

EVENTS AT BLOOMINGTON, INDIANA

Thursday, March 9, 4:15 P.M.

Welcoming Address and Lecture: The Archivist and Oral History

In the course of his welcoming address, Richard M. Dorson, Director of the Folklore Institute at Indiana University noted the vital relationship existing between folklore and history on the one hand and recordings on the other, inasmuch as sound recordings function as vital research and teaching aids. He mentioned also some early experiences with the tape recorder as a means of capturing spontaneous conversational interchange.

Maynard Brichford, University Archivist at the University of Illinois, in speaking of the archivist and oral history stated his feeling that the university archivist's prime obligation was to preserve documentation of change as needed both for administrative use and scholarly research. Oral history in this context is a new technique, providing supplementary source material as part of the total documentation. The same standards of preservation applied to written and visual documents hold for oral history program may be divided variously, beginning with the research-conscious archivist who will anticipate the needs of the historian. Other participants besides the historian will include the sociologist, anthropologist, political scientist, scholarly specialists, as well as friends and colleagues of those being interviewed for oral history material.

The amount of staff time demanded for fulfillment of an oral history program creates inevitable budgetary problems. The value of any oral history interview is dependent on the number of persons interviewed and on the verification or contradiction by others of recollections. Among the other items adding to the expense of oral history programs are the necessary subject indices and transcripts. Present practice at Illinois seldom calls for complete interview transcripts, but rather a combination of properly edited written copy plus the tapes or disks.

Mr. Brichford noted in conclusion some of the other major oral history programs, such as those at Columbia, Oklahoma, and UCLA, pointing out at the same time that many institutions also have modest programs of their own. However, there presently exists little in the way of systematic information coordination and exchange between the various programs that would make possible a more orderly development of the field in terms of specific projects and area coverage. Mr. Brichford noted a tendency on the part of many archives to be cautious or even hostile in matters of information exchange and coordination. He predicted, however, a slow and orderly growth of the oral history field, most successfully so where individual programs were carefully planned to supplement rather than duplicate existing archives and documentation.

The ensuing discussion touched on the necessity for written releases from oral history interviewees (Illinois has not followed this practice thus far); and on the use of typescript as opposed to original tapes as the documentary foundation for oral history programs. Where Columbia University relies on typescript, keeping only a sampling of the taped original, the Indiana University's Archive of Traditional Music feels firmly that the original tape must be permanently preserved, since inflection constitutes an important clue to the real meaning of interviewees comments. It was suggested, however, that no oral history program need have preconceived notions on this point, but rather tailor its procedure to the research potential of the documents.

Thursday, March 9, 8:30 P.M. --

Recorded Music Concert -- Latin-American Music Center

A concert of recorded music from the archives of the Latin-American Music Center was prefaced by remarks from the Director, Juan A. Orrego-Salas. Established under the joint sponsorship of the Rockefeller Foundation and Indiana University, the prime objective of the Center is the promotion of research on and performance of Latin-American music. The archive of tapes is supplemented with scores, books, and articles. Emphasis here is on art-music, since the ethnomusicological aspects of the field come within the purview of the Archives of Traditional Music. Of the more than 1000 works represented, more than half are of major calibre and over 80-percent are 20th

century. Tapes of public concerts, a few rehearsal recordings and special sessions, plus copies of old commercial releases are the sources for the Archive's holdings of sound recordings.

The recorded concert which followed sampled Latin-American works from the Colonial period, including Fernando Franco's O Senora for chorus, as recorded from a 1965 festival sponsored by the center; and José Orejon y Aparicio's sacred cantata for soprano and continuo, Mariposa, as transcribed from archives in Lima, Peru, and showing the influence of European baroque style. Early 19th century nationalism was represented by a Brazilian commercial recording of Modinha Imperial for voice and instruments, a recording of Cesare Siepi of an aria from Carlos Gomes's opera, Salvator Rosa, and a Mexican commercial recording of the virtuosic Valse Capricho for piano and orchestra by Ricardo Castro.

20th century nationalism was illustrated by the Sones de Mariachi by Blas Galino, who here made direct use of folk material. The reaction against this was demonstrated by a playing of Miniatures for Chamber Orchestra by Roque Cordero, Assistant Director of the Center. This work combined 12-tone serialism with rhythmic devices from Panamanian folk music. There followed the last scene from the opera Don Rodrigo by Argentine composer, Alberto Ginastera, generally acknowledged the most important figure on the post-World War II Latin-American scene.

Electros II for piano and electronic sounds was played to illustrate the post-Webern trend in Argentina. Mr. Orrego-Salas concluded the program with a playing of his 1948 Festive Overture for orchestra.

Friday, March 10, 2:30 P.M. --

Panel Discussion: Issue of Unpublished and Out-of-Print Recordings

Frank Gillis, Associate Director of the Archives of Traditional Music, served as moderator, and noted the limited market for the recordings under discussion, indicating that university presses might present a better alternative for the carrying out of a re-issue program than the commercial record industry, especially in establishing standards of recorded sound quality and documentation.

The first speaker was Walter Welch, Curator of the Syracuse University Audio Archives, who discussed problems attendant on the reissue of recordings in cooperation with the Thomas Alva Edison Foundation. These include determination -- through the courts if necessary -- of the valid ownership of a given recording scheduled for re-issue, assigning of proper credits, development of a reproduction technique to do justice to the early cylinders, organization of an exchange program to facilitate access to unique recorded sound materials, and development of a re-issue program with proper disk production facilities at its disposal, as well as with distribution and sales facilities to help assure a self-sustaining operation.

Initial release plans call for concentration on the earliest cylinder recordings that will offer documentation of American farm-oriented society before the turn of the century.

Harry Oster, Associate Professor of English at the State University of Iowa, told of his generally successful experiences of producing Louisiana folk song field recordings in collaboration with the Louisiana University Press, which included listings of the disks in their book catalog, carried the disk inventory and covered shipping costs, this in consideration for retaining 50-percent of the list price on each record sold. Mr. Oster noted that the head of the publications office at the University of Iowa had begun to take an interest in the issuing of records. In general, sound recordings are beginning to achieve a degree of genuine respectability in purely academic circles. Mr. Oster suggested, however, that anyone seeking university press cooperation in a record release program be armed with basic economic facts: that 500 disks can be produced for as little as \$500-\$1000 with a break-even point possible on as little as 300 sales. Given this type of situation, a university press could make a paying proposition from a well-run sound recordings program.

David Hall, Head of the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library, dwelt on the problem of permanent acces-

sibility of unique recorded sound materials initially produced by commercial companies. Pointing out that a commercial firm by its very nature can scarcely be expected to keep marginal or esoteric recorded materials permanently available and still make profits for its ownership, Mr. Hall recalled that contemporary music recordings (American repertoire in particular) were prime casualties when wholesale deletion of disks from the active long play catalog began in the middle 1950's. He explained how the firm, Composers Recordings, Inc. (CRI) was established by a group of American composers to develop a catalog of permanently available American repertoire, relying on a subsidy scheme and contracts calling for return of the subsidy investment to keep the CRI operation financially viable. Looking back on his own association with CRI, first as a board member, later as President, Mr. Hall concluded that this and similar firms, depending on normal commercial distribution channels, represented at best stop-gap attempt to solve the permanent accessibility dilemma. He then recalled the abortive attempt to get the National Music Council to undertake a record reissue project. Though the scheme was discussed in depth with major record company representatives on hand, the NMC was in no position to execute it; but the record companies took the cue to a point where they began some four years ago reissue programs of their own on budget-priced labels. However, the vagaries of the commercial market being

what they are, Mr. Hall pointed out, the present favorable state of affairs cannot be expected to last indefinitely. Hence the potential role of the university presses, with the developing record archival movement supplementing availability through the eventual working out of a tape exchange and reproduction program on a nationwide archive-to-archive basis.

Archie Green, Associate Professor at the Department of Labor and Industrial Relations, University of Illinois, recounted his experiences in producing and distributing records of documentary folklore recordings under the auspices of the Campus Folk Song Club. Following the 1962 issue of the PG & MS album of old-time, mountain, and hillbilly music and the 1963 release of Greenfields of Illinois with its intensive sonic documentation, there followed in 1964 the Hellbound Train, which concentrated on the national rodeo scene to the extent of including a 20-page lithographed brochure, which Mr. Green aptly described as the kind of tool needed to supplement the sound recording in order to realize its potential for serious students of folk and popular culture. One consequence of the current folk-song revival, noted Mr. Green, has been the breakdown of the distinction between the professional A & R man and the enthusiastic and gifted amateur producer. By way of indicating the potential contribution of the university or university-based organizations to the development

of non-commercial disk repertoire, Mr. Green pointed out that all members of the Campus Folk Song Club contributed their talents without pay, so that the production cost of each release amounted to \$1.50 per disk, including brochure. Sales and reviews alike have indicated conclusive success for this particular project.

Frank Gillis and Dr. George H. List, Director of the Archives of Traditional Music, told of the collaboration with Folkways Records, wherein the Archives maintained complete control over preparation of master tapes and written documentation, while Folkways handled disk manufacture and distribution. A sale of 300 would mark a break-even point, the Archives was assured, and the records would be kept indefinitely available. Nevertheless, explorations are underway in terms of an eventual university press association.

In the course of discussion from the floor, Mr. Welch mentioned the serious interest of the Syracuse University Press in a record project, while Mr. Oster suggested the possibility of a major university press approaching commercial companies with the idea that they might donate their inactive masters on a tax deductible basis, or lease their masters under a royalty arrangement with an option to re-possess them in the event of solid commercial possibilities. Mr. Hall recalled that a similar arrangement had been proposed and agreed to in connection with the National Music Council project,

and that in any event the willingness of commercial firms to cooperate along such lines should not be minimized. Mr. Green took note of the scarcity of information concerning university-issued recordings and that preparation of a discography covering this area would be very much in order.

The concluding portion of the discussion period touched on the problem of unauthorized reissue disks and pirated recordings. Was it within "fair use" as presently understood for institutions to distribute copies for research purposes or to deposit them in selected central repositories? It was noted that the American Society of University Composers was already involved in developing a national and regional exchange of tapes and performing materials. As between the Association getting involved in actual distribution and dissemination of sound recordings materials and concentrating on information coordination and distribution, it seemed to be the general sense of the discussion that the latter was of more pressing importance. Those interested in undertaking actual production of recordings were urged to acquire two book publications of Billboard Publishing Co. -- This Business of Music, More of this Business of Music, and the McGraw-Hill published Printing and Promotion Handbook (3rd ed.).

Friday, March 10, 9:00 P.M. --

Talks by Curators of Sound Recordings Collections at Indiana U.
George H. List spoke on the

background of the Archives of Traditional Music, which had its beginning under George Herzog at Columbia University in 1936, coming with him to Indiana University in 1948. Its holdings encompass folk, tribal, and exotic music from cultures throughout the world. It is the largest collection of its kind in the western hemisphere. Special laboratory facilities are available for transfer of original materials to magnetic tape. Preservation and ready accessibility of material are the main objectives of the Archives. Tape copies are freely accessible for audition at the Archives; and they are used extensively within the Indiana University campus precincts. Tape copies of archival materials are also available on mail order at a stated fee within the terms of restrictions imposed by depositors.

Juan A. Orreho-Salas, Director of the Latin-American Music Center, noted in addition to the points made in the course of the recorded music concert given the previous evening, that in addition to preservation tapes of all holding, a working tape is always available. An active materials exchange program is also in progress.

Florence Voegelin, speaking of the Archives of Languages of the World, told how this began in 1953 as a project of the Anthropology Department. Recording and copying equipment is used mainly in field work, and the Archives publishes the journal Anthropological Linguistics.

Paul H. Gebhard, speaking for the Institute for Sex Research, noted that its collections of sound recordings concentrated on sexual topics: interviews, lectures, bawdy songs and stories under the folklore rubric.

Dominique-René de Lerma of the Music Library spoke of the Phonorecord Division, housing disks and tape used for study and instruction purposes by students and faculty of the School of Music. Current holdings include more than 18,000 titles on more than 7000 tapes. Campus musical programs are taped, and special effort is made to acquire recordings on European labels unavailable through normal commercial channels in the U.S. Plans are being developed for an Archives of Recorded Music, operating with, but independent of both the Phonorecord Div. and the Latin-American Music Center, its function being mainly for preservation and scholarly reference.

Norman L. Mikesell spoke of the services of the Language Laboratory, with services directed mainly toward the Modern Language, English and Speech and Theatre departments. Other services include shorthand dictation courses and recorded lectures on a variety of subjects. Three categories of tapes include original masters, console copies, and student copies which are taken to listening booths. Of 20,000 tapes in the Laboratory, 11,000 are master tapes in 65 languages.

Saturday, March 11, 10:00 A.M.--

Individual Visits to the Various
Sound Archives at Indiana
University