITS (SOMEWHAT) REMARKABLE CATALOG OF OPERATIC, CLASSICAL, & BROADWAY MUSIC** *Emil R. Pinta, Ohio State University*

Pilotone 78 rpm records were produced for only four years, from 1945 to 1949. Yet, they contain some of the few—and in some case, the only—commercial recordings by noted artists of classical, operatic, and

Broadway music. These include a classical album by jazz pianist Pauline Alpert, a favorite of Gershwin; earliest recordings by fifteen-year-old Elaine Malbin, who later sang principal soprano roles with leading opera companies; the only studio-recorded Italian operatic arias by acclaimed Metropolitan Opera soprano Gertrude Ribla; Hungarian operetta selections, on an album of gypsy songs (!) by Anne Roselle, a distinguished international operatic soprano; the only Broadway recordings by Harry Stockwell and Evelyn Wycoff, the second Curley and Laurey in the original production of *Oklahoma!*; the only recordings by Jeanne Therrien, winner of prestigious piano competitions, who committed suicide at age thirty-six; and the only then-available recording of Grieg's "Holberg Suite," conducted by Rudolph Ganz.

Pilotone records were issued in ten-inch, four-record albums on "non-breakable" Vinylite. They sold for just under five dollars, higher than RCA Victor Red Seal and Columbia Masterworks albums. In November 1949, the Pilot Radio Corp. of Long Island, New York announced it was liquidating its record division to concentrate on manufacturing radio and television sets. In the 1950s, a number of Pilotone albums were reissued on Grand Award and Waldorf Music Hall LPs. This presentation will include a history of the Pilotone label and a discography of its classical, operatic, and Broadway albums. The audience will hear selections from the presenter's collection.

### **SYSTEMATIC DISCOGRAPHY AT FORTY: WHAT ARE THE CHANCES FOR A REPLACEMENT?**

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

The last attempt at a general discography textbook was Lewis Foreman's *Systematic Discography*, published in 1973. It was not entirely successful, nor was it widely used, and has long been out of print. Discographers, however, have not clamored for a replacement, generally preferring to develop their own formats, each individually tailored to a specific project. In fact, attempts at discographic standardization, such as those proposed by the *ARSC Journal* between 1997-2006, have not been well received. Moreover, with the advent of inexpensive analog multi-track taping units, followed by various digital recording and playback systems, modern artists have increasingly left extensive archives of informal, pre-release, in-production or experimental sound recordings (so-called "manuscript material"), that overwhelms the catalog of their commercially released works. Traditional discographic formats are ill-equipped to organize and present such manuscript material in series with commercial releases, and artists who have left extensive non-commercial archives (John Coltrane being the best example so far) have been best documented in reference books using formats that are barely recognizable as discographies at all.

### **SOUND SOLUTIONS**

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

**IF RADIO'S GONNA STAY: LEVERAGING COLLABORATION TO MANAGE, PRESERVE, AND PROVIDE ACCESS TO THE RADIO FREE EUROPE/RADIO LIBERTY RECORDS AT THE HOOVER INSTITUTION ARCHIVES (STANFORD UNIVERSITY)** *Brandon Burke & James Sam, Stanford University*

The Radio Free Europe/Radio Liberty (RFE/RL) records at the Hoover Institution Archives span six decades, three continents, forty-some languages, and nearly 300,000 sound recordings. Carriers are a virtual history of twentieth century broadcast media, from lacquer disc, open-reel tape and cassette to proprietary logging media, MiniDic, and born-digital audio files.

This presentation will cover on-going collaboration with RFE/RL staff; working with intercontinental partners to secure funding, native language description, and local availability; prioritization of carriers and content; balancing in-house digitization with external vendors; efficient in-house workflows; incorporating related, but legally separate, collections; and dealing with some of the oddest, obsolete carrier formats possible.

**FACTORS IN AUDIO EXTRACTION** *Marcos Sueiro Bal, New York Public Radio*

What factors are involved in the extraction of information from a carrier? In this presentation we analyze the process of playing back a legacy carrier to examine how theories of communication can help us develop a framework for audio archiving. We analyze our understanding of everyday terms such as content, carrier, intent, medium, message, data loss, information, preservation, and access to attempt to place our profession in its larger cultural context.

## **CAPTURING & DISSEMINATING THE KNOWLEDGE OF AUDIO PRESERVATION EXPERTS**

*Mark Hood, Indiana University; Brad McCoy, Library of Congress*

For many years, members of ARSC have expressed interest in preserving and disseminating the unique and valuable knowledge of its members. Many have decades of experience with rare and problematic media formats and modes of degradation, and have developed sophisticated techniques and work flows to recover the content from a wide variety of damaged, degraded and obsolete types of storage media. With generous assistance from the Library of Congress, members of the ARSC Technical Committee and the Library staff have produced working draft video tutorials on basic playback techniques for two media formats—cylinders and open-reel tape—conducted by expert practitioners in the field. This presentation will showcase these videos, discuss how they came into being and plans for disseminating them to the preservation community.

## **PITTSBURGH SYMPHONY ORCHESTRA: GROWING PRESTIGE IN STEELTOWN** **Thursday, 3:00 pm to 5:00 pm – Session 1**

### **I. EARLY YEARS AND REINER/PSO COLUMBIA RECORDINGS** *Dennis D. Rooney*

In 1895, the Pittsburgh Arts Society established the Pittsburgh Symphony with conductor Frederic Archer, who brought with him a number of musicians from the Boston Symphony Orchestra. Its inaugural concert took place the following year. Archer left in 1898 and was replaced by Victor Herbert, who greatly increased its reputation, allowing the engagement of a number of prominent guest conductors, including Edward Elgar and Richard Strauss. Herbert was replaced by Emil Paur in 1904. In 1910, financial difficulties caused the orchestra to be dissolved. In 1926, the orchestra was resurrected. Elias Breeskin was its conductor for the first few years. In 1937, Otto Klemperer was brought in to reorganize the orchestra. Fritz Reiner (1888-1963) was appointed conductor the next year. In further building the orchestra, he was able to benefit from a sizeable pool of émigré musicians seeking employment. The first-ever recordings of the Pittsburgh Symphony were released by Columbia in 1941 and continued, with interruptions, until 1947, shortly before Reiner's departure for the Metropolitan Opera. Excerpts from his many important PSO recordings will be played (many sourced from the original lacquer masters), e.g. major scores by Richard Strauss, Shostakovich's Sixth Symphony, the premiere recordings of Bartók's Concerto for Orchestra and Gershwin's Porgy and Bess Symphonic Picture.

### **II. REINER/PSO BROADCASTS** *John H. Haley*

John will discuss and play examples of rare live broadcasts from the Reiner/PSO era, building on Dennis' segment. These very rare recordings, preserved on transcription discs, will feature such important soloists as Henri Temianka, Gregor Piatigorsky and Rudolf Serkin, as well as orchestral items.

### **III. STEINBERG/PSO: THE CAPITOL & EVEREST YEARS** *Gary A. Galo*

The much underrated William Steinberg was the PSO's conductor from 1952-1976, almost a quarter century, during which time he made quite a number of masterful recordings with the PSO for the Capitol, Everest and Command labels, with repertoire encompassing a wide variety of composers and styles. Gary will discuss and play samples of the initial Capitol and Everest years, emphasizing Steinberg's versatility, and touching upon material not included in EMI's 20-CD box of his alleged "complete" Capitol recordings.

### **IV. STEINBERG/PSO: COMMAND CLASSICS YEARS** *Thomas Fine*

By 1961, the PSO was without a recording contract. Command Records owner Enoch Light, having scored early hits in the new stereophonic LP market, made an offer conductor William Steinberg couldn't refuse: a multi-year contract for new recordings in vivid stereo. Marketed in deluxe gatefold albums, Command Classics LPs were recorded on 35mm magnetic film and featured a new approach to orchestral recording that yielded a sonic quality still quite impressive today. Tom will examine and sample the Command discography and how it related to competing classical recordings.

### **V. MAAZEL, PREVIN & LATER PSO YEARS** *James H. North*

The PSO has continued to have a distinguished history post-Steinberg, with an array of important

conductors including Lorin Maazel and Andre Previn. Both made distinguished recordings with the orchestra, but their methods, styles, and repertory choices were widely divergent. Today's conductor, Manfred Honeck, has made recordings that have brought the Pittsburgh Symphony widespread praise and should join those by Reiner, Steinberg, et al. as classics. Jim will survey these eras, playing samples to illustrate these points.

## **PITTSBURGH PERSONALITIES**

**Thursday, 3:00 pm – 5:00 pm – Session 2**

### **REDISCOVERING TED LEWIS: RARE RECORDINGS FROM THE TED LEWIS MUSEUM**

*Bryan Wright, University of Pittsburgh*

To generations, Ted Lewis has been known for his top hat, corny clarinet playing, distinctive vocal style, and cries of “Is everybody happy?” After a successful decade with Columbia Records, in 1929, Lewis was still on top, enjoying “first position” among Columbia’s roster of artists, with his own picture label and priority in paid publicity and announcements. But several years into the Great Depression, when record buyers no longer responded to his clowning clarinet, Lewis largely bowed out and revamped his band for a series of Decca recordings in 1934 that show it to be a formidable “proto-swing” organization in the mold of the Casa Loma Orchestra. Unfortunately, the records sold poorly, and for the next four years, Lewis made no commercial records. When he finally resumed recording in mid-1938, it was with a handful of old favorites like “When My Baby Smiles at Me” and “Three O’Clock in the Morning,” suggesting that Lewis had turned his back on newer trends in popular music to ride out the next thirty-odd years peddling a nostalgic remembrance of his early successes. And yet, unique air checks of Lewis’s band housed at the Ted Lewis Museum in Circleville, Ohio reveal what his few commercial records of the late 1930s and early 1940s do not: in live performances, the Lewis band continued to adapt to changing fashions in music, reinventing itself as a first-rate swing band. With sound and images from the museum’s collection, this presentation will examine these poorly-documented years in the storied career of one of the United States’ greatest entertainers.

**THE ERROLL GARNER JAZZ LEGACY PROJECT** *Susan Rosenberg & Geri Allen, University of Pittsburgh; Jocelyn Arem, Jessica Thompson & Steve Rosenthal, Octave Music Publishing & Magic Shop Studio, NYC*

Erroll Garner is one of Pittsburgh’s most renowned jazz legends. He was a quintessentially American master of jazz piano and an accomplished composer. His best known, Grammy Hall of Fame composition, “Misty” (1954) is a jazz standard, covered by Sarah Vaughan, and featured in the Clint Eastwood film *Play Misty for Me*, and *Silver Linings Playbook*. Garner’s famed *Concert By the Sea* (1955) is one of the top selling jazz albums of all time, and its sixtieth anniversary will be celebrated in 2015. Yet until now, Garner’s essential impact on the legacy of jazz and the Civil Rights movement has never been fully appreciated.

The Erroll Garner Archives, a remarkable body of work hidden from public view for over thirty years and comprising: 2,500 audio recordings (1937–1977), 122 film reel-to-reels of live performances (1940–1989), 8,000 photographic prints, and fifty boxes containing rare illustrations, correspondence, posters, awards, and crusading Civil Rights lawsuits against the discriminatory practices of the recording industry – have been unearthed. Octave Records, in partnership with the University of Pittsburgh and the Grammy Award-winning Magic Shop Studio, have now properly cataloged and digitized the collection, ensuring its preservation. In a panel presentation on this groundbreaking collaborative project, the Erroll Garner Jazz Legacy Project team will discuss their efforts to make available to the public, music lovers, and students of jazz these rare materials. The University of Pittsburgh will serve as the permanent repository for the collection, and in 2015, will partner in a year-long Garner celebration including a reissue of the original *Concert By the Sea* recording, live performances, a companion website, and a digital database. These resources will provide a unique view of Erroll Garner’s legendary career.

**THE ENIGMATIC DAVID IZENSON** *Ben Young, Triple Point Records*

David Izenson (1932–1979) remains a singular stylist in the broad field of free jazz and 20<sup>th</sup> century avant

garde music. He was one of the very few jazz-spectrum players to have specialized in bowing the acoustic bass viol, often exchanging legato expressions for the traditional pulsed flow of time. His talent in especially this capacity recommended him as a new and special flavor in Ornette Coleman's mid-1960s groups. Izenson's musicality came from an entirely different source than most in jazz. Growing up in Pittsburgh in the WWII years, he was a synagogue cantor; through age thirty, his primary musical distinction was as a classical bass symphony player. Izenson's legacy in creative music belongs principally to radically re-envisioning the bass's supporting role in Coleman's ensembles.

More obscure is a world that Izenson struggled to manifest and document: his own composing in a realm that overlaps jazz, electro-acoustic music, and folk. David Izenson and recordist Jerry Newman were friends, which led to the informal recording at Stereo Sound of many such pieces. In addition to these works, Izenson's tape library chronicles numerous precious episodes from Coleman's touring life and brings important insight to the role of virtuosity in the emerging free jazz/electro-acoustic classical world of the 1960s. The presentation will use significant unpublished examples from the Izenson collection to illustrate his enigmatic creativity and unusual career arc, while also giving an overview of the issues encountered in the ongoing cataloging, restoration, and transfer of his recorded legacy.

#### **THE LIFE AND LEGACY OF OSCAR LEVANT** *Russell W. Miller*

Pittsburgh native Oscar Levant (1906–1972) may now be best remembered for the movies in which he appeared as a wisecracking, piano-playing, chain-smoking character (himself, more or less) and for playing the music of his friend George Gershwin. In fact, the range of his talents was astonishing. Levant composed popular songs, film scores, and concert music. On Broadway, he worked both as an actor and as a conductor. Before he made his many recordings for Columbia Masterworks, he had recorded with Ben Bernie's band and with saxophonist Rudy Wiedoeft. At one time, Levant was most famous as a radio quiz show panelist, and many of those broadcasts have been preserved. He was also the author of three best-selling books of memoirs. I'll present a brief introduction to the life and careers of Oscar Levant, illustrated with highly entertaining audio and video examples.

#### **THURSDAY NIGHT AT THE MOVIES**

**Thursday, 8:00 – 10:00 pm**

#### **MUSIC ON FILM: PITTSBURGH JAZZ RARITIES AND BEYOND** *Mark Cantor*

Music film historian Mark Cantor is thrilled to present a program of performance clips highlighting new film discoveries and restorations, as well as films featuring musicians active on the Pittsburgh music scene. Mark is the curator of the Celluloid Improvisations Music Film Archive, one of the nation's largest collections of 16mm films that focuses on American popular music and dance.

Many of the films that will be shared in the ARSC presentation have not been screened in years, if not decades, and while the focus will be jazz, other genres of music: country music and western swing, blues, vaudeville, jazz dance and pop, will also be generously represented. Among the program highlights include a screening of the newly-restored film short *Me and the Boys* (1929), featuring Estelle Brody and a contingent from Ben Pollack's New York jazz orchestra, including Jack Teagarden, unseen footage of the Boswell Sisters, Benny Goodman and his Orchestra, and early jazz vocalist Florence Mills, jazz dancers Bunny Briggs and "Snakehips" Tucker, and clips of Pittsburgh jazz legends Billy Eckstine, Roy Eldridge, Earl "Fatha" Hines, Mary Lou Williams, plus many more.

### **FRIDAY, MAY 29**

#### **PLENARY SESSION**

**Friday, 9:00 am – 10:00 am**

#### **BUILDING SHARED MUSIC LIBRARIES** *Brewster Kahle, Internet Archive*

The Internet Archive is working with partners to preserve our musical heritage. The collections started eight years ago with live music recordings and grew when we started hosting netlabels. Now, through new efforts and partnerships, we have begun to expand and explore the music collections further. We are

working with researchers, record labels, collectors, internet communities, and other archives to gather music media, build tools for preservation, and expand metadata for exploration. We have archived millions of tracks, and we are working with the Archive of Contemporary Music to digitize portions of their extensive collections of physical media.

In this presentation, we will discuss: 1) the progress we have made toward creating a complete collection; 2) our CD digitization workflow; 3) how collectors, musicians, and labels can contribute toward preserving the cultural treasures they care about; 4) linking musical tracks to metadata from musicbrainz and other services; 5) analyses that have been run by university researchers to improve the collection; and 6) access to the collection via listening rooms.

## **RECENT DEVELOPMENTS IN CYLINDER AUDIO PRESERVATION**

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

Time and human contact are the enemies of historic cylinder audio recordings. The longer we wait to preserve their signals, the more time they have to decompose or suffer damage in storage and handling. Today the preservation community has two transfer technologies at its disposal. Tactile methods preserve recordings using styli, cartridges, arms, and mandrels designed specifically for cylinders. Optical methods scan recordings without touching the grooves. This session compares the salient benefits of each technology and introduces significant developments in the state of tactile transfer.

### **DO THE RIGHT THING: CRITERIA FOR ASSESSING CYLINDER COLLECTIONS & TRANSFER TECHNOLOGIES** *David Giovannoni*

Optical or tactile? Mr. Giovannoni offers five criteria by which archivists, managers, and funders can determine the optimal mix of preservation technologies most appropriate for any given cylinder collection.

### **WHERE'S THE WEAR? A PILOT STUDY TO ASSESS THE EFFECTS OF MODERN CONTACT TRANSFER** *Rebecca Feynberg*

In theory a cylinder can be damaged by running a stylus through its grooves. This is not an issue for the bulk of surviving cylinders as they are molded in relatively hard materials. It is, however, a legitimate concern for brown wax recordings produced commercially into the early 20th century, and for all cylinder masters made on soft wax at home or in the field. Recent experiments have quantified the effects of stylus contact on soft wax carriers. They show the impact of a modern transfer to be audibly imperceptible and less concerning than the effects of natural decomposition of the carriers over time.

### **HOW LOW CAN IT GO? MINIMIZING CONTACT PRESSURE WITH THE CPS1** *John Levin*

Several years ago John Levin, a collector of brown wax cylinders, set out to build a transport that would minimize potential damage to soft wax recordings and deliver superior playback of all common, commercial cylinder formats. Informed by ARSC's Cylinder Playback Guidelines and decades of direct experience with early recordings, he worked with audio, digital and mechanical engineers; stylus and cartridge manufacturers; analog recording professionals; precision machinists; and other specialists to develop the CPS1 (Cylinder Playback System) prototype. CPS1 surpasses key performance benchmarks of industry-standard transfer machines—most notably by accurately tracking at the lowest stylus pressures yet achieved. Here Mr. Levin discusses his design parameters and demonstrates how CPS1 meets the performance, stability, ease-of-use, speed-of-use, and safety requirements of production environments to transfer most cylinder recordings, as laid out in ARSC's Cylinder Playback Guidelines.

### **PUSHING THE ENVELOPE: TEST CYLINDERS & A RADICALLY NEW ARCHIVAL TRANSFER PLATFORM** *Nicholas Bergh, Endpoint Audio Labs*

Ten years ago Endpoint Audio created a series of precision test recordings to assess the performance of cylinder playback machines. But it shelved their development when they revealed the wow/flutter specs and stylus/groove ballistics of the best cylinder transfer machines to be an order of magnitude worse than the best turntables. Endpoint embarked on a series of experiments to deploy both mature and cutting edge technologies in innovative cylinder transfer designs. Several prototypes later Endpoint is achieving pre-



viously unheard sound quality from cylinders. In this presentation Mr. Bergh demonstrates Endpoint's test recordings, the inherent technical problems of the cylinder audio format, and the quantum leaps made by Endpoint's current archival transfer machine in both sound quality and safety of wax masters.

## **MORE ARCHIVING!**

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

### **INDEXING AND RESEARCHING THE CHARLES K. WOLFE AUDIO COLLECTION**

*Karen Hogg, Western Kentucky University*

During the summer of 2014, I had the good fortune to intern at The Center for Popular Music, an archive located on the campus of Middle Tennessee State University (MTSU). This internship was part of my graduate coursework in Folk Studies at Western Kentucky University. For my main assignment, I worked on indexing, or summarizing, interviews from the Charles K. Wolfe Audio Collection. The Charles K. Wolfe Audio Collection contains over 3,000 recordings including interviews that Wolfe conducted with many pioneers of American vernacular music, Wolfe's field recordings, and commercial recordings that he collected. Once the tapes were inventoried, archivist John Fabke went through the high-priority recordings, mainly interviews, to determine content. Fabke chose several dozen recordings for me to index, including interviews with Melvin Robinette, Rich-R-Tone records founder Jim Stanton, Patsy Montana, and Dick Burnett. The subject matter of these interviews included musical influences, business practices, repertoire, and stories from the road, among other things. I listened to each interview and chose relevant facts and keywords for a search engine that will be created for the Wolfe database. If an interviewee mentioned a particular song, musician, or business fact, I included it in the index. These interviews are a treasure trove of information for any researcher interested in American vernacular music. During my presentation, I will go into the subject matter of these interviews in more detail, examine their importance to music scholars, and talk about the future of the project.

### **DIGITAL ARCHIVING OF CONCERT PERFORMANCES: AN OPEN-SOURCE SOLUTION**

*Hunter Dunlap & Roderick Sharpe, Western Illinois University*

The presentation will describe the rationale, development, and implementation of a project to develop an open-source system for digitally archiving School of Music recitals, developed in-house at Western Illinois University and implemented in Fall 2013. We will discuss the factors that led to the instigation of this project, the cooperation between the various constituencies to which it applies, the financial and technical issues, copyright and licensing implications, and the decision to implement a go-it-alone rather than off-the-shelf option such as Indiana University's *Variations*. We will describe the development, and on-going processes (work-flow) of archiving up to 100 recitals per semester—recording processing, cataloging, and accessing them—as well as the retrospective conversion of analog recordings, dating back to the 1980s. We will discuss in detail the technical specifications and equipment involved in the set-up, including integration into the university's existing online library catalog. The results of implementing the system and its functionality during the eighteen months of operation will be reviewed, together with an analysis of issues and responses from users, and their implications for future development. Our experience may serve as a guide to those wishing to put into practice similar archiving systems not only in schools of comparable size to WIU (enrollment: c. 10,000), but in other situations as well.

### **ARCHIVAL ETHNOGRAPHY AND THE BEREA APPALACHIAN SOUND ARCHIVES**

*Brian Harnetty, Independent Composer and Researcher*

The Berea College Appalachian Sound Archives in Kentucky consist of over eighty years of non-commercial recordings from across the Appalachian region. Organized into nearly thirty collections, the Berea Archives contain sounds of hundreds of different musicians, singers, and storytellers. Many distinct and personal narratives create an archive assembled "from below" as opposed to a singular authoritative source. The result is an intricate patchwork of many individual voices, each with a story to tell. These stories begin with the performers yet are ever expanding to include collectors, archivists, historians, and even listeners hearing these accounts for the first time.

This paper considers the challenges associated with accessing, interpreting, and performing these many

distinct voices within the Berea Archives, and I use close listening as a primary method in which to engage with them. In 2006, I was among the initial recipients of the Berea Sound Archives Fellowship Program, a program that invites scholars and musicians to spend time in the archives to develop research projects based on them. Since then, I have worked on a number of interpretive and creative sound projects that remix and re-contextualize Berea's archival recordings. In each case, I listen carefully and in solidarity with the voices of those recorded. I also listen with a composer's ear, reflective of my own background and training as a musician. Together, these forms of listening allow for an archival ethnography, including an analysis of the archival materials as well as my personal experiences of assessing them.

### **THE DAY THE MUSIC DIDN'T DIE: PRESERVING MUSIC AT MIT LIBRARIES**

*Tricia Patterson, MIT Libraries*

Preserving and making accessible audio and video music recordings is currently a focus of the MIT Libraries Curation and Preservation, Institute Archives and Special Collections and Lewis Music Library. The Lewis Music Library supports the MIT music curriculum, which ranges from medieval chant to hip hop, while also serving the research and recreational needs of the MIT community. The MIT Libraries own approximately 2,000 uncataloged analog sound recordings that document MIT music history. Many of these recordings consist of reel-to-reel and audiocassette tapes. In July 2013, a digital audio initiatives project was established at MIT in order to save these music recordings, beginning with materials from the Herb Pomeroy collection, which comprises thirteen boxes of recordings from the influential jazz trumpeter and music educator.

A digital audio team was assembled with the goal to inventory, digitize, preserve, and facilitate access to these materials. In September 2014, an IMLS grant-funded National Digital Stewardship Residency (NDSR) resident joined this team to focus primarily on digital audio preservation and to develop a detailed life cycle workflow for the preservation of all digital audio content that could be the foundation for a digital content management program. This team also evaluated suitable options for an access platform, including the Avalon Media System. While progress continues, there will be additional challenges concerning future aspects of the project. This talk will examine the work from inception to its current phase, while providing advice and recommendations to other music libraries and archives with similar sound recording backlogs.

### **BLUES & FOLK MUSIC**

**Friday, 1:30 – 3:00 pm – Session 1**

**UNCOVERING LEAD BELLY: CONSIDERING HUDDIE LEDBETTER'S PREVIOUSLY UNRELEASED RECORDINGS** *Emily Hilliard, Smithsonian Folkways Recordings; Cary Ginell, Origin Jazz Library; Terika Dean, The Lead Belly Estate*

Huddie Ledbetter, better known as Lead Belly, has always been a difficult musician to categorize. He had a vast repertoire of folk tunes and played the blues, he knew both prison songs and spirituals, he performed for children, sang pop songs of his day, and wrote his own songs, two of which, as the legend goes, pardoned him from prison. Musicians and music fans from every subsequent generation seem to find their way to his music, but recently, at the turn of what would have been his 125<sup>th</sup> year, there's been a revitalized interest in his work, with two new releases uncovering previously unreleased recordings: *Lead Belly: Lost Radio Broadcasts – WNYC 1948* and *Lead Belly: The Smithsonian Folkways Collection*. With Cary Ginell, producer of *Lost Radio Broadcasts*, Smithsonian Folkways' Emily Hilliard and Lead Belly's great grand-niece Terika Dean, this panel will examine those forgotten recordings and consider what their inclusion in Lead Belly's discography can tell us about him as a songster, song collector, and man.

### **PUTTIN' ON THE STYLE: BRITAIN'S SKIFFLE PHENOMENON, 1956–1958**

*Cary Ginell, Origin Jazz Library*

In 1956, a single by Scottish singer/guitarist Lonnie Donegan, "Rock Island Line" became an instantaneous hit in England. This one record launched a craze for what came to be known as "skiffle bands," an invigorating music drawn from American folk, blues, jug-and-washboard, and spasm band

traditions, focusing on the repertoire of such artists as Lead Belly, Woody Guthrie, and others. Skiffle's popularity soared like a flare, with Donegan leading the way, only to see it plummet to the ground like a dying quail less than two years later. Despite its demise, the influence of skiffle, like plunging a stone into a still pond, resulted in waves of influence that helped bring about the British Invasion of the Beatles, the Rolling Stones, and others during the 1960s. This presentation will examine the roots of skiffle, how it came about as a result of the burgeoning trad jazz movement in England, its major practitioners, such as Donegan, Chas McDevitt, and Ken Colyer, and its effects on rock 'n' roll.

#### **NEXT STOP, PITTSBURGH: ALL ABOARD FOR A MUSICAL JOURNEY**

*Carol L. Seymour, Member, National Railway Historical Society*

The history of recorded music contains numerous examples of composers' and musicians' responses to the development of railways. Compositions inspired by or evoking trains date back to the earliest identified railroad music, "Rail Road March" (C. Meineke, 1828) through folk, country, blues, and jazz pieces, many of them recorded, of the nineteenth, twentieth, and early twenty-first centuries. The commercial phonograph industry offered train songs to the public almost from the beginning of recorded sound, such as "Night Trip to Buffalo," an early spoken word and musical cylinder recording.

In my presentation, I'll provide background for and play audio clips of recordings that were influenced by the railways in subject matter and sound patterns. Included will be country/folk narrative ballads and rhythmic instrumental jazz and blues. Artists/composers of the eastern Midwest and Mid-Atlantic will be featured.

#### **RADIO RAMBLINGS**

**Friday, 1:30 pm – 3:00 pm, Session 2**

**AMERICAN WOMEN MAKING HISTORY & CULTURE (1963–1982) PACIFICA RADIO'S BROADCAST HISTORY OF THE WOMEN'S MOVEMENT IN AMERICA** *Jolene Beiser & Holly Rose McGee, Pacifica Radio Archives*

The Pacifica Radio Archives is in the second year of an NHPRC-funded digital preservation project titled *American Women Making History & Culture: 1963-1982*. The \$128,000 matching grant (Pacifica is also providing \$128,000) is the largest grant the NHPRC has awarded for public radio preservation, and is also one of the few NHPRC grant projects preserving audio recordings from the women's movement. In this project, Pacifica is digitizing 1,700 recordings from its five stations: KPFA-Berkeley, KPFK-Los Angeles, KPFT-Houston, WBAI-New York, and WPFW-Washington, D.C., broadcasted between the years 1963 and 1982, having to do with the women's movement, women's rights, women's experiences, and interviews with and by women artists, musicians, politicians, writers, activists, and more. New and edited catalog records will be created instituting the PBCore content standard, a finding aid will be created and made available on the Online Archive of California, and the recordings will be available streaming through the U.C. Berkeley online catalog and the Internet Archive. Pacifica archivists Jolene Beiser and Holly Rose McGee will be discussing their experiences applying for this grant, creating a methodology for the project, and cataloging, digitizing, and making this unique collection available Bryanonline.

**NATIONAL INITIATIVES COLLABORATE TO PRESERVE AMERICA'S RADIO HISTORY: RADIO PRESERVATION TASK FORCE & AMERICAN ARCHIVE OF PUBLIC BROADCASTING** *Casey E. Davis & Karen Cariani (WGBH), Josh Shepperd (Catholic University), & Chuck Howell (University of Maryland)*

This presentation discusses the efforts of the Library of Congress' Radio Preservation Task Force (RPTF) and the American Archive of Public Broadcasting (AAPB). The RPTF is a new consortium directed by Dr. Christopher Sterling (GWU) that grows out of the National Recording Preservation Plan. Over 100 academic faculty are teaming with 300 (and growing) archives to identify and chronicle available local and non-commercial broadcasts. The RPTF will develop a searchable finding aid of available materials, as well as identify significant program transcriptions for digital preservation, educational, and research implementation.

The AAPB is a collaboration between WGBH and the Library of Congress to preserve and make

accessible significant historical content created by public media, and to coordinate a national effort to preserve at-risk public media before its content is lost to posterity. The AAPB has recently digitized 40,000 hours of public radio and television content dating back to the early 1950s and now is working to ingest the preservation files, improve inventory metadata to minimally cataloged status, develop a public facing website for researchers to access proxies and metadata, and navigate rights issues to make as much material accessible online as possible. This session will begin with a general introduction and update on both initiatives and a discussion of ways in which a close relationship between the two groups will be developed. Presenters will describe where the two projects overlap and where they diverge, as well as potential synergies and future resource sharing.

**HAYRIDES, JAMBOREES, & BARN DANCES: LIVE COUNTRY MUSIC ON RADIO IN THE OHIO VALLEY, 1933–1968** *David N. Lewis, WVXU Cincinnati*

When we think of historic live country music and entertainment in the mass media, what immediately comes to mind is the *National Barn Dance* at WLS Chicago, the *Grand Ole Opry* at WSM Nashville, and, in a later context, the syndicated television program *Hee Haw*. But from the 1930s to the 1960s, there were dozens of broadcasts of this kind across the nation, with a heavy concentration of them in states bordering the Ohio River: Pennsylvania, West Virginia, Ohio, Indiana, and Kentucky. Among them was Cincinnati's *Midwestern Hayride*, the *Renfro Valley Barn Dance* in Kentucky, Shorty Long's *Santa Fe Ranch* outside of Reading, Pennsylvania, and the *WWVA Jamboree* in Wheeling, West Virginia. My talk will provide a broad regional survey of these types of programs in addition to short, thumbnail sketches devoted to some of the artists involved, whose work mainly survives in small-run commercial recordings made at the time these shows aired. Through connecting these performers with the radio programs that they appeared on, it will provide additional context and insight into the regional relationship between traditional American music and mass media in the era before syndicated television.

**RECORD LABELS & RESEARCH**

**Friday, 3:30 pm – 5:00 pm, Session 1**

**THE BLACK SWAN LABEL: HOLDINGS IN THE HISTORICAL SOUND RECORDINGS COLLECTION, YALE UNIVERSITY** *Diane Napert, Yale University*

The presentation will start with a brief overview of the Historical Sound Recordings Collection at Yale University. There will be an overview of the label itself, however, the focus will be on the recordings in Yale's Historical Sound Recordings Collection. Based on the holdings listed in OCLC, Yale's holdings of twenty-six 78s from the 1920s appear to be the most comprehensive institutional holdings of this rare label. The music on these recordings ranges from Verdi arias to Christmas music and blues. The performers range from soprano Antoinette Garnes to sacred vocal quartets and blues singer Lulu Whidby. The presentation will focus on the recordings determined to be the rarest; those not available elsewhere or re-released. Time permitting, the presentation can proceed to a discussion of the Black Swan label and perhaps a collective sharing of additional information.

**THE AMERICAN RECORDING INDUSTRY IN THE PIT OF THE GREAT DEPRESSION**

*Dr. Peter Martland, University of Cambridge*

By 1931, the U.S. and wider world record industry was in meltdown under the weight of the Great Depression. Sales were in free fall, with record and player manufacturers going bankrupt or seeking survival mergers. In May, Brenchley Mittell, an executive of British record company The Gramophone Company, Ltd., and soon to be a top executive of the newly formed Electric and Musical Industries, Ltd. (EMI), visited the U.S. to assess the situation with Columbia Phonograph Co., Inc. (then a subsidiary of the British registered Columbia Graphophone Co., Ltd, one of the merging EMI partners) and with the newly formed RCA Victor company. Mittell was an inveterate journal keeper, and each evening, dictated several pages of notes. As a consequence, there survives in the EMI Music archive an extensive collection of his diaries, and it is from the notes of his 1931 visit that the foundations of this paper have been formed. Key to understanding what was happening is to be found in an interview with Henry C. Cox, president and general manager of Columbia Phonograph Co., Inc., who gave a detailed but bleak picture of the U.S. record and player industry. Using the notes from this interview and other assessments provides

this paper with an eye-of-the-storm narrative of both the economic collapse and the disastrous consequences to the decision by market leader RCA Victor to abandon record and player manufacturing in favor of radio, which combined to precipitate the gravest crisis faced by the recording industry in the twentieth century.

### **THE IMPACT OF DIGITAL SOUND: A TWITTER RECEPTION STUDY**

*Francesca Giannetti, Rutgers, The State University of New Jersey*

Academic and cultural heritage institutions around the world have made measurable strides in the development of digital sound archives oriented towards research and access, but their impact on scholarship and society is little known. What kinds of research activity do these collections enable that was not as readily accomplished before? What genres or types of recordings garner the most attention from researchers and members of the general public? And in the case of Twitter, what can tweets tell us about the audience impacts achieved by digital sound archives? This paper tracks the Twitter conversations generated over a period of five months (August 2014 to January 2015) by six digital sound archives: British Library Sounds, Europeana Sounds, the Internet Archive Audio Archive, the National Jukebox of the Library of Congress, PennSound and UbuWeb. Particular attention will be paid to what Simon Tanner describes as social and audience impacts and innovation impacts (Tanner, *Measuring the Impact of Digital Resources: The Balanced Value Impact Model*). The goal of this work is to advance a reception theory of digital sound that allows us to glimpse the moving tapestry of professional and general interest, encompassing user values as well as institutional impacts. It is hoped that this research will yield insights into the uses of sound collections, as well as shed light on future directions for the digitization and discovery of sound.

### **TOPICS FOR TECH-HEADS & ARCHIVISTS**

**Friday, 3:30 pm – 5:00 pm – Session 2**

#### **ART & SCIENCE OF SPEED AND STYLUS SIZE IN ACOUSTIC RECORDINGS**

*Ward Marston & George Blood, George Blood Audio/Video/Film*

ARSC members are familiar with the art and science of stylus size and speed selection for early sound recordings. This presentation begins with brief historical background on “standard” pitch. Ward Marston will share his knowledge on the range of solutions used over the decades as he’s wrestled with this issue for the many resissues he’s worked on. George Blood will present an analysis of data from 5,000 sides captured for the National Jukebox project of the Library of Congress. By fixing a set of starting assumptions, we can compare other information over a large data set. For Victor recordings, the specification is to tune them all to  $A=440$ . By looking at the distribution of speed adjustments, we can learn whether there might have been a different common reference ( $A=435?$ ) in some region or period. For Edisons, the specification is  $RPM=80$ . How does the reference pitch then vary? Similarly, do any patterns emerge when viewing stylus selection? Working with unusually high quality source discs, our stylus size selections need not compensate for wear and poor condition. We plan to make our raw data available for others to analyze.

#### **DAYTON MILLER & EARLY MECHANICAL ACOUSTICAL ANALYSIS** *William Fickinger, Case Western Reserve University & Peter Hoekje, Baldwin Wallace University*

Dayton Miller was chair of physics from the 1890s until the 1930s at the Case School of Applied Science (now Case Western Reserve University) in Cleveland. He had many interests in basic research, but his passion was musical acoustics. This began even when he was an undergraduate student at the Baldwin College (now Baldwin Wallace University). His goal was to develop methods of analyzing the sounds of musical instruments with the objective of finding even better materials and designs. His personal collection of flutes, the largest such in the world, has been preserved at the Library of Congress since the 1940s. Working with strictly mechanical devices, Miller sought to determine the detailed sound spectra of a variety of instruments, most especially musical flutes, as well as spoken vowel sounds. He advanced from the simple manometric flame, in which gas flow to a tiny flame is controlled by a diaphragm exposed to sound, to his own invention, the phonodeik, where a tiny mirror is moved by the diaphragm. The resulting photographs of sound traces were quantitatively interpreted by a “Henrici harmonic

analyzer.” Miller worked with manufacturers of phonograph records, radio speakers, etc., to compare output with studio sounds. We will bring along several of Miller’s instruments, and show sample data, using Miller’s own lantern slides.

**YOU KNOW YOU WANT IT: AN INTRODUCTION TO QUALITY (CONTROL, ASSURANCE, AND TESTING)** *George Blood, George Blood Audio/Video/Film*

How can you know if your digital files are an accurate representation of the source? Does it sound “bad” because the original was deteriorated, poorly recorded, or poorly digitized? Digital collections are about more than just the sound, or moving image, content. There’s original order, metadata, authenticity, data integrity, and many other factors that require “quality.” Did you know *quality* is a profession and that there are professional certifications and training in this area? In this presentation we’ll look at the theory and practice of quality as it pertains to audiovisual preservation. You’ll understand the difference between quality *assurance*, quality *control*, and quality *testing*. The presentation will feature interaction with the audience to develop a rudimentary quality control system, examining what’s possible, what’s not, what’s easy, and what’s gonna require some heavy lifting (or lots of dollars).

**SATURDAY, MAY 30**

**JAZZ IN PITTSBURGH**

**Saturday, 9:00 am – 10:15 am – Session 1**

**PITTSBURGH JAZZ RECORDINGS AT 33 & 45 RPM**

*Carlos E. Pena, Carnegie Library of Pittsburgh/University of Pittsburgh*

Many of the greatest musicians in the history of jazz hailed from Pittsburgh but had to relocate in order to gain national and international fame. A number of Pittsburgh jazz musicians, though, instead chose the relative comfort of their home town for the settings of their careers. While not a major recording center, there has been, since the 1950s, an active recording scene documenting the work of jazz musicians living in the city. This discographic presentation will provide a partial inventory of local jazz recordings during the era of LPs and 45s, a large number of which have not been included in standard published jazz discographies. The presentation will also touch on the fluidity of music genres during this era, in which musicians regularly worked across stylistic boundaries in order to make a living and to express themselves artistically.

**BILLY STRAYHORN: A PORTRAIT OF AN ICONIC PITTSBURGH NATIVE SON**

*Bill Doggett, Bill Doggett Productions*

This presentation showcases the biographical history and iconic compositions of Billy Strayhorn, written during his long association with Duke Ellington. With a sampling of his iconic works, including “Take the ‘A’ Train,” “Satin Doll,” “Lush Life,” “Passion Flower,” “Chelsea Bridge,” and “Something to Live For,” this presentation will also talk about the personal challenges posed to a gifted Black pianist and composer who was openly gay decades before Stonewall, the autobiographical nature of the lyrics of much of his music, issues of copyright and reputational abuse during the Ellington years because of his sexuality, and close with a video excerpt of the film documentary that uplifts his life and his legacy in music.

**THE ROY ELDRIDGE COLLECTION** *Charles Iselin, WKCR Radio*

Trumpeter Roy Eldridge, nicknamed “Little Jazz,” is one of the essential figures in the history of jazz. Eldridge possessed a revolutionary rhythmic identity and harmonic sensibility with which he pioneered a new style on his instrument. Through his unique identity, he influenced modern jazz developments in the 1940s led by Eldridge’s student, Dizzy Gillespie. Eldridge was closely tied to Pittsburgh. Born and raised there, Eldridge became a prominent musician while working in the city in his early years, including in his own bands. An active musician his whole life, Eldridge was also an avid documenter of his own work and that of his contemporaries, amassing a large collection of recordings on reel-to-reel tapes and acetate discs from his career. When Eldridge died, all of this material passed to his daughter. When she died, it was

salvaged from the trash by an antique dealer from Far Rockaway, New York, Kurt Schneck. Mr. Schneck's home was devastated by Hurricane Sandy in October 2012 along with the Eldridge Collection.

Mr. Schneck approached radio station WKCR, proposing that it would become the temporary guardian of Eldridge's audio and visual documents, to try to save as much of it as possible. WKCR worked for a year to make transfers of nearly all of the tapes and acetates in the collection. All of the material was subsequently sold to the Sherman Jazz Museum in Texas. This presentation will focus on the unusual challenges facing this restoration and salvage process and present a few of the most interesting findings.

## **COLLECTIONS & CATALOGS: FROM WEST TO EAST**

**Saturday, 9:00 am – 10:15 am – Session 2**

**PANORAMA OF THE CONSERVATION OF SOUND ARCHIVES IN MEXICO** *Mariela Salazar Hernandez and Perla Olivia Rodríguez Reséndiz, Universidad Nacional Autónoma de México*

For the safeguarding of analogue audio, archives must apply methods, techniques and conservation technologies that have been widely developed and disseminated. The storage conditions in the world of the audio archives, however, are unequal. There are countries that have financial resources, trained staff, technology, and infrastructure for the preservation of sound recordings. These countries have developed digitization projects and have begun to create vast digital sound archives with digital preservation plans. In contrast, there are sound archives with the minimum conditions to ensure the preservation of sound recordings. These are sound archives carrying out conservation work with the resources they have at their disposal. On many occasions, the permanence of sound archives depends on the commitment of the archivist or sound archivist to apply methods and techniques and use technology within reach for the conservation of sound documents.

The preservation of audio archives is one of the most important challenges in Mexico. Furthermore, even though more than a decade ago archivists began to address the issue of sound archives in academic forums, there is still a lack of awareness of the heritage value of audio documents. Sound recordings that do not have effective conditions of storage, cleaning, temperature, and humidity are lost daily. Also, those sound archives have been inadequately handled and the supports present progressive deterioration for the fragility of the media in which they were recorded. In this context, the paper describes the overview of the methods, techniques, and technologies commonly used in the preservation of audio archives in Mexico.

## **I MAY BE CRAZY BUT I AIN'T NO FOOL: THE LEGACY OF FUNNYMAN "RAGTIME BOB" ROBERTS**

*Rebecca Forste and David N. Lewis, WVXU Cincinnati*

Many collectors of vintage records need no introduction to Robert S. "Ragtime Bob" Roberts, one of the most charismatic and mysterious figures in the early phonograph industry, his name appearing on nearly 500 discs and cylinder releases. Researcher Rebecca Forste and I have been looking into the Bob Roberts story from the context of his hometown of Cincinnati, Ohio and have made new discoveries in the life of this key entertainer. We have discovered a new birthdate for him and have made inroads into his family history, particularly in regard to his illustrious father, minstrel show entertainer and circus entrepreneur Nick Roberts (1841-1905). This will be a joint presentation where the Nick Roberts-related material will be presented by Rebecca Forste, with Uncle Dave Lewis joining in on Roberts recording activity, and later, career in early radio.

## **SHAKESPEARE & RUSSIA: PAST & TODAY** *Robert J. O'Brien*

Shakespeare has had an impact internationally; in the recent decade, the MP3 disc has become important in Russia. In 2009, IC produced an abridged version of Shakespeare's *Much Ado About Nothing* using an LP from 1946. The recording is based on a reading under the direction of Eugene Vakhtangov, whose statue is on display outside the theater; Vakhtangov is a follower of Stanislavski and has since become more well known. IC went on to obtain an up-to-date director to put together the casts for three new, abridged Shakespeare plays in Russian: *Taming of the Shrew* (2011) and both *Twelfth Night* and *Macbeth* (2012). Denis Semenov has since become a major director after playing major roles in these recent recordings. His voice is preserved in these three Shakespeare plays.

In 2013, the next major step for IC was to publish the abridged version of Shakespeare's *Othello*,

originally recorded in 1938. This is the first abridged Shakespeare play ever recorded. The lead actor was Alexander Ostuzhev, originally known for his voice. This team of Russian performers is the first recorded performing a Shakespeare play. The following year, 1C reached back in time again as Michael Astangov, the People's Artist of the USSR for 1955, performed an abridged version of *Hamlet* (1959). Shakespeare's works are part of the education of the Russian community, and its recordings are part of the process.

## **WESTERN SWING**

**Saturday, 10:45 am – 12:00 pm – Session 1**

### **HOLLYWOOD TWO-STEP: HOW BOB WILLS & HIS FRIENDS MADE WESTERNS SWING**

*Matthew Barton, Library of Congress*

Singing cowboys didn't make all of the music in the "B" westerns of the 1930s and 1940s. Top Western music artists such as Bob Wills and his Texas Playboys, Spade Cooley, the Light Crust Doughboys, Ray Whitley, Patsy Montana, Carolina Cotton, Tex Williams, Texas Jim Lewis, Andy Parker and the Plainsmen, the Texas Rangers, and many others were regularly featured as added attractions in such films and turned in many classic performances, achieving a level of exposure that the country music establishment of Nashville could only dream of. In this way, without even trying to, Hollywood documented the development and "golden age" of Western swing for future generations to enjoy, and preserved many songs and band lineups that went unrecorded during the two recording bans called by American Federation of Musicians chief James C. Petrillo in the 1940s. This presentation will feature rare film clips of all of the artists named above and more. Many of these performances have only been recently recovered, as it was common practice to cut them from the television prints of these films. Now they can be used to trace the story of Western swing music, from its birth in the Southwest as jazzed-up string band music in the 1930s through its electrified heyday of the 1940s.

### **WESTERN SWING & THE EXAMINATION OF AN INFORMATION OBJECT: A RESEARCH MODEL**

*Madeline Dietrich, currently at large*

What exactly can we learn about a given information object, specifically, a physical 78 rpm record? This two-part presentation examines Side B of Decca 5158, "Who's Sorry Now?" by Milton Brown and his Musical Brownies (1935). We begin with Part I with a visual examination of the object, gathering information from the record label, exploring discographies, defining terms, researching contributors, etc. What did this information mean to consumers at the time; how did it sell records? What does the information mean to music catalogers today? What considerations are important in terms of RDA, FRBR/WEMI, and even BIBFRAME? In Part II, we consider the audio content. What significance did it hold for listeners? Who was the target audience? How does what we hear measure up to the information on the label? What can we learn about performance practice and even the predilections of individual musicians? As an example of what would later be termed "Western swing," how does it compare to other popular music forms of the time? Is it jazz? Is it country? We can facilitate answering these questions through transcription, allowing musical information to be separated from its temporal context, making comparison with other musical forms easier. But how to transcribe? How to notate? How much information is enough? How much is too much? And most importantly, of what utility is such a transcription to music scholars and musicians today?

## **TECHNICAL TOPICS & ARCHIVING STRATEGIES**

**Saturday, 10:45 am – 12:00 pm – Session 2**

### **NEW DEVELOPMENTS & APPLICATIONS FOR SURVEYING & INVENTORYING COLLECTIONS**

*Chris Lacinak, AVPreserve; Mike Casey & Patrick Feaster, Indiana University*

Recommendation 2.2 from the Library of Congress National Recording Preservation Plan published states the need to devise means to assist organizations in conducting comprehensive appraisals of audio collections with the goal of establishing priorities for preservation. This session will discuss recent developments toward these ends, focusing on efforts coming out of Indiana University, Library of Congress, and AVPreserve. Software, including open-source freely available applications, and associated



workflows will be demonstrated and discussed. Case studies will be used to provide concrete examples of project logistics, details and outcomes, providing tangible, practical information to organizations in need of obtaining the information necessary to perform prioritization, planning, budgeting, and more around the preservation and access of their audio collections. A comparative analysis of the applications will be performed in order to help prospective users understand which application or approach best suits their own needs, goals, and objectives.

## **OPERA, ORCHESTRAS & EPHEMERA**

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

### **CUTTING UP *MADAME BUTTERFLY*: RECORDED BAND & ORCHESTRA ARRANGEMENTS, 1907–1930**

*Philip C. Carli, University of Rochester*

As Giacomo Puccini's *Madame Butterfly* went from its disastrous 1904 premiere to becoming a huge international success within six years (when it was first given at the Metropolitan Opera in 1910), it closed both the most productive part of Puccini's career and the era of traditional "number" type operas. Instrumental ensemble selections from individual operas had been performance staples for nearly a century when *Butterfly* appeared, yet that opera is also about the last serious opera to be excerpted for such "highlights" selections. The standard medley was compiled by Emile Tavan and published by Ricordi, and no other authorized selections appeared. Between 1907 and 1928, this selection was recorded by bands and orchestras for almost every major company in Europe and the United States, including Victor, American and English Columbia, Edison, Indestructible, Odeon, Deutsche Grammophon, and Homocord. Conductors ranged from band-trained Walter Rogers, Arthur Pryor, and Joseph Lacalle to operatic conductors like Giorgio Polacco, Cesare Sodero, Josef Pasternack, and Percy Pitt. Because of the limited length of early recordings, all but one *Butterfly* selection on record arranges and cuts the Ricordi selection differently. As such, each recording has its own way of presenting *Butterfly*, shows different perceptions of what sections to include, and consequently, a different effect as a recorded performance. These cuts and arrangements serve as an introductory study to the cutting and arranging of "serious" music for record, and how musicians made decisions that would make musical and dramatic sense as well as provide a satisfactory product for the record-buying public.

### **THE HISTORY OF EARLY RECORD SLEEVES** *Michael Biel, Retired, Morehead State University*

The early history of paper sleeves for disc records is largely an enigma. They are hardly mentioned in the histories of the industry—with one notable exception—but occasionally the wrong information is presented. They were NOT just plain gray sleeves, as some of the Steinweiss groupies contend. They were often brilliantly illustrated. Almost every record company had them printed up, but some are rarer than the records. When were the first sleeves made is often asked. Were Berliner records sleeved? Indeed, how were records shipped from the factory to jobber, jobber to dealer, and dealer to customer? For the first decade of discs, they were shipped unsleeved, but between 1906 and 1907 this situation changed. Who changed it and why will be disclosed. What these first sleeves were called will be also disclosed. Hint: they were not called sleeves. Or jackets. Or wrappers. What record was the first to have its own descriptive sleeve? What was the first picture sleeve for a specific record? This presentation will seek to answer all of this, and show more than 100 examples of the earliest, most elaborate, most colorful, and rarest sleeves.

### **PROBLEMS IN PLAYBACK AND A/D TRANSFER OF THE REINER/PSO COLUMBIA RECORDINGS**

*Dennis D. Rooney, Seth B. Winner*

The forty works that Fritz Reiner recorded with the Pittsburgh Symphony Orchestra from 1941-1947 and released by Columbia Records were the first recordings Reiner made under his own name. He took an interest in the recording process but was dismayed by the quality of the finished 78rpm releases when he recalled the quality of test pressings he had auditioned. Columbia made the Reiner/PSO recordings using 16-in. lacquer discs at 33-1/3 rpm. Approved takes were then dubbed to new 78rpm masters, during which process equalization was applied. Columbia had opted for cheaper metalwork in producing their records, which often led to discs afflicted with "roar," a condition that grew worse over a decade that burdened the record industry with shellac shortages and two labor disputes that shut down new recording.

When working with the PSO Reiner recordings, the reissue producer is confronted with some difficult choices. Some of the PSO Columbias were reissued on the new long-playing records launched in 1948 and rapidly adopted by classical music collectors. Those LPs were new playbacks of the master lacquers rather than copies from 78rpm masters. Whether vinyl or shellac, Columbia records of the late forties are invariably noisy, which then introduces the question of noise-reduction techniques to improve their listenability. All of these issues will be discussed in the course of playing examples of the best and worst, as it were, of the PSO/Reiner recorded legacy.

## **TELEVISION & TECHNICAL TOPICS**

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

### **WHEN THE CAT'S AWAY: WOODY & GROUCHO IN *THE TONIGHT SHOW* SEAT, JULY 1964**

*Daniel Blazek, Library of Congress*

After successfully taking the helm of *The Tonight Show* in October 1962, Johnny Carson's first hiatus occurred in July 1964, but he didn't spend it resting. For four weeks, Carson brought his comedy act to the Sahara Hotel in Las Vegas and wound up breaking attendance records. In his place on *The Tonight Show*, Carson used four different hosts for each of the four weeks he was away. While sidekick Ed McMahon paired with bandleader Skitch Henderson for one of the weeks, the innocuous Pat Boone filled in for another. On the opposite end of the personality spectrum, two comedy giants, one fledgling and one veteran, filled in for Johnny for the remaining two weeks. Woody Allen had been a popular guest a number of times and was critically lauded as guest host for the first week Carson was away. The legendary Groucho Marx hosted the remaining week. The presenter will discuss and play samples of the *Tonight* broadcasts with Allen and Marx as hosts.

Due to videotape "wiping" (the overwriting of videotape with another show), the large majority of *Tonight Shows* from the 1960's no longer exist. The portions that remain came to us mainly from audio-only LPs which the Armed Forces Radio and Television Service (AFRTS) repackaged for broadcast overseas. The Library of Congress has recently cataloged their 1964 *Tonight Show* audio holdings from AFRTS and public access copies have been made for the majority of the recordings.

### **PRESERVING A LEGACY: CONSERVING & DIGITIZING THE COOK LABS RECORDS COLLECTION**

*Dave Walker, Smithsonian Center for Folklife & Cultural Heritage/Ralph Rinzler Folklife Archives & Collections*

Emory Cook (1913–2002) is widely regarded as one of the top audio engineers of all time. An accomplished military engineer and key figure in Western Electric's audio engineering division, Cook developed some of the highest fidelity audio recording and playback technologies of the mid-twentieth century. His experiments with early binaural recording, modified cutting lathes, and double-needle tone arms for true binaural playback led to the founding of Cook Records, a record company that focused on the "aural experience" of sound.

In 2014, the Smithsonian Center for Folklife/Ralph Rinzler Folklife Archives and Collections systematically processed, arranged, digitized, and preserved Cook's entire archival collection. Consisting of personal papers, technical drawings, photographs, publications, and over 300 unreleased experimental recordings on magnetic tape, the collection posed several technical and preservation challenges for archivists. This presentation will showcase the range of preservation challenges and how they were addressed prior to digitization, including, but not limited to, physical deterioration of magnetic media due to mold, vinegar syndrome, binder hydrolysis, experimental adhesives, and environmental factors, along with gaps in documentation. An overview of digitization project planning strategies, best practices for preserving and reformatting deteriorating magnetic audio media, audio metadata schemas implemented, and long term digital asset management will be given. This presentation will be particularly relevant to those interested in archival practices, conservation of magnetic media, and preservation reformatting.

### **AGILE APPROACHES TO AUDIO PRESERVATION** *William Chase, National Public Radio*

Everything was planned perfectly from the beginning: collections were surveyed and prioritized, equipment was brought up to spec, and maybe you even hired a consultant to help estimate hours of work

and design a workflow. The end of your project, however, is approaching, and you have digitized only a fraction of the audio written into the proposal. Why wasn't the workflow as efficient as planned? Do you stay the course, and fail to deliver to your stakeholders, or try something new?

Perhaps cultural heritage institutions and vendors working on audio preservation projects might gain efficiency and productivity by looking to Agile approaches to project management such as Scrum. Agile frameworks are already used prominently in the software development and manufacturing industries, but are also quickly spreading to government, media, and even education. Drawing on my experience working at NPR, where Agile has been adopted across all departments, including the library, this paper will discuss how Agile frameworks and methodologies can help foster communication, transparency, and efficiency necessary to complete audio preservation projects successfully. More specifically, I will show how these principles can be used to leverage best practices in audio preservation to successfully deliver value to all stakeholders.

**REVISITING RECORDS REVISITED: CATALOGUING THE MORTON J. SAVADA COLLECTION AT SYRACUSE UNIVERSITY** *Patrick J. Midtlyng & Jennifer Vaughn, Syracuse University*

In 2008, the collection of Morton J. Savada, which includes more than 200,000 10- and 12-inch 78 rpm records, as well as a handful of lacquers, a card catalog, and other papers, was donated to the Syracuse University Libraries. Despite a 2009 grant that resulted in the cataloging of several hundred discs, the collection has remained largely inaccessible. Beginning in the spring of 2014, the Belfer staff, along with the Libraries' cataloging department, began a project for the processing of the collection. We created an in-house metadata dictionary and a FileMaker Pro database for our graduate students and interns, who had no prior cataloging experience. The metadata dictionary guided them in searching WorldCat as well as following basic ISBD and MARC conventions for title statements and the principle of representation for label names and numbers, titles, and notes on performing artists. Additional information like condition notes and take numbers was also collected. The data were then transformed into approximately 600 MARC records for inclusion in SU Libraries' local ILS, and over 700 known OCLC records can additionally be batch uploaded in OCLC. By the end of eight weeks (160 hours) approximately one percent (1,389 discs) of the collection was processed and cataloged. We will discuss challenges faced and lessons learned as we continue to refine the project, as well as how we are considering expanding these methodologies for cataloging other commercial and archival recordings held at the Belfer Audio Archive.

**PLENARY SESSION**

**Saturday, 3:00 pm – 3:45PM**

**COPYRIGHT UPDATE** *Tim Brooks*

**ARSC GUIDES THE WAY: FULFILLING THE RECOMMENDATIONS OF THE NATIONAL RECORDING PRESERVATION PLAN** *Sam Brylawski*

This presentation will provide a brief update on progress made toward fulfilling the recommendations of the Library of Congress National Recording Preservation Plan. Members of ARSC have undertaken a number of initiatives recommended in the plan. One of these is the creation of a book-length introduction to audio preservation. *The ARSC Guide to Audio Preservation* is scheduled for publication by the Council on Library and Information Resources (CLIR) this spring. The book has been funded by the Library of Congress and CLIR and is edited by three ARSC members: Maya Lerman, Robin Pike, and Sam Brylawski. Nearly every author of the nine discrete chapters of the guide is a member of ARSC. An overview of the guide and an introduction of each of its contributors will be presented in the session, as will a report on the progress of fulfilling other recommendations in the plan.