



## ASSOCIATION FOR RECORDED SOUND COLLECTIONS

47th Annual Conference — May 15-18, 2013

Marriott Country Club Plaza, Kansas City, MO

One hundred and thirty years of recorded sound history—from the earliest extant recordings to today's "born digital" formats—will be explored when collectors, archivists, audio engineers and recording historians convene for the 47th Annual Conference of the Association for Recorded Sound Collections in Kansas City, MO on May 15-18. Hosted by the University of Missouri-Kansas City, sessions will focus on a full range of musical genres, artists and performances, as well as the timely issues of recorded sound preservation and restoration, public access, and copyright reform.

ARSC is a nonprofit organization dedicated to the preservation and study of sound recordings, in all genres of music and speech, from all periods. The meeting brings together a unique mix of over 200 recorded sound experts from the U.S. and abroad—all sharing a passion for our audio heritage.

Conference highlights include:

### **12<sup>th</sup> Street & Vine: Kansas City Blues**

Jim O'Neal (*Living Blues* magazine) tells the story of the Kansas City blues beginning with 12th Street & Vine, made famous in the hit song "Kansas City," where many blues bands played. Although K.C. lacked a strong local record label, blues artists recorded for such K.C. companies as Meritt, Damon, Chez Patee, Cardinal, Central, and "R", as well as for labels in Chicago, New York, Texas, California, and elsewhere. Recorded examples from the 1920s to 1970s will accompany the presentation.

### **Early Bird: The life, Career and Recordings of Charlie Parker in Kansas City**

Chuck Haddix, author of the forthcoming biography *Bird: The Life and Music of Charlie Parker*, will discuss Parker's early years in Kansas City, focusing on four key recording sessions by Parker: the Honey Suckle Rose/Body and Soul sessions from 1938, the Wichita Sessions from 1940, a previously unknown recording of Parker with the Jay McShann band in Feb. 1941, and the Damon sessions from 1943. Collectively, these sessions illustrate the emerging genius of Charlie "Bird" Parker.

### **Sweet Home Chicago: Recording Blues in the Windy City in the 1930s**

In the 1930s, Chicago was *the* recording center for the blues. Recent research has established that what has often been described as a homogenous, producer-driven process that deprived artists of autonomy and due compensation was a complex dialectic between the record companies and musicians. Dr. Roberta Freund Schwartz's presentation will focus on the diversity of recording blues music in Chicago, touching on the impact of professional networks that were formed to connect new migrants and young aspirants to established artists with relationships to the record industry and the economic realities of the recording industry. Both of these factors contributed to who and what was prioritized and recorded.

### **Robert Johnson: A Centennial Celebration Reissue**

In May 2011, Sony/Columbia released the "Centennial Collection" edition of bluesman Robert Johnson's collected recordings (1936-1937), which for the last 50 years have occupied a central position in the legacy of Mississippi Delta blues. Audio engineer Seth Winner, who did the "audio restoration" of Stephen Lasker's source disc transfers, will present aspects of and problems encountered during the process and present comparisons of this issue as compared to previous issues over the last 50 years.

### **Billy Eckstine: The Rise and Fall of the Fabulous Mr. B**

In 1950, Billy Eckstine was the most popular singer in America. Movie star handsome with an elegant pencil-thin mustache and a wide vibrato, Eckstine possessed one of the most magnificent voices in popular music history. But his career flamed out, thanks to a controversial photo published in *Life* magazine. Cary Ginell, author of a forthcoming biography of Eckstine, will relate the tragedy of singer's life, as he subjugated a remarkable jazz talent to croon romantic ballads, and then when that burned out, tried rock 'n' roll, Motown, and Memphis soul in a desperate attempt to regain his former status.

### **American Jazz Bands in the Weimar Republic**

The Weimar Republic is the name given by historians to the German republic, which replaced the Imperial Government after the lost war in 1919, and came to an end with the Nazi takeover in 1933. Within this period, Berlin developed into a cultural center of the world, attracting American jazz bands, both black and white. They were responsible for some of the best jazz recorded anywhere and remain unknown in the U.S., ignored by jazz historians and record collectors alike. Dr. Rainer Lotz's presentation will unearth a few of those musicians, briefly explain their background, and provide musical excerpts.

### **Surveillance Tapes from the Alabama Civil Rights Movement**

In 2005, Pennsylvania State University received The Jack Rabin Collection on Alabama Civil Rights and Southern Activists, which includes police surveillance tapes documenting speeches given at the conclusion of the Selma-to-Montgomery march on March 25, 1965, and during the Poor People's Campaign a few weeks prior to Martin Luther King's assassination in 1968. Barry Kernfeld will play excerpts and describe the process of transferring these tapes into a digital format.

### **Mississippi John Hurt: A Visual and Acoustic Biography**

Philip R. Ratcliffe, author of *Mississippi John Hurt: His Life, His Times, His Blues*, will tell Hurt's story, from his birth in rural Mississippi in 1894 to his death in 1966, with an emphasis on his initial discovery by Okeh Records scout Tommy Rockwell in 1928 and his rediscovery by Tom Hoskins in 1963. Visual images and sound recordings, some unpublished and unreleased, will illustrate these events.

### **Preserving Chicago's Living History of Improvised Music**

The Creative Audio Archive, a non-profit organization in Chicago, is working to preserve digital master tapes of concerts by musicians working in the idioms of creative jazz and improvised music recorded in Chicago from the mid-1980s to 2006 by the late Malachi Ritscher. This presentation by CAA's Allison Schein and Patrick Seymour will explore this unique and vibrant period of Chicago's experimental and improvised jazz history as well as challenges and future goals for the collection.

### **Numero Eccentric Soul: The Forte Label Story**

Dawayne Gilley and Ken Shipley will discuss Numero's latest reissue project *Eccentric Soul: The Forte Story* which will reproduce Ellis Taylor, Jr. and the late Marva Whitney's entire catalog of essential Kansas City soul and funk for the world to hear.

All events will take place at the Marriott Country Club Plaza hotel located at 4445 Main Street, Kansas City, Missouri. The conference is open to the general public. All sessions, with the exception of evening presentations, require a registration fee which may be submitted in advance or on-site (daily rates are also available). Two free evening sessions will be held on Friday and include the ARSC Technical Committee's Q&A followed by the Collectors' Roundtable. The full conference program as well as abstracts for each session and a registration form may be found at <http://www.arsc-audio.org/conference/>.

For additional information, or to inquire about press passes, contact Brenda Nelson-Strauss, ARSC Conference Manager, [bnelsons@indiana.edu](mailto:bnelsons@indiana.edu); 812-855-7530.