

ASSOCIATION  
FOR RECORDED  
SOUND  
COLLECTIONS



**55<sup>th</sup> ANNUAL CONFERENCE  
AND  
PRE-CONFERENCE WORKSHOP**

**MAY 12-15, 2021**

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# ***ARSC 2021 Conference Schedule***

(All times are in EDT)

**WEDNESDAY  
MAY 12, 2021**

**11:00 am– 6:00 pm**

**PRE-CONFERENCE WORKSHOP**

**Digital Restoration in the 21st Century**

*Seth B. Winner, Jessica Thompson, Bryan Hoffa, Richard Martin*

**11:00 am – 4:00 pm**

**BOARD MEETING**

[Sign-In](#)

**4:00 – 5:00 pm**

**EXECUTIVE COMMITTEE MEETING**

Open to committee chairs and board members. [Sign-In](#)

**8:00 – 9:00 pm**

**Introduction to ARSC - Mentoring Program Event**

Open to all, [registration required](#)

## **Society for Ethnomusicology 2021 Annual Meeting**

October 28-31, 2021

Atlanta, Georgia

Hosted by Georgia State University,  
University of Georgia, and Florida State University

[www.ethnomusicology.org](http://www.ethnomusicology.org)

the society for  
**ethnomusicology**

**THURSDAY  
MAY 13, 2021**

**CONTINUOUS**

**POSTER SESSION**

**Gramophone Celebrities: A Pictorial Gallery**

*Suresh Chandvankar*

**10:45 am – 12:30 pm**

**PRESIDENT'S WELCOME**

**OPENING PLENARY**

**Using the New U.S. Copyright Law**

*Tim Brooks, Eric Harbeson, David Giovannoni, Matt Barton, Jenny Doctor, David Seubert*

**12:30 – 2:30 pm**

**AMERICAN RECORD LABELS Chair: Roberta Freund Schwartz**

**A Survey of Postwar Christian Labels (1945–1960)**

*Kevin Mungons*

**Gennett Records' Institutional Culture and the Transformation of the U.S. Recording Industry**

*Kyle Barnett*

**RCA Victor's "TV Record Hop" Mystery**

*Leah Biel*

**Glenn Branca and Josh Baer's Neutral: Noise Rock Finds a Home**

*Greg MacAyeal*

**2:30 – 4:30 pm**

**CULTURAL ARCHIVES & DIGITIZATION Chair: Dennis Rooney**

**The Fonds Jean Trudel: Digitizing and Disseminating Archival Field Recordings of Traditional Music from Quebec**

*Laura Risk, Virginie Laliberté Bouchard, Tyler Hastings, Sher Yao*

**Greek Music in America Archives Project: Collaborations in collecting and description**

*Tina Bucuvalas, Allison McClanahan, Meletios Pouliopoulos, Lindsay Weaver*

**4:30 – 6:00 pm**

**TECHNICAL Chair: Tim Brooks**

**Developing an Access Policy for the Edison Disc Master Molds**

*Jerry Fabris, Joannie Bottkol, Naomi Kroll*

**How Moldy Are Those Oldies?**

*John Levin, Don Wilson*

**6:00 – 8:00 pm**

**CULTURAL HISTORY** *Chair: Maya Lerman*

**Happy Fats: RCA's Cajun Hillbilly Star**

*Wade E. Falcon*

**Doina: The Reinvention of Improvisation in Post-Revitalization Klezmer Music**

*Nat Seelen*

**Preserving the Unangaâ (Alaska Aleut) Cuttlefish Project Recordings**

*Leslie McCartney*

**Black Swan Records, A Centennial Tribute**

*Bill Doggett*

**FRIDAY  
MAY 14, 2021**

**CONTINUOUS**

**POSTER SESSION**

**Gramophone Celebrities: A Pictorial Gallery**  
*Suresh Chandvankar*

**11:00 – 1:30 pm**

**EASTERN EUROPEAN RECORDED SOUND** *Chair: David Lewis*

**Down the Rabbit Hole with V+W: Discoveries Multiplying New Paths of Inquiry to Tell a More Complete Story of Czech Diaspora Culture During WW2**  
*Maristella Feustle, Filip Sir*

**New Records Now In Stock! The Beginnings of the Czech Phonograph Market After 1900, Focusing on Selected Prague Retailers**  
*Martin Mejzr, Michal Studničný*

**Ethnicity and the Shellac Market After WWII**  
*Dora Dunatov*

**Sound recordings of the 34th World Eucharistic Congress (Budapest, 1938)**  
*Ferenc János Szabó*

**Political and Economic Record Filters: The Example of the Three Zagreb-Based Record Companies from the 1920s to the 1950s**  
*Naila Ceribasic*

**1:30 – 2:30 pm**

**CLASSICAL RECORDINGS** *Chair: Tim Brooks*

**Recorded Sound and Performance Practices of Verdi's Il Trovatore**  
*Lucía Zicos*

**Classical Music and Copyright Clearance: Insights from a British Library Project**  
*Sarah Coggrave*

**2:30 – 4:30 pm**

**AFRICAN-AMERICAN RECORDED SOUND** *Chair: Terri Brinegar*

**Disentangling the Wartime Broadcast Recordings of Andy Kirk and His Clouds of Joy**  
*George Burrows*

**The Boogie-Woogie Blues**  
*Roberta Freund Schwartz*

**Roland Hayes, George Broome, and “Racial Uplift”: The First Recordings of Classical and Art Music by African-Americans**  
*Tim Brooks*

**The Houston-Stockholm Pipeline: One Attorney's Passion for Duke Ellington's Music, and a Texas Treasury of Swedish Concerts**  
*Maristella Feustle*

**4:30 – 5:00 pm**

**HISTORICAL COLLECTIONS** *Chair: Steve Ramm*

**Making a Private Collection Public: i78s**

*David Giovannoni*

**5:00 – 7:00 pm**

**TECHNICAL** *Chair: Dennis Rooney*

**Shazam in the Archive**

*Chris Hubbles*

**Voice Restoration via Advanced Voice Synthesis**

*Fathy Yassa, Mark Seligman, Ettore Botta*

**Transferring PCM-F1 Digital Audio Tapes**

*Gary Galo*

**7:15 – 9:15 pm**

**ASK THE TECHNICAL COMMITTEE**

*Gary Galo and Seth Winner*

**SATURDAY  
MAY 15, 2021**

**CONTINUOUS                      POSTER SESSION**

**Gramophone Celebrities: A Pictorial Gallery**  
*Suresh Chandvankar*

**11:00 am – 1:00 pm                      HISTORICAL RADIO Chair: Shawn VanCour**

**“Beauty Reflected in Sound”: Broadcasting Gender Through WHER, the First All-Women Radio Station in the United States**  
*Mary Hollyman*

**A Tribute to WNYC Producer Marvin Laskowitz; A Tribute to Anthony V. Paterno - The Other Toscanini Collection**  
*Seth B. Winner*

**“Hello Children Are You Listening?” Digital Collections and Finding Histories of Children's Radio in the Earliest Days of American Radio.**  
*James R. Stewart, Jr.*

**1:00 - 2:45 pm                      AMERICAN ORAL AND RECORDED HISTORY Chair: Brad McCoy**

**Gearheads of the 1930s: The Library of Congress, the Lomaxes, and their Recording Machines**  
*Todd Harvey*

**Voices from the American Dream Project: Lehigh Valley Industrial Worker Oral Histories**  
*Nora Egloff, Elaine Stomber*

**Notes from The League of Young Musicologists**  
*Skip Walter, David Katznelson*

**2:45 – 3:45 pm                      ARSC AWARDS**

**3:45 – 4:45 pm                      KEYNOTE PRESENTATION**

**DOCUMENT RECORDS**  
*Gary Atkinson*

**4:45 – 6:15 pm                      ARCHIVES Chair: Yuri Shimoda**

**Processing Sound Collections through Virtual Collaboration**  
*Tressa Graves, Ariel Bacon, Annamarie C. Klose*

**Digitizing Hidden Audio-Visual Collections: Impacting Community by Restoring Music Accessibility in Detroit**  
*Jahra Michelle McKinney*

**An Online Network Archive for STEIM's Experimental Live Electronic Music Performance and Sound Art Practices**  
*Hannah Bosma*

**6:15 – 7:45 pm**

**ASIAN ARTISTS & RECORDINGS *Chair: Terri Brinegar***

**Take A Little Chance: The Tokyo Happy Coats on King Records**

*Roy Baugher*

**Korea on Record: Korea's First Encounter with Sound Recordings, 1889 – 1906**

*Jihoon Suk*

**Challenges in the Discographies of Early Female Gramophone Singers**

*Suresh Chandvankar*

**SUNDAY  
MAY 16**

**12:30 – 1:00 pm ARSC Education and Training Committee Meeting**  
Open to ARSC members, [registration required](#)

**2:00 – 3:00 pm ARSC Annual Business Meeting**  
Open to all ARSC members, [registration required](#)

**3:30 – 5:00 pm ARSC Copyright Committee Meeting**  
Open to ARSC members, [registration required](#)

**5:00 – 6:00 pm ARSC Technical Committee Meeting**  
Open to Technical Committee members, [registration required](#)

**MONDAY  
MAY 17**

**3:00 – 4:00 pm ARSC Conference Grants Committee Meeting**  
Open to ARSC members, [registration required](#)

**SATURDAY  
MAY 22**

**12:00 – 1:00 pm ARSC Discography Committee Meeting**  
Open to ARSC members, [registration required](#)

**WEDNESDAY, MAY 19**  
**PRE-CONFERENCE WORKSHOP**  
**11:00 am – 7:00 pm**

**Digital Restoration in the 21st Century**

*Seth B. Winner, Jessica Thompson, Bryan Hoffa, Richard Martin*

Advancements in digital restoration technology of analogue and digital sound recordings have evolved at an unbelievable pace in the age of computer-based recording and editing. It is now possible to eliminate audio anomalies that could never have been adequately addressed even ten years ago. But choosing the right tools and using them properly can be overwhelming. In this workshop we will cover the identification of and strategies for dealing with broadband and impulse noise, pitch instability and hum, to name just a few audio problems.

The panelists will discuss their philosophies concerning the state of the art, the desired ends of the work, the various restoration tools at their disposal, and the means of employing them for disparate purposes. Each panelist will have the opportunity to demonstrate those tools and techniques in real time. This workshop aims to target the specific areas of interest and skill level of attendees, which will be queried via a survey at registration. Time permitting, there will be an “audio bake-off”- i.e, a presentation of a problematic audio sample processed by each panelist, highlighting different approaches and the results that can be accomplished.

**Introduction to ARSC - Mentoring Program Event**  
**8:00 – 9:00 pm**

Anyone interested in joining ARSC and all new members are encouraged to attend the Introduction to ARSC event. Learn more about the association, its executive board and committees, and member benefits. After a Q&A period, attendees can take part in an ice-breaker activity related to recorded sound with participants from ARSC’s Newcomer and Guide matchup program (<http://www.arsc-audio.org/committees/mentoring.html>).

## **SESSION ABSTRACTS FOR THURSDAY, MAY 13**

### **PLENARY SESSION: COPYRIGHT**

**Thursday 10:45 am - 12:30 pm**

#### **Using the New U. S. Copyright Law**

*Tim Brooks, moderator, Chair of the ARSC Copyright & Fair Use Committee*

*Eric Harbeson, Copyright Committee member and expert on the new law*

*David Giovannoni, private collector*

*Matt Barton, Publications Committee Chair and coordinator of the forthcoming ARSC CD*

*Jenny Doctor, Professor of Musicology, University of Cincinnati*

*David Seubert, American Discography Project, University of California-Santa Barbara*

January 1, 2022 will be a momentous day for sound recordings in the U.S., due in no small measure to the strong advocacy efforts of ARSC over the last 20 years. On that day, according to the terms of the Music Modernization Act (2018), the first true public domain for recordings will be established. Initially all recordings released prior to 1923 will be part of that public domain, free for any type of use, and in subsequent years recordings released in later years will be added, one year at a time. In addition, under certain conditions recordings released AFTER those years, right up to recent times, which no owner claims (“orphans”), may be free to use as well, for non-profit purposes. This panel of experts will explore what users of sound recordings can do, or are already planning to do, under the new law. This includes private individuals, institutions, and associations such as ARSC itself. The panelists will speak to each of these areas, and entertain questions from audience members regarding the law.

### **AMERICAN RECORD LABELS**

**Thursday 12:30 – 2:30 pm**

#### **A Survey of Postwar Christian Labels (1945–1960)**

*Kevin Mungons*

If it's not black gospel and it's not southern gospel—what is it? When the bobby-sox generation went to church, it became the Youth for Christ generation, resulting in new styles of church music and a plethora of labels with similar-sounding names: Singspiration, Singtime, Sacred Records, International Sacred, Steeple, Cornerstone, Alma, Christian Faith, Bibletone. Most of these are obscure now, perhaps overlooked by researchers interested in religious music that sounds more rootsy, more “authentic.” Nevertheless, performers such as George Beverly Shea and songs like “How Great Thou Art” remain part of American popular religion. Find out how these postwar Christian labels relate to the changing landscape of American vernacular music. Kevin Mungons is a Chicago-based freelance writer and the coauthor of *Homer Rodeheaver and the Rise of the Gospel Music Industry* (University of Illinois Press, 2021).

#### **Gennett Records' Institutional Culture and the Transformation of the U.S. Recording Industry**

*Kyle Barnett, Bellarmine University*

Gennett Records of Richmond, Indiana played a crucial role in the U.S. recording industry of the 1920s. Gennett was the first of the era's upstart labels to challenge the dominance of the “Big Three” record companies of the era (Victor, Columbia, and Edison). The label recorded a huge swatch of American vernacular culture, including jazz tunes from Louis Armstrong, King Oliver, Jelly Roll Morton, and Bix Beiderbecke. Gennett captured orator William Jennings Bryan's “Cross of Gold” speech (now part of the Library of Congress' National Recording Registry). Many of Charley Patton's legendary blues recordings were made in the Gennett studio. The company recorded sound-effects records for silent film exhibition. Through a traveling studio unit, Gennett made recordings across the U.S., including sessions with the Hopi tribe at the Grand Canyon. They made “personal” recordings for a number of performers and organizations, including the 1920s-era Ku Klux Klan. This presentation connects Gennett's institutional culture, their day-to-day activities, with the company's far-reaching social and cultural impacts between the Jazz Age and the Great Depression. By examining Gennett's cultures of production, we are afforded a look at what the work meant then and now – a constellation of beliefs, attitudes, and dispositions. The company's narrative provides a useful study of a media industry in a formative

period, reflected both in its everyday business practices and in the social and cultural implications of the decisions they made.

### **RCA Victor's "TV Record Hop" Mystery**

*Leah Biel, private collector*

Some discographers have noted a block of 50 missing numbers in RCA Victor's LPM popular series. A chance discovery of one of the albums in this mysterious block leads to a fascinating experiment in rock and roll marketing that baffled the company and went wrong in so many ways. Researchers don't know these records exist because they never hit the catalog, but those that have spotted them don't know that nobody else knows. In 1958, RCA Victor released fifteen identical regional albums, each promoting a local TV DJ. Titled "TV Record Hop," this seemingly innocuous compilation album generated no hits, was not nationally promoted, and only the basic national version was included once in the national catalog before quickly disappearing when all of them were secretly deleted in less than a year, on April Fools Day. Despite the failure of the album, several of the performers went on to have reasonably successful careers. One became a hit songwriter and producer under her real name. Another kept writing and recorded on several labels. One group toured under various pseudonyms, including a disguise for a Canadian tour. This presentation pictures the details lying away in the Victor files, now at Sony, revealing fascinating details about interlocking performers, 45 EPs, and the end of the 78 era, while tiptoeing around the payola scandals, with a wink at game shows.

### **Glenn Branca and Josh Baer's Neutral: Noise Rock Finds a Home**

*Greg MacAyeal, Northwestern University*

By the time Brian Eno's No New York was released in 1978 (Antilles/Island), the No Wave music and art scene in New York City had nearly climaxed. From the scene, a number of small independent record labels emerged in the early 80's, many fronted by the musicians and scenesters themselves. Glenn Branca and Josh Baer's Neutral label was one which produced early records by bands which would go on to enjoy considerable notoriety and fame including Sonic Youth and Swans. This paper documents the establishment of Neutral (aka Neutral Records) and presents an argument for the importance of this label as a major producer of post-rock music. Post-rock from the early 80s is increasingly recognized as an important genre and understood to be highly influential on current artists. Releases by Neutral are seminal, presently under researched and little known. This paper will provide a discography, history, and demonstrate the lasting impact of the short lived Branca/Baer collaboration. Additional consideration will be given to other No Wave and Post-Rock labels operating concurrently with Neutral including 99, ZE and Celluloid.

## **CULTURAL ARCHIVES & DIGITIZATION**

**Thursday 2:30 – 4:30 pm**

### **The Fonds Jean Trudel: Digitizing and Disseminating Archival Field Recordings of Traditional Music from Quebec**

*Laura Risk, Virginie Laliberté Bouchard, Tyler Hastings, Sher Yao*

This presentation will report on an ongoing project to digitize and disseminate the largest known cache of field recordings of traditional French-Canadian instrumental music from Quebec. From 1965-77, folklorist Jean Trudel recorded musicians across Quebec at festivals, concerts, dances, and in their own homes, documenting musical life at an historic moment when younger revivalists had just begun seeking out older tradition bearers. These recordings, which were in private hands until 2020, have recently been acquired by a national Canadian museum. Our research team has worked in collaboration with the museum and the Conseil québécois du patrimoine vivant, an umbrella organization for cultural heritage in Quebec, to facilitate digitization efforts and lay the groundwork for future dissemination of a subset of 253 audio and video tapes (primarily consumer-brand reel-to-reels) now under review for official designation as Canadian Cultural Property (CCPERB). We transcribed Trudel's handwritten field notes, created a master list of performers, secured funds for partial digitization of the collection (41 tapes have been digitized to date), created track-level catalogues for the digitized recordings, and secured interviews and supporting documentation from Jean Trudel himself. Following scholarship on proactive archiving (Brinkhurst 2012), equitable archiving practices (Landau and Fargion 2012), and sustaining traditions through community-engaged archiving (Seeger and Chaudhuri 2015), we argue that

processing existing archival collections in close collaboration with community partners may generate thicker descriptions of the musical materials and increased community engagement. We also discuss strategies to address the challenge of determining copyright and securing permissions.

### **Greek Music in America Archives Project: Collaborations in collecting and description**

*Tina Bucuvalas, Florida Cultural Resources, Inc.*

*Allison McClanahan, Archives of Traditional Music, Indiana University*

*Meletios Pouliopoulos, Greek Cultural Resources*

*Lindsay Weaver, Archives of Traditional Music, Indiana University*

The Greek Music in America Archives Project (GMAAP) was a natural outgrowth of previous efforts by a team of folklorists and Greek music historians to document, present, and educate the public about the history of Greek music in the US. Encompassing not only traditional music but also emerging genres, stylistic changes, new songs of social commentary, and reflections on daily lives of Greek immigrants, the recordings are invaluable documents of community practices and preferences. The next step was to create a comprehensive collection accessible in perpetuity, primarily of interest to Greek Americans/Greeks, folklorists, anthropologists, ethnomusicologists, Modern Greek studies scholars, world music enthusiasts, music archivists, and historians. The Archives of Traditional Music (ATM) at Indiana University was selected as project partner because of their interest in GMAAP and because it's one of the largest university-based ethnographic sound archives in the US with a strong commitment preservation, dissemination, digitization, and broad public access. This presentation will describe the efforts to complete the project during 2019-2020: surveying current holdings in ATM relevant to the scope of GMAAP; acquiring ca. 1800 recordings and related items not already held by ATM; creating collaborative documents to record description and biographical information; describing newly acquired materials using Richard Spottswood's "Ethnic Music on Records", onsite research at Sony Music in New York, and the discography research of Dino Pappas; and using the description to create catalog records in WorldCat and IU's online catalog. Additionally, we will discuss developing workflows and their resiliency to the impact of COVID-19.

### **TECHNICAL**

**Thursday 4:30 – 6:00 pm**

### **Developing an Access Policy for the Edison Disc Master Molds**

*Jerry Fabris, Museum Curator, Thomas Edison National Historical Park*

*Joannie Bottkol, Conservator, Historic Architecture Conservation and Engineering Center*

*Naomi Kroll, Conservator, Historic Architecture Conservation and Engineering Center*

The National Park Service (NPS) safeguards 9,323 sealed "Master Mold" disc sound recordings at Thomas Edison National Historical Park (TENHP) in West Orange, New Jersey, USA. They are charged with preserving both the physical objects and the sounds they carry. Each Master Mold is comprised of two discs: one with copper audio grooves; the other with nickel. Edison used the Master Molds to mass-produce "Diamond Disc" and "Needle-Type" records, which contain music recorded in New York City and Europe between 1910–1929. The two halves of the Master Mold were molded together and the edges metallurgically sealed. Each sealed Master Mold represents the closest surviving generation to the original studio master recording and contains high-quality audio. By design, accessing the audio grooves after sealing requires cutting the discs apart, whereupon the metal grooves encounter oxygen/airborne pollutants, raising concerns about deterioration. Throughout 2019 and 2020, TENHP combined efforts with Conservators at the NPS Historic Architecture, Conservation and Engineering Center (HACE) to draft a policy balancing preservation and access for the collection. The policy statement includes a list of "next steps," including: determining the uniqueness of each sealed recording, analyzing the current condition of groove surfaces and the effects of playback on them, and the determination of best practices for groove-surface cleaning, audio digitization, long-term archival anoxic packaging, and digital audio preservation. In this presentation, TENHP's Museum Curator and two HACE Conservators will describe the collection's provenance, the NPS's goals for access and preservation, ethical concerns, and pending testing/analysis.

### **How Moldy Are Those Oldies?**

*John Levin, CPSI Technologies, Inc,*

*Don Wilson, Environmental Fuel Research, LLC*

Since the dawn of the commercial record industry, the degradation of brown “wax” cylinders was a known issue. The media formulations developed by early recording pioneers were optimized around numerous parameters, including hardness, surface noise and manufacturing cost. Under certain conditions, cylinders were prone to discoloration that chemists worked to minimize. Over time, collectors began referring to discoloration and surface degradation collectively as “mold.” 120 years later, this degradation impedes preservation efforts and raises questions about the longevity of these early carriers. To address cylinder degradation requires an understanding first of its nature and its causes. Don Wilson (Environmental Fuel Research, LLC) and John Levin (CPSI Technologies, Inc) have categorized and studied the types of degradation commonly found and are now exploring options for cylinder remediation. This presentation of their initial findings outlines the degradation’s physical characteristics, identifies possible causes, and explores strategies (and challenges) associated with removal.

### **CULTURAL HISTORY**

**Thursday 6:00 – 8:00 pm**

#### **Happy Fats: RCA's Cajun Hillbilly Star**

*Wade E Falcon*

As the traditional period of Louisiana Cajun music began to fade away after the Depression, the vacuum left over was filled with the sounds of Texas string band music and other American "hillbilly" sounds. Quick to jump into the foray, Leroy "Happy Fats" Leblanc began to make a name for himself by forming a band to make money outside of sharecropping. Little did he know he would become one of RCA's best selling artists which would lead him into radio and television, fraternizing with some of the biggest stars in the country such as Tex Ritter, Lefty Frizzell and Hank Williams Sr. This presentation will cover his life, his early music career and his national recording career before WWII.

#### **Doina: The Reinvention of Improvisation in Post-Revitalization Klezmer Music**

*Nat Seelen, Independent Scholar*

Every klezmer musician knows how to play a doina, the rubato improvisation at the center of the listening repertoire in klezmer music. There are doinas in virtually every book of transcriptions, from the original Compleat Klezmer to the Mel Bay Easy Klezmer Tunes collection. Listen to any klezmer album and it’s likely to include at least one doina. But what if we don’t actually know what we think we know about the doina? I propose that the modern klezmer’s understanding of the doina and improvisation in general is quite different from that of the last generation of klezmers to learn in the traditional apprenticeship system, and that this change is due in large part to the influence of historical recordings as source material during the klezmer revitalization period in the late 1970s and early 1980s. In this case, the media occluded the message. This paper compares early performances on commercial 78 rpm recordings with concert recordings of the same musicians later in their careers to arrive at a detailed understanding of the doina, then examines recordings and interviews with musicians from the revitalization period to explore how they learned the doina. In doing so, it shows that modern klezmers use both a different model and a different set of rules in their improvisations and that these derive from the study of commercial recordings, with implications for the study of other revival musics, the use of recordings as a source of truth, and the practice of improvisation in traditional musics.

#### **Preserving the Unangaġ (Alaska Aleut) Cuttlefish Project Recordings**

*Leslie McCartney, University of Alaska Fairbanks*

With a grant from the National Recording Preservation Foundation, the Oral History Program at the University of Alaska Fairbanks will be able to professionally digitize, preserve and make accessible 59 ‘Cuttlefish Project’ magnetic audio reels. From 1977 to 1982, Ray Hudson supervised groups of Unalaska high school students in his Cuttlefish class. Community Elders were asked to come to the class and share with students in their Unangam Tunuu language, sometimes through the use of a translator, and sometimes in English, stories about

themselves and other cultural and historical details. Ray recorded many of these sessions and they are the only recordings of their kind that exist from the Cuttlefish classes. Although the students produced 6 books in the Cuttlefish series, much of the information contained in the recordings was not used. These tapes are very important culturally, historically and linguistically. Today all three remaining dialects of Unangam Tunuu are critically endangered. Many of the Elders featured were the last generation whose mother tongue was Unangam Tunuu. There is almost no documentation of interactions between Elders and children which is exactly what these recordings are. These recordings help contribute a voice to the diversity of Indigenous languages and cultures found not only in Alaska but in the entire United States. They are of the utmost importance to the Unanga people themselves, for educators around the world who study the diversity of Indigenous people in the United States, and for worldwide linguists and historians.

**Black Swan Records, A Centennial Tribute**

*Bill Doggett, 2020-2021 Artist/Scholar Manhattan School of Music*

Black Swan Records was founded in the Spring of 1921 by the Black entrepreneur, Harry Pace. Harry Pace, the business partner of W. C. Handy's music publishing company Pace and Handy, created a critical opportunity for emerging and promising Black music talent to be documented at the dawn of the Harlem Renaissance, at a time in the record business where Black talent had little presence in recorded sound.

This presentation will explore the historic and cultural significance of Black Swan Records, the lost generation of Black talent documented and the impact of the first notable Black owned record company on creating the all-important *recognition* in the Record industry of the 1920s that there was a captive audience and sales market for the recording of black musicians and black music.

## SESSION ABSTRACTS FOR FRIDAY, MAY 14

### EASTERN EUROPEAN RECORDED SOUND

Friday 11:00 am – 1:30 pm

#### **Down the Rabbit Hole with V+W: Discoveries Multiplying New Paths of Inquiry to Tell a More Complete Story of Czech Diaspora Culture During WW2**

*Maristella Feustle, University of North Texas*

*Filip Sir, National Museum, Czech Republic*

Voskovec and Werich were Czech comedians and pioneers of famous avant-garde performances in Prague Free Theater, which later encouraged resistance to Nazi aggression well into the mid-1930s. Both men were forced to emigrate from Czechoslovakia to the USA in 1939. This paper continues and builds on research presented at last year's ARSC conference, showing new discoveries in the process and progress of uncovering information and documents about the Comic Duo V+W in connection with their work in the USA during the Second World War. Such discoveries include expanded information about the venues and performances in V+W's travels through the United States, particularly in documents related to their time at the Cleveland Play House that were a direct development from last year's conference. Also, expanded research into additional collaborators with V+W, such as Hugo Haas, has yielded more context, and more recorded evidence, including a recording with Haas and V+W in the Library of Congress collections. The project by the National Museum of the Czech Republic is specifically based on research, archival evidence, documents connected with V+W's work, and later preservation of their wartime recordings which were published on records that were broadcast by the BBC and the Voice of America under the U.S. Office of War Information. Evidence such as the Cleveland Play House documents and Haas recordings shed additional light on how private-sector activities interacted with official governmental projects and media.

#### **New Records Now In Stock! The beginnings of the Czech Phonograph Market after 1900, Focusing on Selected Prague Retailers**

*Martin Mejzr, Michal Studničný, National Museum, Czech Republic*

This paper will present a research project which aims for systematic research and mapping of the phonograph cylinder and record markets, focusing mainly on Prague and other Czech cities, in the context of the sound industry's expansion in Central Europe. The project intends to focus on the practically unknown and uncharted pioneering period of distribution and dissemination of the oldest sound carriers in the Czech lands, namely the commercial practices and strategies of individual sellers and the range of products. Considering the scope of the available collections in the National Museum and in other local cultural heritage institutions, the research aims to focus on the Prague metropolis as a center of sound carriers sales in the Czech lands. However, the nature of the sources also could reflect the whole phenomenon of distribution of the oldest audio media and its dissemination in a Central European perspective. This paper will introduce this topic on the case of the several chosen retailers and their personal or corporate portfolio.

#### **Ethnicity and the Shellac Market After WWII**

*Dora Dunatov, Institute for Ethnology and Folklore Research (Zagreb, Croatia)*

In 1947, two years after the Socialist Federal Republic of Yugoslavia was founded, the country saw emergence of state-owned record company Jugoton, based in Zagreb, Croatia. It was the leading record label in Yugoslavia, and the only one active during the first 15 years of its existence. That period was still the time of shellac records that have been scarcely preserved and largely neglected to this day. The remaining records, along with music catalogues, today serve as testimonies of a large recorded corpus whose significant part comprises of folk music of various ethnic and regional groups residing in the Federal Republic at the time. Whether it's an unarranged or stylized folk expression, the origin would generally be noted on the label itself, and as such dispersed throughout the Yugoslav territory. The aim of this paper is to scrutinize relationship between the production of ethnic music on shellac records and the market. Research of business model behind production could reveal the level of impact which essentially market-driven policy of record industry caused on the state-owned record company of Socialist Federal Republic. Having this in mind, a part of the analysis deals with the involvement of amateur and professional musicians in record production, and along that line, the role that folk music played in

the emergence of contemporary folk-inspired music genres that eventually evolved into a thriving business for the local record industry.

### **Sound recordings of the 34th World Eucharistic Congress (Budapest, 1938)**

*Ferenc János Szabó, Institute for Musicology (Research Centre for the Humanities), Budapest*

The 34th World Eucharistic Congress, held in Budapest in 1938, was the most significant international event in Hungary between the two world wars. The congress was carefully organized, with special attention on the media and technical requirements, including commercial gramophone recordings of the compulsory hymns, several national and international radio broadcasts. The speeches of the closing ceremony were recorded in the Hungarian Radio, because of the contrarious weather, and these recordings were shown even in the Hungarian Newsreel. Moreover, Pope Pius XI also addressed his greeting words to the participants of the congress through radio. At the end of the 2010s, a significant number of sound recordings connected to the 34th World Eucharistic Congress appeared in the National Széchényi Library. As a consequence of the growth of the gramophone record collection of the Music Collection, the complete series of the commercial gramophone recordings connected to the Eucharistic Congress accumulated, and the recordings made in the studios of the Hungarian Radio were also revealed. Furthermore, some x-ray discs also emerged, with cca. 30 minutes of home recordings made during the radio broadcasts of the congress. These different audio sources are not only highly valuable audio documents of the World Eucharistic Congress, but they also represent all type of audio media which was available in Hungary in the late 1930s. In my presentation I intend to give an overview of the audio documents of the 1938 World Eucharistic Congress, in the context of the Hungarian recording history and other disciplines like discography, history and musicology.

### **Political and Economic Record Filters: The Example of the Three Zagreb-Based Record Companies from the 1920s to the 1950s**

*Naila Ceribasic, Institute of Ethnology and Folklore Research, Zagreb*

It is internationally very poorly known that in Zagreb, starting from 1926–1927, a local record company had existed, Edison Bell Penkala, followed from 1938 by Elektroton, and from 1947 by Jugoton. At that time they were the only record companies in former Yugoslavia, with the production of several thousand electrically recorded shellac records up to the end of the 1950s. Within a research project concentrated on these three companies, the concept of record “filters” occupies a special place. It refers to technological, poetical, political and economic filters that enabled and/or restricted choice of musical repertoire and interpreters for record releases, production possibilities and aspirations, musicians’ working conditions and ways of market placement, affecting and reflecting thus also the overall dynamics, hierarchy and tendencies in musical life and society at large. This paper will consider a slice of political and economic filters, proceeding from the capitalist Kingdom of Yugoslavia, to a WW II-era puppet Nazi state, the Independent State of Croatia, to the socialist Yugoslavia. Based on the analysis of copyright legislative and the operational directives of the committees on radio and related media of the three states, I shall examine the following questions: What repertoires, musical fields, genres and types of ensembles were promoted in each of the three periods? What sorts of musicians were engaged? Did some sustain in the record business regardless of regime change? Which were the target groups of consumers, and which markets were these three companies oriented to?

### **CLASSICAL RECORDINGS**

**Friday 1:30 – 2:30 pm**

#### **Recorded Sound and Performance Practices of Verdi's *Il Trovatore***

*Lucía Zicos, Universidad Católica Argentina*

This opera has undergone musical changes during its performances with respect to what is written in the score. The "Phonograph effect" encouraged auditors to request performers same things they accustomed to hearing at home, but in theaters (speed, variants on the melodic line, text, duration, cuts, interpolations, and transpositions). Those claims became in changes that survived through time and became into canonical versions of the opera.

This presentation is based on the thesis entitled "Performance practices on Giuseppe Verdi's *Il Trovatore*. A comparative study based upon historical recordings and the critical edition of the score."

### **Classical Music and Copyright Clearance: Insights from a British Library Project**

*Sarah Coggrave, British Library*

Unlocking Our Sound Heritage is a UK-wide project led by the British Library, in collaboration with ten partner institutions, which aims to preserve, digitise and provide public access to the nation's sound heritage. This includes making 100,000 recordings available through a freely accessible, purpose-built media player and website, and in related exhibition and engagement activities. As one of the Data Protection and Rights Clearance Officers working on the project, I have been researching rights in recordings selected for UOSH. This has involved seeking permission from rights holders to make a range of recordings available for online access. My colleagues and I in the rights team at the British Library work across various curatorial areas, including different types of music, drama and literature, wildlife, radio and oral history, as well as corresponding with rights holders across the UK and internationally. Each curatorial area offers different challenges, and this presentation will focus specifically those associated with clearing classical music for online access. Using different examples from the British Library's collections, which have been digitised as part of the UOSH project, the presentation will explore some of the challenges faced in terms of clarifying layers of copyright, developing clearance strategies and methods of prioritisation, locating, contacting and negotiating with rights holders (including issues relating to the ongoing pandemic situation), taking risk based approaches and other long term considerations that influenced which recordings were eventually cleared for online access.

### **AFRICAN-AMERICAN RECORDED SOUND**

**Friday 2:30 – 4:30 pm**

#### **Disentangling the Wartime Broadcast Recordings of Andy Kirk and His Clouds of Joy**

*George Burrows, University of Portsmouth*

This paper draws on research for my book on the Recordings of Andy Kirk and His Clouds of Joy (Oxford University Press, 2019) to explore broadcast recordings made during World War II by Andy Kirk and his Clouds of Joy. These recordings, made for the Armed Forces Radio Service and Coca Cola's Victory Parade of Spotlight Bands, are amongst the most important in the Kansas City band's output and yet they have long been misrepresented in discographies and somewhat misunderstood. In disentangling them I aim to show that they refute any suggestion, forged through critical assessments of the band's studio recordings of the later in the 1930s, that Kirk's band became confined to "sweet" jazz. On the contrary, these broadcast recordings shows that Kirk's wartime band was an altogether brasher and more experimental ensemble than might be expected. With the likes of trumpeters Howard McGhee and Theodore 'Fats' Navarro in its ranks came bebop characteristics together with amazing showmanship. The broadcast recordings also represent a more candid depiction of the band's musical performance because the longer form of the taped radio shows meant that, compared to the band's commercial releases, there was additional room for solo work and ensemble choruses. What do these this tell us about the band and about big band jazz more broadly? Only by disentangling such complex wartime discographies can we address this central question and begin the sorts of re-assessments that I propose are long overdue of bands like Kirk's fine ensemble.

#### **The Boogie-Woogie Blues**

*Roberta Freund Schwartz, University of Kansas*

John Hammond's Spirituals to Swing concerts promoted the contributions of black musicians to the American mainstream, and while many styles were promoted, none had more impact than boogie woogie. While the genre got its name from Pine Top Smith's 1928 "Pine Top's Boogie Woogie," the origins of the style, defined by an eight-to-the-bar feel and driving ostinatos, are harder to pin down; even its most dedicated practitioners disagreed on what separates boogie from its predecessor, barrelhouse piano. The first recorded boogie woogie is likewise a point of contention: Jimmy Blythe's "Chicago Stomp," Cow Cow Davenport's "Cow Cow Blues" (both recorded in 1925) or the 1927 "Honky-Tonk Train Blues" by Meade Lux Lewis? The characteristic walking bass lines and ostinatos of boogie are present on earlier discs by George and Hersal Thomas. Boogie woogie matured and flourished in Chicago and was a mainstay of recorded city style blues. Pianists like

Roosevelt Sykes, Will Ezell, Romeo Nelson, Cripple Clarence Lofton, Charlie Spand, Henry Brown, Walter Roland and Barrelhouse Buck McFarland (name notwithstanding) recorded multiple boogie sides for the major race labels in the early late 1920s and early '30s. However, the most esteemed boogie woogie pianists - Meade Lux Lewis, Jimmy Yancy, Pete Johnson and Albert Ammons - whose cutting contests were the main attractions of the Spirituals to Swing concerts, did not begin recording until the later 1930. While all waxed sides for major labels, many of their recordings were for the newly established Blue Note and Solo Art concerns.

**Roland Hayes, George Broome, and “Racial Uplift”: The First Recordings of Classical and Art Music by African-Americans**

*Tim Brooks, Author, Independent scholar*

The earliest contribution by African-Americans to America’s musical culture via sound recordings is usually described in terms of jazz, blues and perhaps spirituals. Names such as Bessie Smith, Louis Armstrong and Duke Ellington in the 1920s, and the Fisk Jubilee Singers in the 1910s, are celebrated. But there was a parallel world of black concert performers who struggled mightily to be heard in the pre-1920 era. The period during and just after World War I produced remarkable recordings by leading black artists of the day, including tenor Roland Hayes, baritone Harry T. Burleigh, violinist Clarence Cameron White, soprano Florence Cole-Talbert and pianist/composer R. Nathaniel Dett, among others. Some of them never recorded again. This presentation traces for the first time the growth of the black concert world from the 1870s to the 1920s, as part of the controversial movement for “racial uplift,” and how it led to these early recordings. The presentation looks at how the recordings came to be made, in the face of a white-run cultural establishment which explicitly dismissed the possibility of African-Americans performing serious music. George W. Broome, a Boston-based black entrepreneur with wide connections in the world of black concert music, was one key to this important breakthrough. Another was Roland Hayes, a talented young artist whose dogged determination and refusal to take “no” for an answer helped pave the way.

**The Houston-Stockholm Pipeline: One Attorney's Passion for Duke Ellington's Music, and a Texas Treasury of Swedish Concerts**

*Maristella Feustle, University of North Texas*

By day, Rhodes Semmes Baker, Jr. (1912-1967) was an attorney in Houston. After hours, he collected Duke Ellington recordings with a super-fan's determination to leave no stone unturned. In doing so, he found other Ellington collectors whose love of the music transcended international boundaries, and he amassed a formidable collection which includes numerous rare and unreleased recordings of the Ellington band as well as other artists and groups. Along with those recordings, the Rhodes S. Baker, Jr. Collection, which the University of North Texas Music Library acquired in 1968 for the modest sum of \$4500, captures his friendship with the Swedish Ellington collector and discographer, Benny Aasland (or Åslund). Through Aasland, Baker acquired a variety of live Ellington recordings in Sweden in the late 1950s through the 1960s, including all nights of the band's run at Tivoli Gröna Lund from June 4-9, 1963, which includes unissued material. Many recordings in Baker's collection also contain introductions and explanations recorded by Aasland himself. In an extensive update to a prior presentation on this collection made at ARSC in 2009, this paper will discuss newly discovered content on Baker's reel-to-reel tapes, which were fully digitized in late 2015 and early 2016. The presentation will detail their description and discoverability, with audio excerpts which demonstrate the many stories the complete set of tapes can now tell, including the collaboration between Aasland and Baker.

**HISTORICAL COLLECTIONS**

**Friday 4:30 – 5:00 pm**

**Making a Private Collection Public: i78s**

*David Giovannoni*

The best privately held record collections are goldmines of treasures unavailable anywhere else. The myth holds that collectors intently hoard their riches as personal playthings until death do they part. The reality is that private collectors can be quite generous in making their collections public given the right venues. Case in point: For years audio historian David Giovannoni has been working to make his library of sound recordings public. He shared hundreds of Victor pre-matrix recordings with the Library of Congress for the launch of the National

Jukebox in 2012 and has provided hundreds more since. Record companies have sourced from his collection scores of historical audio reissues—20 of which have garnered GRAMMY nominations (curation and contextualization are important). And in 2021 he will make his library universally available through i78s—a public service dedicated to the preservation, study, and enjoyment of our shared sonic heritage. The site will launch with more than 30,000 selections drawn from his collection of pioneer American recordings, with more to be added as they are digitally preserved. In this presentation Giovannoni introduces ARSC’s members to this new resource and discusses the many lessons learned in making a private collection public.

## **TECHNICAL**

**Friday 5:00 – 7:00 pm**

### **Shazam in the Archive**

*Chris Hubbles, Independent Scholar*

Sound recording archives are replete with unidentified material, especially materials on open reel tape and compact cassette. Archival collections are often ingested with impoverished identifying metadata, and in some cases, little to no sense of what is actually recorded on the collection materials. Sometimes, the recordings that end up in these collections turn out to be composed partially or entirely of commercially-available recordings, especially music. Identifying such materials is valuable to collection curators, in order to provide prospective users of the collection with more robust information about that collection. It may also help curators determine whether such materials are of lower priority for preservation and digitization projects or are candidates for culling from collections. There are now easy Internet-based methods available to managers of sound archives that may help them identify audio materials without having expert knowledge of the genres or styles in their collections. Simple commonsense strategies for identifying commercially-available recordings using modern technological resources are discussed, with a focus on the use of audio fingerprinting applications, such as Shazam and SoundHound, as useful tools for sound recording archivists (but which cannot be trusted blindly). Examples will be taken from several real-world usages of Shazam and other Internet-based databases to identify audio materials while digitizing archival collections.

### **Voice Restoration via Advanced Voice Synthesis**

*Fathy Yassa, Mark Seligman, Ettore Botta, Speechnorming, Inc.*

Concerning advances in audio preservation tools and techniques for legacy and digital formats: Voice elements of soundtracks are subject to damage or loss, whether analog or digital, and whether standalone or embedded in multimedia. The resulting omissions may invalidate valuable commercial properties or cause gaps in the historical record. Speechnorming, Inc. has developed technologies that can bridge such voice gaps to help restore the containing media to its original condition. The patented techniques enable creation of digital synthetic voice models indistinguishable from those of missing segments using only ten minutes of original recording. Then, if the text of the missing vocal segment is available, the needed segment can be synthesized in moments. Patented tools can be used to fine-tune its pronunciation, prosody, speed, pitch, and volume. Finally, the perfected segment can be inserted into the relevant media – so seamlessly that listeners challenged to identify the restoration points will consistently fail. (The challenge will be repeated during the proposed presentation and demonstration.) Speechnorming’s Natural Language Speech Synthesis Technology achieves these unprecedented results by leveraging deep neural networks. The company’s voice synthesis mechanisms utilize multiple acoustic models to support rapid creation of new voices, usable for custom branded, dubbed, or personalized text-to-speech in countless use cases. Its advanced text analysis system handles the linguistic aspects of synthesis, including disambiguation (of words with multiple pronunciations) and normalization (spelling out of dates, etc.). Analysis of prosody, the expressive aspect of human speech, is especially detailed: pauses, boundary tones, and pitch accents are explicitly modeled.

### **Transferring PCM-F1 Digital Audio Tapes**

*Gary Galo, Crane School of Music, SUNY Potsdam, Emeritus*

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-601ESD. This paper will outline a procedure for transferring PCM-F1 digital recordings using a PCM-601ESD 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  $\mu$ Sec /15  $\mu$ 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. This will be an expanded version of a presentation to be given at the ARSC Annual Conference in Baltimore, MD, May 2018.

**SESSION ABSTRACTS FOR SATURDAY, MAY 15**  
**HISTORICAL RADIO**  
**11:00 am – 1:00 pm**

**“Beauty Reflected in Sound”: Broadcasting Gender Through WHER, the First All-Women Radio Station in the United States**

*Mary Hollyman, Independent Researcher*

In 1955, the United States’ first all-women radio station went live, broadcasting for the first time out of the third ever Holiday Inn location in Memphis, Tennessee. The station featured a working staff of women announcers, copywriters, and administrators to create programming that targeted Memphis’ female listenership. While the station functioned as an all-women operation, the founder and owner of the station was local record producer Sam Phillips, of Sun Studios fame. Phillips’s station heavily emphasized its “all-women” identity, utilizing female pronouns in the call letters (WHER) and traditional notions about women and femininity, reflected in the station tagline, “1,000 beautiful watts.” The station’s aesthetics further emphasized a pleasing femininity both sonically and visually, exhibited in its policy of only broadcasting easy listening music (forbidding play of any rock and roll records) as well as the station’s dollhouse-like décor. Despite these parameters, WHER was unique in its very existence and placement of women in all positions of the station, both behind the scenes and on-air. As WHER announced itself as the first all-women radio station in the United States, this paper explores the ways WHER maintained particular socially constructed ideas about women and femininity in the 1950s and 1960s and simultaneously pushed against those stereotypes, at times playing and utilizing clichés to forward their work on air. Eventually a co-ed endeavor by the 1970s, WHER serves as a fascinating window into women’s radio work in the late 1950s and 1960s, a shifting time in Memphis and the nation’s history.

**A Tribute to WNYC Producer Marvin Laskowitz; A Tribute to Anthony V. Paterno - The Other Toscanini Collection**

*Seth B. Winner, Seth B. Winner Sound Studios, Inc.*

The reason both presentations need to be done together, is that Mr. Paterno was a friend of Mr. Laskowitz and became the holder of his friend’s collection when Marvin passed away in 1986, until Anthony’s death in 2017. Both collections overlap in certain areas of common interest. I felt that it was best to present these two unique collections should be discussed in tandem. Marvin Laskowitz was a producer at WNYC Radio in New York City for a good part of the 1950’s. He was an avid classic music fan, and as a result, he amassed in his Brooklyn Heights apartment a collection of about 1500 reels of tape of programs that were either produced by him at WNYC, or rebroadcast by that same station from European festival radio station tapes; there are also line and air checks of unusual programs of the New York Philharmonic, NBC Symphony, Metropolitan Opera, Boston Symphony, Cleveland Orchestra, and Chicago Symphony stemming from that period, as well as a few programs he personally produced. In this collection is also a Monteux Little Orchestra from 1956 that was made possible because of his efforts, along with a number of unusual chamber music programs that took place in various concert halls in the City. After his death in 1986, his collection was in storage for over 30 years, until I was able to unearth its whereabouts. A fascinating audio panoramic view of what was on the radio in the mid to late 1950’s in New York City. Anthony V. Paterno (1929-2017) was the major drive behind the founding and supplying audio for the now defunct Arturo Toscanini Society that was based in Dumas, Texas from 1969 until 1975. Upon his death in 2017, I was willed his entire collection of 16” transcription discs, tapes, and memorabilia concerning his lifetime passion of amassing printed and audio artifacts of the great Italian conductor. This presentation will give a brief history of his collection, as well as showing and playing some audio highlights of this unique collection, which may be the largest holding of prime sources of Toscanini audio that was being held in private hands. P.S.: There are a number of surprises in the material that was not related to the Toscanini legacy of broadcasts that will also be discussed and sampled.

## **“Hello Children Are You Listening?” Digital Collections and Finding Histories of Children’s Radio in the Earliest Days of American Radio.**

*James R. Stewart, Jr.*

In 1921, 100 years ago, the first radio series specifically for children “The Man In The Moon” debuted over WJZ a Newark, New Jersey station. Within a few years, broadcast stations had an abundance of “Uncle” and “Aunt” figures telling bedtime rhymes, Bible stories, and even making cameos on big screen. Unfortunately, a majority of broadcasts and scripts from the 1920s and early 1930s are lost today. With more materials created before 1925 now in the public domain, constantly growing digital collections around the world, and even genealogy databases, researchers today can still gain a better understanding of how captivating radio was for the first broadcasting generation. This presentation will show how one hobbyist is taking a closer look at the first decade of children’s radio using many digital humanities resources, and how any researcher can do the same.

## **AMERICAN ORAL AND RECORDED HISTORY**

**1:00 – 2:45 pm**

### **Gearheads of the 1930s: The Library of Congress, the Lomaxes, and their Recording Machines**

*Todd Harvey, American Folklife Center, Library of Congress*

The instantaneous disc era at the Library of Congress began with a splash in the hot Southern summer of 1933 when the honorary curator of the Archive of American Folk Song and his son made the first of some 3000 recordings. John A. Lomax and Alan Lomax created nearly 500 hours of disc recordings over the next 10 years, a blip in the 220-year history of the Library of Congress, but so rich in content and context as to warrant the extended treatment given by countless published recordings and writings. Among this body of work are found discs from nearly every state from the Gulf Coast to New England. During this decade, the Library purchased disc recorders from a string of manufacturers. While data about the audio content has long been accessible in numerous forms, information about the machines—their specifications, their use, their durability—lies in the archive’s administrative correspondence. This body of material has just become available online as the John A Lomax and Alan Lomax Papers. Online access of these papers affords researchers granular detail, such as the fact that on Alan’s 1938 field trip to Indiana, he packed “one-hundred red shank playing needles.” This paper dives into the newly-accessible written material and underpins it with an understanding of the gear. The result provides all-important context that precedes real understanding of any archives and, in practical terms, continues to make the Lomax corpus relevant.

### **Voices from the American Dream Project: Lehigh Valley Industrial Worker Oral Histories**

*Nora Egloff, Elaine Stomber, Lafayette College*

This session describes a digitization and access project for a collection of oral history interviews with manufacturing, steel, textile, and machining workers in the Lehigh Valley, Pennsylvania. The interviews were recorded on microcassette in the early 1990s by Richard Sharpless, professor of history at Lafayette College from 1970-2003, as a component of his research centering social history and the impact of deindustrialization on individuals and communities. The physical collection was later donated by Sharpless to Lafayette College Special Collections. Many immigrant groups in the late 19th and early 20th century migrated to the Lehigh Valley to work in once-plentiful manufacturing, heavy industry, and transportation jobs, but by the early 1990s virtually all of these were in sharp decline. The most well-known example of this is the failure in 1995, just three years after the majority of these interviews were recorded, of US industrial giant Bethlehem Steel. Anchored by a regional focus, these narratives provide working class insights into the human effects that supply chain globalization and major national economic shifts away from manufacturing jobs were having on individuals and communities across different unions, industries, and hierarchical memberships. This collection is a part of the Lehigh Valley Engaged Humanities Consortium (LVEHC) Digital Archive, a grant project generously funded by the Andrew W. Mellon Foundation through June 2021. The core themes explored by the LVEHC include the diversity of communities, the changing nature of work, and the evolving landscape, environment, and sense of place in the Lehigh Valley, Pennsylvania over the past 50 years.

## **Notes from The League of Young Musicologists**

*Skip Walter & David Katznelson, Marin Country Day School*

As John Steinbeck wrote in his forward to *Hard Hitting Songs for Hard-Hit People*, "you can learn more about a people by listening to their songs than in any other way, for into the songs go all the hopes and hurts, the angers, fears, the wants and aspirations." No time was that more evident than in the United States during the Depression-era of the 1930s. Working with field recordings conducted during the period (some rarely heard before), middle school students examine the ways that American citizens experienced the economic and political upheaval taking place in every corner of the nation. Utilizing the amazing collection of the United States Library of Congress, particularly the work of John and Alan Lomax, students work both individually and in collaborative groups to critically examine songs as primary documents and to transcribe lyrics, conduct research, write analytical essays, and curate photographs and ephemera for inclusion in a formal publication. The project allows students to undertake exciting research and to explore areas of the historic record that have been given little or no attention. In the end, the project is intended to give students new ways of engaging the past, and to listen to the voices and stories that are very much a part of our American memory.

**2:45 – 3:45 pm**

**ARSC AWARDS**

**3:45 – 4:45 pm**

**KEYNOTE PRESENTATION**

**DOCUMENT RECORDS**

*Gary Atkinson*

**ARCHIVES**

**4:45 – 6:15 pm**

### **Processing Sound Collections through Virtual Collaboration**

*Tressa Graves, Ariel Bacon, Annamarie C. Klose, The Ohio State University Libraries*

At the Ohio State University (OSU) Libraries' University Archives, the Department of African American and African Studies Records (AAAS) have a rich collection of sound recordings, including local radio broadcasts with Black luminaries, such as Maya Angelou, James Baldwin, Muhammad Ali, and Shirley Chisholm. The original recordings, on audio cassettes and reel-to-reels were considered at risk and selected for digitization in 2018. At the onset of the COVID-19 pandemic, Metadata Initiatives and the A/V Assessment & Process Assistant worked with roughly 30 staff and student employees on reviewing and describing the digitized files. This collaboration provided meaningful work for employees not familiar with metadata who needed remote work as well as a timely opportunity to highlight one of the libraries' distinctive collections. The project was conducted entirely in a virtual environment. BOX (<https://www.box.com/>) was used to provide shared access to streaming audio files, project spreadsheets, and documentation. Project collaborators were given an introduction to the project, its rationale, workflow, descriptive practices, and follow-up coaching through Zoom and email. This project was used as a template for further processing of digitized and born-digital audiovisual content for ingestion to the digital repository. This presentation will give an overview of the project from inception to current status and discuss project management, virtual collaboration, working with non-metadata experts, project pitfalls, and other lessons learned.

### **Digitizing Hidden Audio-Visual Collections: Impacting Community by Restoring Music Accessibility in Detroit**

*Jahra Michelle McKinney, Executive Director, Detroit Sound Conservancy*

Detroit Sound Conservancy is a community-based archive that tells Detroit's story through the experiences of its musical people. Our collections have been gathered, collected, and shared by Detroiters who have been actively involved in the documentation of our collective histories for decades. These Detroiters are represented by our majority Black Board of Directors which is made up of griots -- community storytellers -- responsible for documenting musical experiences that have till now been largely hidden and repressed. These griots, along with our community of advisers, archival partners, and neighborhood stakeholders, have grounded our archival work in, and with, community since our inception. Three specific marginalized communities we represent and serve

are Detroit's Black jazz community, its largely forgotten Black rhythm & blues community, and its Black LGBT dance community. The Black jazz community is represented by our work with the community-based Graystone Jazz Museum which dissolved due to lack of resources and support fifteen years ago and that we salvaged in 2015. The Black rhythm & blues legacy is represented by our efforts to salvage the legacy of United Sound Systems. Finally, the Black LGBT dance community is represented by our efforts to tell the largely repressed history of the DJs, performers, club owners, and dancer-fans without which Detroit techno as a genre would have never emerged as a globally important popular music.

### **An Online Network Archive for STEIM's Experimental Live Electronic Music Performance and Sound Art Practices**

*Hannah Bosma, University of Amsterdam*

STEIM, Studio for Electro-Instrumental Music, a "network laboratory" for experiments in sound art and electronic live performance based in Amsterdam, struggles with its archive. After 50 years, in 2021 the organization stops in its previous form due to loss of funding. STEIM's main activities consisted of the development of electro-musical interfaces, instruments and installations with, for and by international artists. For a long time STEIM was reluctant to archiving due to its philosophy of "Touch", celebrating collaborative, interactive, interdisciplinary, improvisatory, experimental live performance in the here and now. Nevertheless, it has an accumulation of audio and video recordings of its concerts and other activities of the last decades. But does this "catch" STEIM's main activities and outcomes? In this presentation, I will reflect on the results of our inventory of STEIM's archive in 2020 and of our pilot study for an online network archive in January - March 2021. The aim of the network archive is to connect the audio(visual) recordings with a growing, dynamic network of related information, documentation and recordings, not only from STEIM's archive but also from and by STEIM's former guest artists, artistic directors and other "friends". This project is a case study of dr. Hannah Bosma's postdoc research project "Preservation as performance: liveness, loss and viability in electroacoustic music" (University of Amsterdam / NWO Veni 2019-2023). The archive inventory was coached by the Dutch knowledge institute for culture and digitalization DEN. The pilot study is in co-operation with the Dutch Institute for Sound and Vision and is funded by the Mondriaan Foundation.

### **ASIAN ARTISTS & RECORDINGS**

**6:15 – 7:45 pm**

#### **Take A Little Chance: The Tokyo Happy Coats on King Records**

*Roy Baugher*

The Tokyo Happy Coats, an all-female band from Tokyo, Japan, was one of the most successful entertainment acts from Japan to perform in the United States after the Second World War. The five Hakomori sisters, Eiko, Shoko, Keiko, Tomiko, and Ruriko, began their music career around 1955, performing under the moniker Gay Little Hearts. The band's repertoire included rock and roll, soul, jazz, folk, and country. They performed on the US military entertainment circuit in East Asia during this time. The band came to the United States in 1964, when they renamed themselves Tokyo Happy Coats. They played the resort and lounge circuit until 1971, performing across North America from Hawaii to Puerto Rico, from Canada to Florida. They were featured on local and national television shows such as "Fanfare", "The Ed Sullivan Show", and "The Steve Allen Show". In 1970, Tokyo Happy Coats recorded for King Records of Cincinnati, Ohio. King released the band's two LPs, two 45s, and one 45 reissue. This presentation explores the Tokyo Happy Coats' overall history with a focus on their King Records releases. It features original research about the band, their recording sessions, discography, and the popularity of their King 45 singles on local radio in Hawaii. It serves as a unique opportunity to learn about this unsung band and the members' unique experiences as female musicians and Japanese nikkei.

#### **Korea on Record: Korea's First Encounter with Sound Recordings, 1889 – 1906**

*Jihoon Suk, Yonsei University*

Beginning in the last decade of the 19th century, the newly-invented technology of sound recordings was introduced to all parts of the world, including much of East Asia. In this sense, the introduction of the technology to Korea, which began as early as 1890, gives an opportunity for a fascinating historical observation on how the Western talking machine/record companies had approached the non-Western public to establish their

market presence, which paralleled the socio-economic effects and outcomes of the coming of the "West" to the "East" at the turn of the 20th century. Using several primary source materials uncovered both in the U.S. and in Korea by myself, I would like to present some of my major findings about the early history of Korean sound recordings, including Thomas Edison's "grand scheme" to introduce phonograph in Korea (and other East Asian countries) beginning in 1889, as well as some of the unique findings about Korea's first commercial recordings recorded in 1906. For the latter, I will also present some of the crucial findings about the circumstances on these recordings, which includes 96 sides recorded by G&T engineer Will Gaisberg (that was eventually issued by Victor in 1907), and 30 sides of Korean music recorded in Osaka, Japan by Columbia engineers Charles Carson and Harry Marker.

### **Challenges in the Discographies of Early Female Gramophone Singers**

*Suresh Chandvankar, Society of Indian Record Collectors*

In the early period of Indian gramophone records, over one hundred female singers have recorded prolifically on shellac discs. Most famous celebrities during 1902-30 were - Gauhar Jan of Calcutta, Zohrabai Agrewali, Jankibai of Allahabad & Malkajan of Agra & Calcutta. Although they recorded mainly with the gramophone company, recordings on other smaller labels are also found. These are Nicole, Pathe, Singer, Sun & Ramagraph records. Gauhar, Janki, Malka were the common names of female singers in North India and usually associated with the name of the places they lives in. But not all the labels use these names indicating their identity with the place or town they belonged to. This adds to the confusion while compiling their discographies. Very few catalogs of that period are preserved by Indian collectors and archivists. Michael Kinnear has published discographies of these celebrities in the magazine - The Record News and also posted on his website. [<https://bajakhana.com.au/>]. New evidences and research shows the need to update the data obtained so far. In this talk I want to highlight some of the problems and difficulties in updating and re publishing the existing discographies, with a special reference to the discography of Malkajan of Agra & Calcutta.