

## PRESIDENT'S MESSAGE

As of this writing, the ARSC Board of Directors has just reluctantly canceled ARSC's annual conference, which was due to be held at the Delta Hotel in Montréal in May. The decision was actually made for us on March 18 when Canadian Prime Minister Justin Trudeau announced a ban on all non-essential travel between the United States and Canada. As much as we would have enjoyed convening in that beautiful city, the worldwide coronavirus pandemic made it impossible. Thus, we will be optimistically looking forward to preparations for our 2021 conference at a site (not Montréal, unfortunately) that will be announced as soon as the details are ironed out and contracts are signed.



Cary Ginell. Photo by Gerald Seligman.

The cancellation of the 2020 conference also ends the tenure of Brenda Nelson-Strauss, who has resigned as ARSC's Conference Manager to concentrate on other academic and personal endeavors. Brenda began serving in that capacity at the 2008 conference at Stanford University in Palo Alto, California, an exciting time for all who were there because that was the year when David Giovannoni and Patrick Feaster premiered the playback of Édouard-Léon Scott de Martinville's historic 1860 phonautogram of "Au Clair de la Lune," an event that was profiled on CNN.

Over the next 12 years, Brenda spent countless hours securing accommodations for ARSC's subsequent conferences, in recent years working alongside Assistant Conference Manager Curtis Peoples, who worked with the on-site audio technicians. If you've never managed a conference before, it can be a highly frustrating, detail-oriented, but ultimately rewarding job, and we consider

*See President on page 3*

### ARSC MONTRÉAL IS CANCELED

The Association for Recorded Sound Collections regrets to announce it has canceled without penalty its 54th annual meeting and conference in Montréal, Québec in May 2020.

The Board of Directors has decided not to reschedule the conference in 2020. ARSC will reconvene in Spring 2021 in a location to be determined.

Please cancel any hotel or travel reservations. ARSC will issue full refunds for conference and workshop registrations.

Thank you for your patience and understanding.

Please stay tuned for an announcement from the association about operations in the coming year.

Be safe and be well!

*Nathan Georgitis  
ARSC Executive Director*

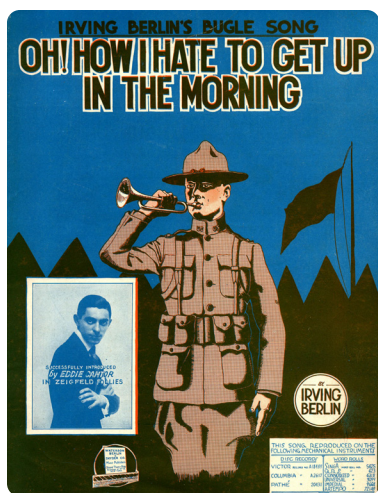
### Contents

ARSC Conference . . . . .	1
President's Message . . . . .	1
Historical Recording . . . . .	2
Grant Reports . . . . .	4
Chapter News . . . . .	5
Member News . . . . .	10
New Member Spotlight . . . . .	11
Bulletin Board . . . . .	14

# Historical Recording Selected by Ryan Barna: ‘OH! HOW I HATE TO GET UP IN THE MORNING’ Performed by Arthur Fields

Arthur Fields’ 1918 Victor record of Irving Berlin’s “Oh! How I Hate to Get Up in the Morning” is historically significant for a number of reasons:

- It is the earliest documented recording of the song (July 8, 1918).
- It was recorded prior to the song’s publication (July 23, 1918).
- It was recorded prior to Berlin’s own Broadway performance of the song (August 19, 1918).
- It is the earliest known recorded release of the song (September 1, 1918).
- It was advertised by Victor as one of their biggest sellers within three months of its release.
- It was advertised on sheet music by Berlin’s own publishing company.



Unlike many songs of the Great War that promoted propaganda, “Oh! How I Hate to Get Up in the Morning” is a humorous composition capturing a common struggle facing everyday soldier life. Berlin wrote it while serving in the army in Camp Upton, Long Island, to be included in his stage production *Yip Yip Yaphank*. Since he would

have been unavailable to record the song himself, Arthur Fields held the honor of being among the first to sing the number.

Fields was a vaudevillian, songwriter, recording artist, army recruiter, and song demonstrator for music publishers. At one time, his own composition, “It’s a Long Way to Berlin, but We’ll Get There!” reportedly outsold George M. Cohan’s “Over There” in phonograph records. Three of his earliest songs were published by Berlin, so the two would have been familiar with each other. He was extremely active in the recording studios, waxing many of the newest war songs, many of which became bestsellers. He would

have been an excellent “go-to” candidate for the song.

Fields recorded masters of “Oh! How I Hate to Get Up in the Morning” for the three largest companies (Victor, Edison, and Columbia) prior to its publication

in late July, and before Berlin took *Yip Yip Yaphank* to Broadway in August. Later that year, after Eddie Cantor included the song in Ziegfeld’s *Follies*, Berlin’s publishing house (Waterson, Berlin and Snyder Company) updated the sheet music cover to include a photograph of Cantor, and advertised three phonograph records available for purchase. All three of the discs that Berlin advertised were by Fields, including the Victor. By December, Victor advertised it as one of their biggest-selling records, and it remained in the catalog for many years after the war. The large number of records and sheet music of the song that are still found today prove its widespread appeal.



In 1942, Berlin reintroduced “Oh! How I Hate to Get Up in the Morning” in a new stage production, *This Is the Army*, and recorded it for Decca that same year. While Berlin’s recording is significant in the way that we hear the composer himself performing the song as he did in 1918, Arthur Fields’ Victor is a true, original performance of the period, and one advertised by Berlin himself.



Ryan Barna is a Grammy-nominated album notes writer. His latest release, *Arthur Fields Anthology: Singer, Songwriter, Soldier (Recordings 1914-1951)*, is available from Archeophone Records ([www.archeophone.com](http://www.archeophone.com)). For the past two years he has been advocating for Fields’ “Oh! How I Hate to Get Up in the Morning” to be inducted into the Grammy Hall of Fame, and the National Recording Registry.

## President

*Continued from page 1*

ourselves blessed to have had Brenda's resourcefulness, ingenuity, patience, and grace under pressure in making the conferences the annual highlight of many members' years with ARSC.

Our Interim Conference Manager for 2021 will be Rich Markow. Rich is known to many longtime ARSC members and has managed meetings and events for 30 years, with related experience going back more than 15 years before that. In 2017, he worked alongside Brenda and Curtis in preparing the local arrangements for the conference in San Antonio, Texas, where Rich makes his home. As ARSC searches for a permanent replacement for Brenda, we are grateful to Rich for picking up the slack and working toward securing the site for our 2021 conference.

Speaking of transitions, in May I was to turn the gavel over to Rebecca Chandler, who will be serving as ARSC President for the next two years. I was hoping to formalize the event at the conclusion of the business meeting in Montréal, but because of the conference's cancellation will have to pass the mantle over in absentia.

Rebecca comes well qualified to take over the reins; she works as a senior consultant for AV Preserve in Brooklyn, NY, where she specializes in collection care and management in support of preservation, planning, and advocacy. Rebecca is also an experienced audio engineer, having worked in post-production at Broadway Video, Creative Group, and Sony Music Studios. I could not have left things in better hands and will look forward to working with her on the board in my term as ARSC Immediate Past President.

Despite my inconspicuous exit, I have been honored and privileged to have served as ARSC President for the past two years and hope to see everyone in 2021 when we get back on track.

*Cary Ginell  
ARSC President*

## ARSC Newsletter Submission Deadlines

No. 153, Summer 2020: June 1, 2020

No. 154, Fall 2020: October 1, 2020

No. 155, Spring 2021: February 1, 2021

## ARSC NEWSLETTER

**Issue 152**

**Spring 2020**

The ARSC Newsletter is published three times a year: in March, July, and November. Submissions should be addressed to the editor via email.

### Editor

Yuri Shimoda  
yurishimoda@gmail.com

### Board of Directors

**President:**  
Cary Ginell

**First Vice President / President-Elect:**  
Rebecca Chandler

**Second Vice President / Program  
Chair:**  
Terri Brinegar

**Secretary:**  
Roberta Freund Schwartz

**Treasurer:**  
Steven I. Ramm

**Members-at-Large:**  
Maya Lerman  
Jeff Willens

**Executive Director:**  
Nathan Georgitis

Claims or other notifications of issues not received must be sent to:

Nathan Georgitis  
Knight Library  
1299 University of Oregon  
Eugene, OR 97403-1299  
execdir@arsc-audio.org

The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of the Association for Recorded Sound Collections.

## ARSClist The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

### Subscribing

To subscribe to the list, send an email message to:  
listserv@listserv.loc.gov.

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe ARSClist [your name]" and send the message normally.

To post to the list, send an email to:  
ARSCLIST@loc.gov

Only subscribers can post to the list. You may also subscribe to the list via the Library of Congress website at [listserv.loc.gov/listarch/arsclist.html](http://listserv.loc.gov/listarch/arsclist.html)

### ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at [cool.conservation-us.org/byform/mailling-lists/arsclist/](http://cool.conservation-us.org/byform/mailling-lists/arsclist/). Once archived, messages will not be removed from the archives.

## ARSC Research Grant Report: PRODUCING MANDE MUSIC IN THE BLACK ATLANTIC

I am grateful to have received grant support from ARSC for my project titled "Producing Mande Music in the Black Atlantic: Circulation, Mobility, and the Sonic Politics of World Music Record Production." My research examines how interactions between Mande musicians and the international recording industry have shaped perceptions of Mande music abroad and consequently impacted musical practice back at home in West Africa. Working in ethnographic and archival modes, I trace the reverberations of Mande music recordings produced at the fraught and dynamic interface between West African musicians, a group of London-based record producers, and a global music industry that enables the flow of music, musicians, and meaning through the black Atlantic. I seek to understand how processes of globalization are mediated by the music industry as it shapes traditional musical practice both on the global stage and in local settings.

Mande cultural groups descending from the Mali empire are spread throughout Mali, Senegal, and Gambia, as well as parts of Mauritania, Niger, Guinea, and Guinea-Bissau. Hereditary musicians known as *jeliw* (or *griots* in French) play a vital role within Mande societies, but the impact of these musicians, and the figure of the griot more broadly, have become far-reaching outside of West Africa over the past half-century. By tracing the economic and social life of specific records produced in London's studios, in conjunction with tracking live performance dynamics on tour, I will examine the significance of the griot and the kora (harp-lute) as key black Atlantic figures that function as signifiers of African heritage.

My initial research has consisted of participant observation and interviews with a constellation of British record producers who are key to the circulation of Mande music in the Anglophone North, in conjunction with their Mande musician collaborators. These British producers work with Mande musicians to realize the shared goals of amplifying representations of Mande lifeworlds, while also generating opportunities for international mobility, financial gain, and prestige for artist and producer alike.

Set against the racial imagination of the black Atlantic, white world music record producers often downplay their own role publicly in a manner that obscures their key contributions to the recording process. Despite this *politics of invisibility*, these white producers are crucial arbiters and gatekeepers of Mande sound in its circulation through the black Atlantic. Their aesthetic preferences, and opinions about what will sell, crucially shape the sound of international recordings of Mande music, and have consequently shifted the pedagogy, practice, and aesthetics of Mande music at home in West Africa.

My research thus far has included interviewing (and in some cases working alongside) Mande musicians in Senegal and in the diaspora, interviewing record producers in London and the US, attending international gatherings of the world music industry, and producing recordings of Mande musicians in Senegal and the US. Additionally, I have conducted archival research into

*See Henderson on page 5*

## Henderson *Continued from page 4*

international representations of Mande music.

I made use of the funds from the ARSC grant to conduct research during the fall of 2019 in Paris at the Institut national de l'audiovisuel (INA) housed at the Bibliothèque nationale de France (BnF). Founded in 1975, INA houses an exhaustive archive of French radio and television broadcasts, all catalogued digitally, but much of which is only available for listening and viewing onsite. I was interested in examining this archive to learn how Mande music, and specifically the kora, has been presented over time in French media.

I made several interesting discoveries at INA that have led to new directions in my research. My interest was piqued by various TV broadcasts produced about Keur Moussa, a French Benedictine monastery outside Dakar that has, since the 1960s, had a fascinating relationship to kora organology and repertoire. Keur Moussa has been a center of innovation for the instrument in an organological sense; it was first to add tuning pegs and, later, tuning machines, first to employ square necks, and first to build chromatic koras. At mass on Sundays, nuns dressed in full habit sit at the kora and play along with Gregorian chant, reading sheet music propped before them.

I was also able to piece together an impression of how Mande musicians began to have a presence in French media starting in the 1960s and continuing through today. As one might predict, a great deal of overlap exists between the musicians who have had the opportunity to record internationally, and those who have travelled to Paris to perform or are profiled in French documentary projects filmed in Mali and Senegal.

In summary, the ARSC grant has played an important role in my ongoing project by allowing me to undertake archival research at INA in Paris. As I seek to trace the movement of Mande music and musicians through the black Atlantic, it is important for me to consider Paris as a crucial node in this music industry network. Working out from the INA archive, I have several new threads to follow in terms of musicians and recording projects. I am grateful to the Association for Recorded Sound Collections for supporting my ongoing inquiry, and for their work more generally supporting projects aimed at preserving and researching recordings across genre, language, and format.

*Jonathan Henderson  
Duke University*



A kora. Photo by Kannan Shanmugam (Fotokannan).

## REGIONAL CHAPTERS: News and Upcoming Events

### NEW YORK CHAPTER [arsc-audio.org/chapters/newyorkchapter.html](https://arsc-audio.org/chapters/newyorkchapter.html)

Due to the unknown progress of the COVID-19 virus in the NYC area, the chapter has cancelled the programs scheduled for March and April. The chapter hopes that both presentations will be rescheduled for next autumn.

\* \* \* \* \*

### THE STUDENT CHAPTER OF ARSC AT UCLA [arsc-audio.org/chapters/uclachapter.html](https://arsc-audio.org/chapters/uclachapter.html)

The chapter collaborated with ARTIFACTS and UCLA MFA student Haley Loman to facilitate programming for her exhibit, "Autonomous Oral History Group," on March 11. Members assisted visitors in recording oral histories and depositing them into an archival database. On April 8, the Student Chapter, in association with the UCLA Chicano Resource Center, had planned to host a presentation by Dr. Jorge Leal on his work with the community-based archive, Rock Archivo LA. Leal is a Postdoctoral Teaching Fellow in the American Studies and Ethnicity and History Departments at the University of Southern California. Unfortunately, the program has been canceled due to the coronavirus pandemic.

# ARSC Research Grant Report: MARGARET VALIANT'S RECORDING COLLECTIONS AT THE LIBRARY OF CONGRESS

The ARSC Research Grant supported research for my book, *Government Song Women: Sidney Robertson, Margaret Valiant, and the New Deal's Romance with American Folk Music*, which documents the little-known folk-music collecting activities of two fascinating women during the Great Depression. Both Sidney Robertson\* and Margaret Valiant worked for the Resettlement Administration (RA), an experimental New Deal agency that resettled thousands of people hardest hit by the Depression – including tenant farmers, sharecroppers, and “stranded workers” such as unemployed miners – on newly created homesteads in rural and suburban areas across the country. One of the New Deal's most far-reaching and highly criticized programs, the RA lasted just two years from 1935 to 1937, after which it was absorbed into the Department of Agriculture and became the Farm Security Administration (FSA). The RA's Music Unit, directed by Charles Seeger, collected folk songs from the areas where most resettled homesteaders came from, with a goal to play the recordings on the homesteads in order to facilitate a sense of community.

Under the auspices of the RA and FSA, Sidney Robertson and Margaret Valiant collected over 225 disc recordings that are virtually unknown today, hidden in plain sight across several collections at the Library of Congress. Although Sidney Robertson collected the bulk of the RA recordings (and has been the main focus of my research up to this point), Margaret Valiant made important contributions as well, and her story and recordings are especially neglected. The ARSC Research Grant supported my research trip to the Library of Congress in September 2019, allowing me to explore several collections of Valiant's recordings:

## American Folklife Center

- AFC 1939/016: Resettlement Administration Recordings
  - ◊ 6 discs recorded by Margaret Valiant in Cherry Lake, Florida, September 1936
- AFC 1939/017: Margaret Valiant Recordings for the Farm Security Administration

- ◊ 20 discs recorded in Arizona and California, 1938–1939
- AFC 1940/008 Margaret Valiant Southwest and California Recordings
  - ◊ 12 discs recorded in Arizona and California, 1938–1939

## Recorded Sound Reference Center (Music Division)

- RWA 2495 B1-3: “Christmas in a Migrant Camp,” NBC Radio Broadcast, December 24, 1938
- RYA 6232: Margaret Valiant interview recorded by Matilda Gaume, Memphis, Tennessee, May 29-30, 1980

Margaret Valiant, a former opera singer and close friend of Charles Seeger's wife Ruth Crawford Seeger, was among the first Field Representatives that Seeger hired for the RA's music unit. She was dispatched to Cherry Lake Farms homestead in rural Florida, where she led music activities and created theatrical pageants for its resettled residents. In the fall of 1936, Margaret was entrusted with the music unit's brand-new recording equipment—a “portable” Presto aluminum disc recorder weighing in at nearly 200 pounds. At Cherry Lake, Margaret documented the homestead's musical activities over the long Labor Day weekend in 1936, and this first recording shows that Margaret had a knack for recording talented musicians who would go on to be famous. In addition to recording community singing and professional gospel quartets visiting from Macon, Georgia, Margaret recorded several fiddle tunes played by Robert “Chubby” Wise, who went on to join Bill Monroe's Blue Grass Boys in 1942 and later the Grand Old Opry, and was inducted into the Fiddler Hall of Fame. Wise was in his early 20s in 1936, living in Jacksonville and working as a cab driver, playing in clubs at night, but further research is needed to discover exactly how he came to record at Cherry Lake Farms. Valiant's recordings appear to be his earliest solo recordings.

After the RA became part of the FSA in early 1937 and the music unit was officially dissolved, Margaret continued her work below the radar, operating quietly as a one-woman music unit within the FSA's education division. In the fall of 1938, Margaret was sent west, eventually arriving at the FSA migrant camps in California and Arizona. At the Shafter migrant camp in December 1938, Margaret helped organize a national radio broadcast called “Christmas in a Migrant Camp,” featuring Hollywood stars entertaining at a Christmas Eve party of more than 10,000 migrants living in the region's FSA camps. A recording of this broadcast that I listened to at the Recorded Sound Reference Center begins with a short snippet of singing by

*See Valiant on page 7*

## Valiant *Continued from page 6*

a group of camp residents billed as the Shafter Camp Singers, but otherwise Margaret's contribution is completely absent, with Hollywood sensibilities obviously winning out; instead of her planned home-spun performances by the people who lived at the camps, the broadcast featured slick appearances by celebrities such as Melvyn Douglas, Bob Hope, and Dick Powell.

It was in California and Arizona that Margaret made the bulk of her recordings, on a Radioscripts machine purchased by the FSA for her use. In 1939 she became the first collector to record songs in the migrant camps, including the iconic Okie ballad "Going Down the Road Feeling Bad," (which would be recorded by Woody Guthrie the following year), as well as a wide range of songs collected from singers of all ages and musical abilities.

Margaret was very proud of these recordings and pushed to make them available to the general public, arguing that they would serve a similar purpose as the FSA's documentary photographs to show the human side of the migrant crisis. Unfortunately, the higher-ups at the FSA did not agree, and the recordings were instead quietly deposited at the Library of Congress. Today, Margaret's collection of songs from the FSA camps is overshadowed by the more well-known recordings made the following year by Charles Todd and Robert Sonkin, with support from Alan Lomax and the Archive of American Folk-Song.

In her collecting, Margaret cultivated a personal connection with the musicians she recorded, and several of her recordings appear to be capturing live performances that were designed to foster a sense of community at the RA homesteads and FSA camps. In a 1975 interview with Ralph and Kate Rinzler (now housed in the Rinzler Archives at the Smithsonian), Margaret talked about how she helped put the musicians she recorded at ease and used her own musical background as a link, explaining, "I began to learn the trick of getting people to sing, because I would take my guitar, and I would strum a little, and that breaks down the reserves, and they would see that I was modest about it, and honest about it. And then, well, they would say, 'Oh, my granddaddy used to sing such-and-such,' and 'Well, I made up a song the other day.'"

In addition to her ability to put amateur musicians at ease, Margaret retained her gift for recording musicians who would go on to find success. Among the musicians featured in her FSA collection is the King Family Orchestra, a family of musicians from Arkansas who lived at the Brawley migrant camp. The King family would later find some commercial success as performers, first in appearances on local radio stations and then in their big



The King family. Photo from the Charles L. Todd and Robert Sonkin migrant workers collection, American Folklife Center, Library of Congress.

moment, when they were chosen to appear as the band in the climactic dance scene of the film *The Grapes of Wrath*.

Margaret also ventured out from the FSA camps to record in other Arizona communities, including Native American children singing traditional songs in their own languages at an Indian school, and a man in Phoenix named Odd Halseth singing a bawdy song with the memorable lyrics, "Her name was Lil, she was a beauty / she lived in a house of disrepute-y." In the spring of 1939, Margaret also recorded Lalo Guerrero (now known as the "Father of Chicano Music") and his guitar quartet Los Carlistas in Tucson. Los Carlistas had already found some fame at this point, having appeared (uncredited) in the 1937 Gene Autry film *Boots and Saddles* and made their first commercial recording in summer 1938, but from my preliminary research the songs in Margaret's collection, including "Canta guitarra" and "Son de la Loma," had not been commercially recorded.

In a 1980 interview with the musicologist Matilda Gaume that I listened to at the Recorded Sound Reference Center, Margaret Valiant reflected on this work, "I was so privileged to record some of the hope expressions of this country. ... My country was in great trouble, and I was offered an opportunity to go out – with the lowest paid level possible – to say, 'Look friends, be proud of what you know. Be proud of what you have learned. Be proud of whatever you have around you to be proud of, and take pride in yourself.'"

Margaret Valiant's important contributions to American folk music collecting – and the folk revival that followed – have been overlooked, and I am grateful to ARSC's support of my work to tell her story.

*\*Although she became known as Sidney Robertson Cowell after she married the composer Henry Cowell in 1941, I am using the last name Robertson because it was her name during the period discussed in this book.*

Sheryl Kaskowitz

# ARSC Research Grant Report: THE SONIC AND RECORDING LEGACIES OF TRADITIONAL TEXAS IMMIGRANT DANCE HALLS SINCE THE LATE-19TH CENTURY

My ARSC funded research project is principally focused on uncoiling the histories of Texas immigrant music (particularly Polish, German, Czech, Mexican) at the intersection of the earliest recordings of immigrant music, the social utilities of music in the regional cultures, and the purpose-built environment in regional folk culture. The project connects the extant recorded legacies of Texas dance bands from across immigrant cultures of Texas since the beginning of home and commercial recording with study and recreation of the sonic characteristics of these recordings, and of live music making, in the unique immigrant social and dance halls of South and Central Texas since the late-nineteenth century.

Texas is a state with a singular tradition of architecturally significant social dance halls. Most were purpose built for, and by, specific communities for social events, shooting events, and, always, dances. All have over time come to serve as broadly functional for regular public dances of a stunningly diverse array of bands playing music for Czech, German, Polish, Mexican, Tejano (Mexican-American), African-American, and Anglo audiences, among others. For instance, one of my principal research sites, Twin Sisters Dance Hall in Blanco, Texas, has held a Saturday evening dance at least monthly since it opened in 1879, with music from German, Czech, and Mexican bands, as well as Western Swing and country music. Dance halls are a key site of research for understanding the origins and evolution of Texas musical styles in terms of performance, reproduction, distribution, and reception. This dance hall culture fits in a greater arc of Gulf Coast dance hall social and musical cultures from Louisiana through Texas and into Mexico, a broader context to which my research will turn in the future.

I embarked on my research in Texas with a relatively but deceptively simple query to historians, professional and DIY archivists, musicians, and collectors of Texas dance hall music: What music was played specifically in the halls

by which bands at which identifiable moment in time? This question yielded an enormous amount of information about specific genres, bands, and recordings, but ultimately turned out to be both harder to answer than I thought, and more generative of new avenues for continued work. One particularly thorny issue, given the non-standardization of the bands in the early-twentieth century, was figuring out what music was being played on what instruments and how it sounded in the unamplified wooden halls. These halls were built for highly specific styles of music and dance for specific communities, so it seems logical that they were built for the optimal reflection of specific sounds and instrumentation.

As so much other music emerged from these halls, such as Western Swing and country, the halls can be viewed as experimental sonic laboratories of music and instrumentation interacting, importantly, with dancers. My challenge is to connect period-appropriate musicmaking reflecting the recordings and instrumentation with period-appropriate halls that have not been retrofitted with the sound transforming changes so common applied to halls: air conditioning, drop ceilings, insulation, drywall, and, of course, massive amplification not congruent with the hall. Volume and power serve contemporary needs but do not reflect the music as it was originally played in the buildings created for this purpose. My sense – and interviews with contemporary Texas Czech and Texas Polish musicians have confirmed this – is that these combined changes have in turn transformed the music as it was performed and as it was recorded.

It turns out that despite the significant amount of historical material on the band histories, especially regarding the Texas Czech bands, connecting specific music of the early era to the halls themselves is not an aspect of the dance halls that has been explored or fully documented, especially in connection with histories of the music. The halls themselves seem to have kept minimal consistent records of the bands and virtually nothing of the sets. There are extensive reminiscences and other records of the bands and musicians which played in specific halls across Texas, but documentation is incomplete. So great a number of significant German and Czech bands played so many dances for such a long period of time (more than a half century of vast popularity and constant dance performances) that much of the recorded legacy of the Texas based ethnic bands is well known and well documented in band histories, memory, and lore. As polka musician and D.J. Danny Zapletal told me, “It’s always been about the dancers. They used to fill all these halls back then so they could have these dances with their own people, Czechs, Germans, whatever. During the week you fit in

*See Dance Halls on page 9*



## Dance Halls *Continued from page 8*

with everyone else, on the weekends you celebrate your heritage.” Indeed, the dance hall music was so ubiquitous that some of the dance hall numbers are now being played as school songs in the region.

Yet this has not been specifically connected with the dance hall legacy in terms of the spatial aspect of the sound, which is my focus as a means of better understanding the halls and the music. This is especially true in the earliest years, the generative and innovative moment, when the immigrant groups were most popular but, it turns out, often were not yet recording. For example, the Czech music scene in the early-twentieth century was incredibly active, with numerous halls across central Texas featuring a wide array of bands and instrumentation. In the beginning, some of the most popular bands like Baca’s Orchestra played live on the radio (KPRC in Houston) and then at dances constantly throughout the state for years until recording. Baca eventually recorded for Okeh, Columbia, and Brunswick in the 1930s.

This band and others, like the Ilse Band, featured a dulcimer, which when played with drums, bass, and horns must have been uniquely challenged to find sonic purchase in the halls. The Vrazel Polka Band played for seven or eight years constantly in dance halls before beginning to record their dozens of 45s and LPs (as well as tapes, CDs, and other formats). Using the specific sets recreated from the early recording, it will be possible to stage precise approximations of the original bands for the purposes of these hall soundings.

A particular interest of mine for this project are the relatively obscure Texas Polish string bands in the 1940s and 1950s, which, it turns out surprisingly, is an era of music for which there are virtually no recordings. Until the cassette era in the 1980s and the emergence of Brian Marshall from Tomball, the only Texas Polish records were the 78s of Johnny Maleski and his band the White Eagles, and a bit later, three 45s put out by Steve Okonski. Randy and the Rockets, one of the principal bands, recorded only three 45s, including the iconic “Chappell Hill Special.” All of these 45s were a Polish song with a standard “American” number on the reverse, like “Over the Waves.”

Unlike the popular Czech bands, the Texas Polish bands largely played for smaller Polish audiences in church halls and community halls and private events like weddings, rather than the popular dance halls. The repertoire was Polish music from the Bremond or Washington County traditions, which were different traditions finding common ground in Houston. The Texas Poles, unlike the Czechs,



Baca’s Orchestra. Photo courtesy of Texas Polka Music Museum.

did not tend to write new music in the style of their ethnic traditions, and these tunes did not enter the wider Texas repertoire (except “Westphalia Waltz,” as previously documented so well by Joe Weed.) Rather, the Texas Polish bands played other kinds of music, often straight country music. As Texas Polish musician and DIY archivist Frank Motely (himself worthy of an extended research project) told me, historic Texas Polish musician Sigmund Jozwiak played either Polish music for Texas Poles or country music, which he distinguished as “for Americans.” The historic music of Texas Poles has been archived online in the sort of DIY archive common to regional immigrant cultures that have largely been sidestepped in the historical documentation process.

As I have been researching this recorded material and the halls, the overlooked but essential aspect which came to the forefront is the need for a full assessment and documented survey of the string and brass bands which played each hall, the music, musicians, and instrumentation used, and a documented survey of recordings from a critical group of bands, musicians, and performances. Related and not at all secondary is now to document the sonic character of the dance halls and the impact of the structures themselves on different musical ensembles and recordings overtime.

One main result produced by this research project so far has been the launching of a new effort with the assistance of additional support for this work to arrange “soundings” of the most significant dance halls to figure out the sonic character of the halls with the appropriate instrumentation and music. I am in the process of arranging a 2020 public sounding of Twin Sisters Dance Hall with Czech and German bands performing. The plan is for a successful sounding of the hall with historic band to be used as a model to create sonic profiles of halls across the state as

*See Dance Halls on page 15*

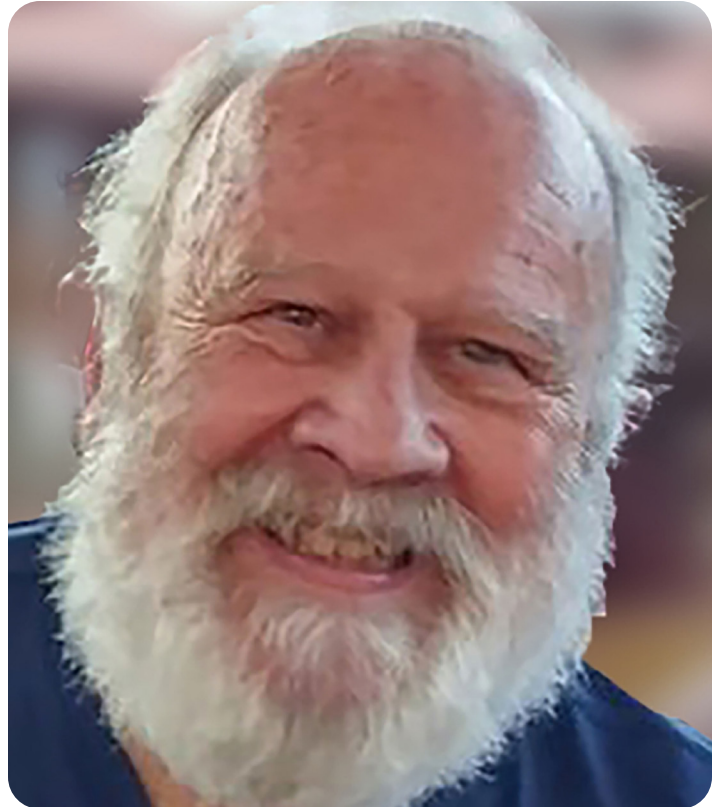
## In Memoriam: GARRETT BOWLES 1938-2020

We note with sadness the death of longtime ARSC member Garrett Bowles, who died on January 26, 2020 at the age of 81. Garrett was a man of manifold interests and talents, one whose many contributions to ARSC benefitted many members personally, as well as the mission of the Association.

Garrett's service to ARSC was enormous. He was the president from 1977 to 1981, but also, a Member-at-Large (1987-1989), and at various times, a member of the Associated Audio Archives, Bylaws, Nominating, and Discographic Access committees. It wouldn't be difficult to devote an entire Newsletter to Garrett's interests and accomplishments. He was an active member of the Music Library Association, the International Association of Music Libraries, and the International Association of Sound and Audiovisual Archives, as well as ARSC.

Two particular projects undertaken as a member of professional associations, and involving music and recordings, stand out for their impact that remains consequential to this day. As a music cataloger at Stanford University in the 1970s, Garrett was a leader in the field of library cataloging of music and recordings and automation. At the time, cataloging policies and practices were primarily book-centric. Garrett developed in-house work-  
arounds to augment the information found on pre-printed catalog cards in order to provide more detailed descriptions of works on sound recordings than those found on the cards. At the same time, he was deeply involved with the development of the MARC format for music and sound recordings and was regularly consulted by music librarians for his expertise in library automation.

In the late 1970s and early '80s, Garrett was a leading member of the ARSC's Associated Audio Archives (AAA) committee. The AAA committee comprised representatives from the major institutional members of ARSC. Its most notable achievement is the Rigler-Deutsch Index, the innovative and impactful label-copy inventory project that provides descriptive data and label images for more than one million 78-rpm sides held by five U.S. libraries. The Index was completed at a cost of less than \$1 per disc and to this day, is the only cataloging available for much of its content. AAA's accomplishments were not limited to the Index. The committee also compiled a union catalog of historical recording-related serials held by its members, as well as an inventory of holdings of record manufacturers' catalogs.



Garrett brought his expertise, energy, and vision to many other aspects of his work. As his doctoral dissertation of 1978, he compiled a computer-produced thematic catalog of the "Pieces de violes" of composer Marin Marais, still the only such catalog of that composer's works. He was a widely recognized authority on Ernst Krenek, and the author of a bio-bibliography on the composer.

Garrett headed the music library at the University of California, San Diego, from 1979 until his retirement in 2000. Throughout his career, Garrett was committed to the intersection and further development of digital technologies and music — in both the realm of composition and in augmenting bibliographic and discographic services.

Recent tributes to Garrett shared on the Music Library Association listserv attest to many of his personal attributes, of which all who knew him were beneficiaries: smart, generous (particularly as a professional mentor to many), kind, modest, an invaluable colleague, an enthusiastic oenophilic authority, and, in a concise summary by one former ARSC board member, "a gentleman and a scholar." Garrett Bowles will be missed by all of us.

*Sam Brylawski, with invaluable assistance from  
Jerry McBride, Gerald Gibson, Jerome F. Weber, and  
contributors to the MLA-listserv.*

## New Member Spotlight: BONNIE FINN

### Were music and sound recordings always a part of your home growing up?

Definitely. My father played guitar (mostly folk music) and would play/sing to me when I was little. Of course I wanted to be like him, so I learned to play guitar as well. My family had LPs and a small record player that we would listen to – it was a mixed collection ranging from the Kingston Trio to Tchaikovsky. My grandmother loved jazz, and family gatherings always included my father and grandmother playing/singing duets on the piano. She also had a nice collection of well-used jazz LPs.

### What kinds of formats do you collect and/or work with?

My current personal collection format is mostly digital – it's so easy to stream music now. However, over the years I collected vinyl, cassettes, and CDs. Most of the vinyl and cassettes I purchased are rock music, but the CDs are a mix of popular, classical, jazz, and folk. I also have several hundred classical piano/organ vinyl albums that came from a retired piano teacher's collection. She wanted to donate them to her alma mater, but the college turned them down. I didn't want to see them all tossed, so I claimed them.

At the College of Saint Benedict / Saint John's University (CSB/SJU), I work with CDs and vinyl. Our music library has several thousand catalogued LPs and CDs. About 25 years ago, Minnesota Public Radio (MPR) donated 20,000 LPs to Saint John's University, where MPR started. Most of the collection is not accessible – it's tucked away in lockers around the music building, but the jazz portion (about 5,000 albums) of the collection is housed in the music library, which contains listening stations with turntables.

### What led you to start working with sound recordings?

Sound recordings have always been of interest to me – I think about how many music/audio recordings have already disappeared, or may disappear in the next couple decades, especially knowing that older formats deteriorate or no longer have supporting equipment to remain accessible. It distresses me when I hear about academic libraries wanting to eliminate entire sections of vinyl. I often wonder how access to these recordings could be implemented, rather than tossing away albums – so many vinyl recordings didn't make it to CD and have not been digitized.

### What was the first recording you bought?

This makes me laugh – the first vinyl album I bought

was a K-tel record – *Fantastic 22 Original Hits* *22 Original Stars*. K-tel sold compilations of the top hits on themed albums – I know at one time I had several, but they disappeared over the years.

### What led you to a career in music librarianship?

I love technology, history, preservation, and teaching others how to access materials. Academic libraries seemed like the right place to accomplish this!

### What do you enjoy most about being a music librarian?

I love the serendipitous nature of browsing through older collections and finding recordings that are uncommon. Just a quick perusal through the MPR collection turned up a recording of the 1965 Moscow Jazz Festival and a recording of traditional Bahamian songs. I also look forward to research appointments with students. I enjoy being in a library position that has conversations about the materials we offer – and demonstrating that research is really interesting!

### How did you find out about ARSC?

I heard about ARSC when I first started my musicology masters and took an ethnomusicology class. It's been an organization that interested me, as I enjoy researching older recording technologies. I'm also passionate about the preservation of audio that may not exist in newer formats.

### What motivated you to join ARSC?

As a new professional, I have been reevaluating my memberships in professional organizations, trying to find ones that best support my position here at CSB/SJU. When the music faculty showed me the MPR collection this past summer, I knew that I needed guidance and ARSC seems to be a good direction!



## NEW & RETURNING MEMBERS

Gillian Atkinson  
Document Records  
St Michaels, Preston  
United Kingdom

Daniel Avorgbedor  
Legon Accra, Greater Accra  
Ghana

William C. Banta  
Chevy Chase, MD

Brian Belak  
Los Angeles, CA

Sandria P. Bouliane  
Quebec, QC  
Canada

Richard M. Breaux  
La Crosse, WI

Steven Burkholder  
Middletown, CT

Kaydian Campbell  
Madison, WI

Keyania Campbell  
Tucson, AZ

Todd A. Carter  
Chicago, IL

Jesse Kenas Collins  
Allston, MA

Joseph R. Diaz  
Tucson, AZ

Leland Dobbs  
Oakland, CA

Serge Doubine  
Paris  
France

Sally Drew  
Harpenden, Hertfordshire  
United Kingdom

Maya Edmond  
Los Angeles, CA

George Epple  
Baltimore, MD

Kathleen and Christian Eric  
Costa Mesa, CA

Bonnie Finn  
Sartell, MN

Sara Fitzpatrick  
Denver, CO

Cullen Gallagher  
Brooklyn, NY

Colin Hancock  
Buda, TX

Rodger J. Holtin  
Henderson, TN

Lou Judson  
Novato, CA

David Jurman  
Guttenburg, NJ

*See Members on page 13*

**Members** *Continued from page 12*

The Kinopanorama Widescreen Preservation Association,  
Inc.  
Menindee, NSW  
Australia

Meredith Kite  
Chapel Hill, NC

James Lacy  
Shewsbury, MA

Dean Lewis  
Benicia, CA

Luxemburg National Audiovisual Centre  
Alessandra Luciano  
Luxemburg

Don Mayer  
Victoria, BC  
Canada

Duston Mazzella  
College Park, MD

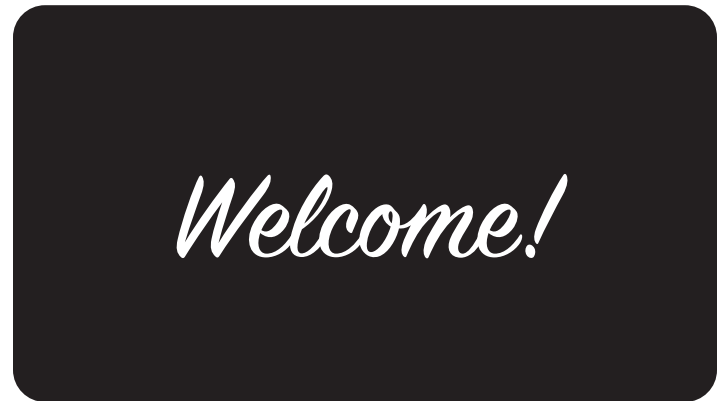
Melanie Meents  
Carboro, NC

Francesco Menegat  
London  
United Kingdom

John Michel  
Saint Paul, MN

Tina Murdock  
Conway, AZ

Eric Nagamine  
Pearl City, HI



National Geographic Society  
Karen Cerka  
Washington, DC

Jennifer Nulsen  
New York, NY

John Orme  
Newport Pagnell  
United Kingdom

Gary Osborne  
Port Coquitlam, BC  
Canada

Chris Owen  
San Francisco, CA

Cheryl Pawelski  
Portland, OR

Elizabeth Popiel  
Ypsilanti, MI

Public Archives of Nova Scotia  
Patti Banister  
Halifax, NS  
Canada

J.D. Ross  
Lexington, SC

*See Members on page 15*

# BULLETIN BOARD

## CALLS FOR PROPOSALS

The AMIA Conference Committee invites proposal submissions for papers, sessions, and workshops for the 2020 Annual Conference in El Paso, Texas, November 11-14, 2020. In addition to general programming, the Conference will feature two program streams this year: Content as Data: Archival Approaches to Computational Analysis and Borders and Borderlands: Conversations and Documentation. The Committee welcomes proposals on these topics and all issues to do with media archives with particular emphasis in the area of Latin American media heritage and practices. The deadline for proposals is April 14, 2020. For more information, visit <http://www.amiaconference.net/amia-2020-call-for-proposals>.

The Joint IASA Conference and FIAT/IFTA World Conference, "Collaborate, Connect, Transform: A Partnership of World Experts in Media and Audiovisual Archives" will be held from October 26-29, 2020, at Trinity College in Dublin, Ireland. Proposals are welcome on the following topics: "Turning the Temporary into the Everlasting," "Increasing Efficiency in Media Management and Metadata Creation," "As Open as Possible, But Not More Than That," "The Social Role of Archives Here and Now," "Future Proofing the Archive: Towards New Structures and Skill Sets," and "The Business of Archives." The deadline for proposal submissions is April 15, 2020. For more information, visit <http://www.fiat-iasa-2020.org/call-presentations>.

## JOBS

Seattle Opera is accepting applications for the position of Music Assistant and Company Librarian. This full-time, non-exempt position provides administrative support to the Head of Music Staff and Associate Director of Artistic Planning, manages the Company Library, and assures a well-functioning and easily accessible library and archives for staff. Interested candidates should send a resumé and cover letter detailing relevant experience to [jobs@seattleopera.org](mailto:jobs@seattleopera.org). For more information, visit <https://www.seattleopera.org/globalassets/downloads/job-descriptions/music-assistant-and-company-librarian.pdf>.

The Special Collections Research Center (SCRC) of Syracuse University Libraries seeks applications for a Curator of Recorded Sound & Broadcasting. The successful candidate will combine a passion for the history of recorded sound and broadcasting with excellence in outreach and teaching with primary sources. They will provide curatorial guidance for collections across SCRC with a focus on documenting the history of recorded

sound and broadcasting. SCRC's recorded sound holdings total over 500,000 items which include formats from the earliest experimental recordings on tinfoil to one of the largest wax cylinder collections in the country to modern digital media. This position will support student, faculty, and scholarly engagement with the collections through collection development, hands-on instructional sessions, exhibitions, events, and scholarly publications. The Curator also evaluates the SCRC's existing collections and works with SCRC staff to prioritize their ongoing care and maintenance. For more information, visit <https://www.sujobopps.com/postings/83568>.

## INTERNSHIPS

The American Association for State and Local History offers paid internship opportunities for graduate students enrolled in history, museum studies, public history, or related Master's degree or Ph.D. programs who have an interest in work at a history service organization and with national issues facing history organizations. The deadline for applications is April 30, 2020. For more information, visit <https://jobs.aaslh.org/job/professional-development-intern/53430249>.

## SCHOLARSHIPS

The MLA Diversity Scholarship Award, funded by the membership of MLA, offers candidates from under-represented groups the opportunity to pursue a master's degree in library and information science with financial support. The winner of the award will receive: a tuition stipend; career guidance provided by the MLA Career Advisory Service; gratis student membership in MLA for one year; gratis registration for the MLA annual conference; committee recommendation for the MLA Kevin Freeman Travel Grant for possible travel support to attend an MLA Annual Meeting. Applications received by July 12 will be given first consideration. For more information, visit <https://www.musiclibraryassoc.org/page/DiversityScholarship>.

## GRANTS

*Digitizing Hidden Special Collections and Archives: Enabling New Scholarship through Increasing Access to Unique Materials* is a national grant competition administered by the Council on Library and Information Resources (CLIR) for digitizing rare and unique content in collecting institutions. The program coheres around the core values of scholarship, comprehensiveness, connectedness, collaboration, sustainability, and openness. The deadline for application submissions is May 20, 2020. For more information, visit <https://www.clir.org/hiddencollections>.

**Members** *Continued from page 13*

Averill Smith  
Kentfield, CA

John David Smith  
Bristol, VA

Veronica Smith  
New York, NY

Ron Stanford  
Narberth, PA

Inja Stanovic  
Sheffield  
United Kingdom

Christina Stewart  
Toronto, ON  
Canada

Patty Templeton  
Urbna, IL

Andrew Thompson  
Valley Village, CA

Harold Tichenor  
Bowen Island, BC  
Canada

Justine Tobiasz  
Chicago, IL

Universidad de Puerto Rico Rio Piedras  
Miami, FL

John Villanueva  
Brighton, MA

Peter Williams  
Philadelphia, PA

**Do You Have an  
Announcement  
for the Next ARSC Newsletter  
“Bulletin Board”?  
Email your news to  
yurishimoda@gmail.com  
by June 1, 2020  
to be included in the Summer  
Newsletter**

**Dance Halls** *Continued from page 9*

a means of restoring the historic purpose of each space, at least for the purposes of traditional music performed there for social or presentational purposes.

This ARSC-funded research serves as an initial stage in what is becoming a longer term project, which is to connect disparate research worlds in recording history, ethnomusicology, historical preservation of the built environment, and contemporary sound studies as a means of assessing the diverse Texas immigrant social and musical experiences from different regions of the state in the historic spaces of its creation.

*Daniel Margolies  
Virginia Wesleyan University*

# ARSC

Association for Recorded Sound Collections  
c/o Nathan Georgitis  
Knight Library  
1299 University of Oregon  
Eugene, OR 97403-1299  
Forwarding and Return Postage Guaranteed  
Address Service Requested



Photo by Aleksandr Neplokhov.