

# Skills Training ‘Digital Source Criticism’

30-31<sup>st</sup> October 2017



UNIVERSITÉ DU  
LUXEMBOURG

## David Boder’s interview collection:

*From steel wire to website*



Stefania Scagliola

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Courtesy Bill Jarrico on behalf of the Boder/Levien



Recorded verbatim in Displaced Persons Camp

**VOICES *of* the HOLOCAUST**

a psychological and anthropological analysis

enter keyword(s) here  Search advanced search

EXPLORE THE ARCHIVE REFERENCE MAPS RESEARCH RESOURCES ABOUT THE PROJECT

## David Boder

Early Postwar Voices: David Boder's Life and Work  
by Alan Rosen

David Boder was born to Berl and Betti Michelson on November 9th, 1886, the fifth of what was to be seven children. His given name was Aron Mendel (the name "David Boder" was taken considerably later). The Michelson family resided in the city of Libau (Liepaja), a significant port on the Baltic Sea in an area of Latvia known as the Courland. At the time of Boder's birth, Libau and the Courland had been under Russian rule for nearly a century. Libau's Jewish population was considerable, in spite of the fact that the Courland was outside of the Russian Pale of Settlement, the only area in Imperial Russia where Jews could legally reside. Hence he grew up in a burgeoning Jewish community, residing with friends among whom he would have likely spoke in Yiddish or German, reserving Russian for the classroom.

His first place of study was probably one of Libau's two Jewish government schools, featuring a mixed curriculum of religious and secular classes. For advanced



Dr. David P. Boder

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Courtesy Professor Yair Aharonowitz

280	April 12/21/50) Catalogue from Salazar Spool
1	Rabbi who was on board ship SS Brasil
2	July 29 H. George, Cantor of Asia and Africa Worked for Salazar and others
3	Polytechnic Institute of Brazil
4	Police Agent in Belo Horizonte (1937)
5	Adam Krakowski short note by Dr Feuerwerk (?)
6	Mark Markowitz 1946 (1946 photo) Wolf's War General Isaakowicz 18 (good record)
7	Parisha Pura 37 (Salazar - 1939 ??)
8	13/11/46) Chabad Bucovinian Mendelites (?) Same continued
9	Jarek Kerteszberg.
10	Natan Arzenberg (Chabad Bucovinian)
11	Same (20 min)
12	Fela Niedenthaler
13	Sam
14	Israel Uniwerski (chein Rambam's president) Same as songs / of ghetto
15	Solomon Gross
16	Mrs. Helena Neufeld in Politz (Georgia) Dr Lipschitz Maximilian (Good) (Jan. 1944)
17	Bell Egnitnik (worked for Germans for 3 yrs.)
18	Jan & Binder - tragedy with mother
19	Bodilig Goldwasser
20	Yehuda Hoffman from Israel Spain
21	Yehuda Hoffman, with child from United States
22	Alene Richard Freed (New York)
23	V. Rita Benayagor 20 Tel 381580
24	Kenya Friedman

The first page of Boder's “Spool Book” handwritten interview list (1–30), noting the wire recorder spool number, name of the interviewee, and, in a few cases, special information such

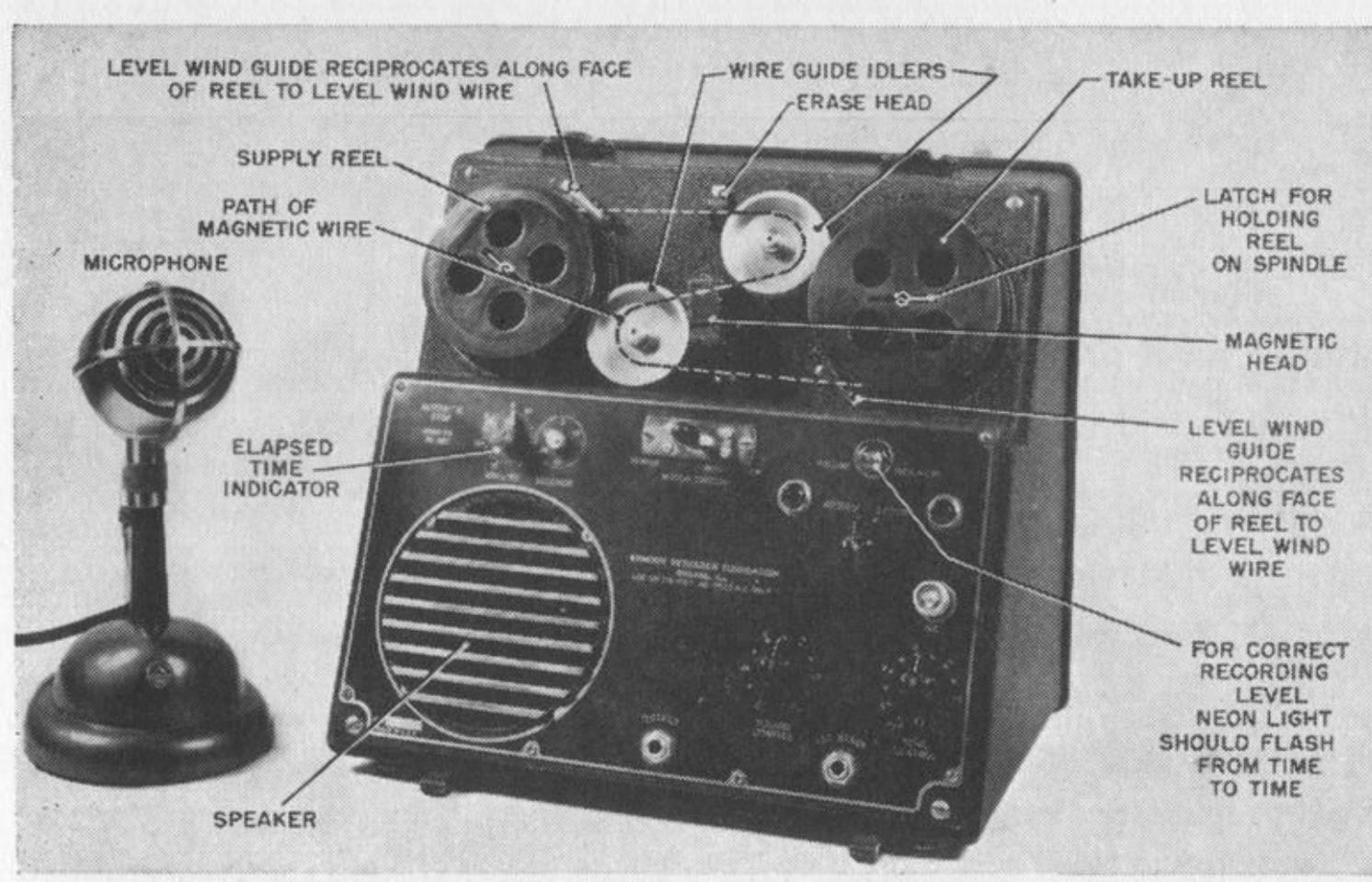
Interview	Spool Number	Numbered	Typed	Proofread for Stenotyped Transcribed	Proofread for Micrographing Microographed	Sound Volume Number	Chapter Number Microcard Number	Filmstriped	Series Date	Number of Pages
Kisselman	838-87 & 91-28	x	x	x	x	x	1	1 1-4	x 1950	126
Stepanitsky	122-3	x	x	x	x	x	1	2 5-6	x 1950	73
Getland	125B-125A	x	x	x	x	x	2	3 7	x 1950	42
Kaletschn (Kovitzka)	164B-165A	x	x	x	x	x	2	4 8	x 1950	32
Bassermann	13TB, 13BB, 13RA	x	x	x	x	x	2	5 9	x 1950	43
Freilich (Freisch)	16-38	x	x	x	x	x	2	6 10	x 1950	45
Nichthauser (Lichtenstein)	15-16	x	x	x	x	x	3	7 11	x 1950	42
Kluver (Braun)	132	x	x	x	x	x	3	8 12	x 1950	17
Paul (Prest)	140B-141A	x	x	x	x	x	3	9 13	x 1950	26
Metzner	163-164A	x	x	x	x	x	3	10 14	x 1950	36
Gutman	124-125A	x	x	x	x	x	3	11 15	x 1950	36
Kaldore	97-99	x	x	x	x	x	4	12 16-7	x 1950	32
Frydman	29-33	x	x	x	x	x	4	13 18-9	x 1950	65
Odimetz	168-169A	x	x	x	x	x	4	14 20	x 1950	27
Kharchenko	1430-1444	x	x	x	x	x	4	15 21	x 1950	23
Braun, Anna	133-134	x	x	x	x	x	4	16 22	x 1950	40 729
Brennan	45B-48	x	x	x	x	x	5	17 23-5	x 1953	96
Tobarnabroda	155B-156A	x	x	x	x	x	5	18 26	x 1953	38
Biesenhaus	38	x	x	x	x	x	5	19 27	x 1953	22
Feuer	64-65	x	x	x	x	x	6	20 28-9	x 1953	68
Gurmanova	51-53	x	x	x	x	x	6	21 30-1	x 1953	65
Shachnovskii	34	x	x	x	x	x	6	22 32	x 1953	13
Binder	23	x	x	x	x	x	6	23 33	x 1953	31
Boest	4A (or 4 T)	x	x	x	x	x	6	24 34	x 1953	16 309

stencil  
run off April 1956  
215 pp.

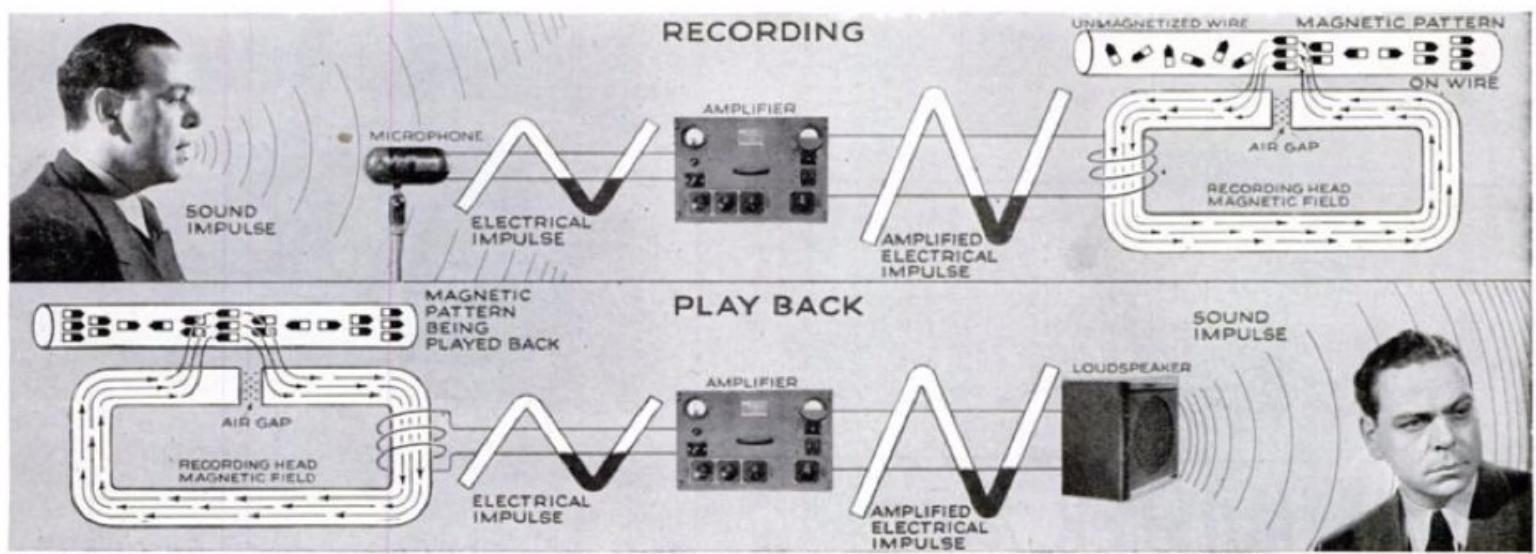
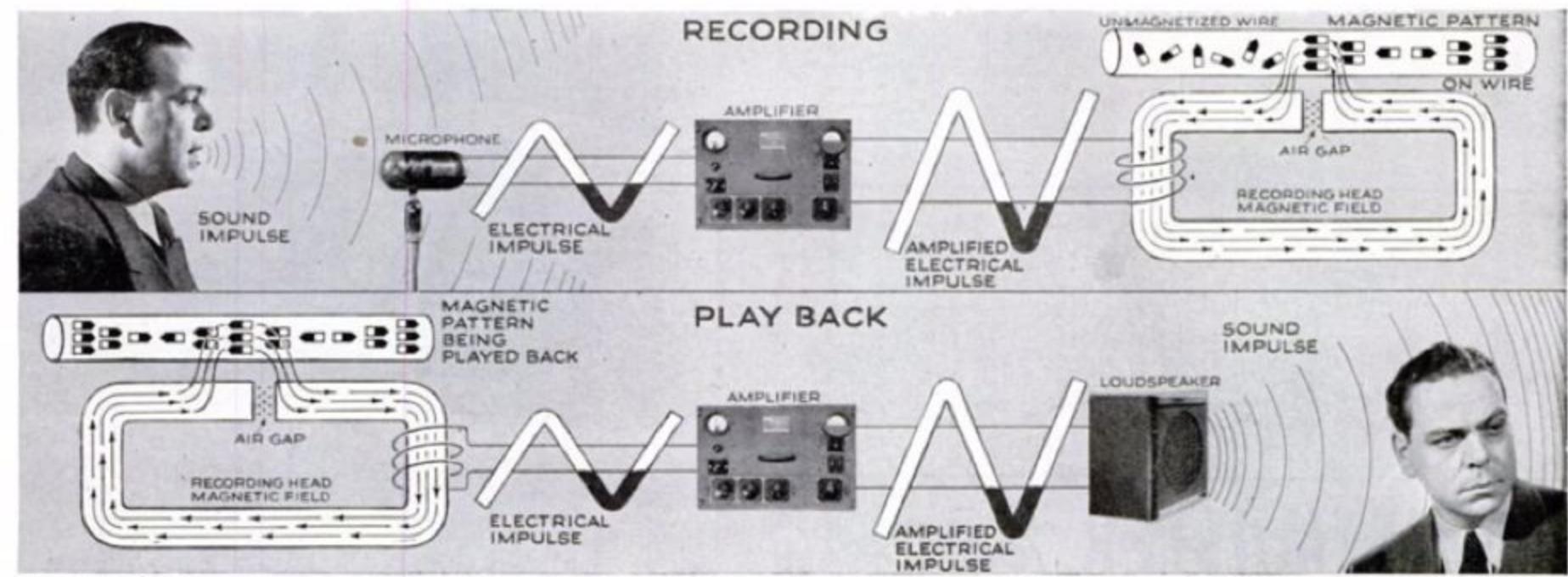
1072

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Armour Research Foundation wire recorder (Model 50).



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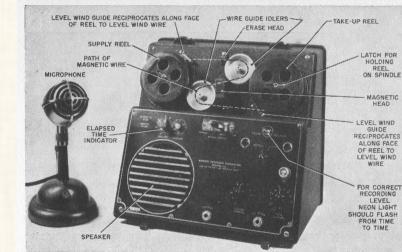
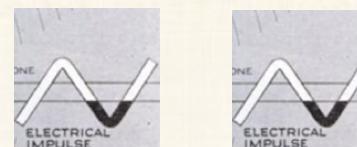
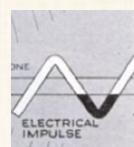
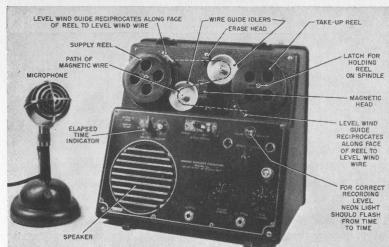
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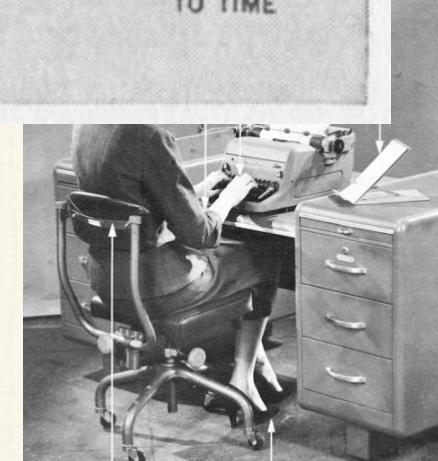
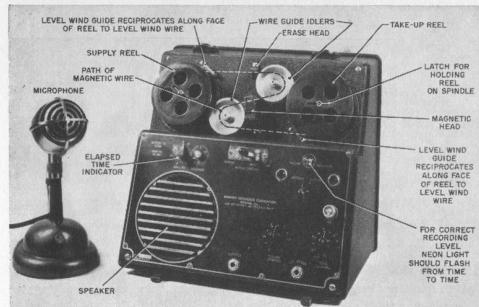
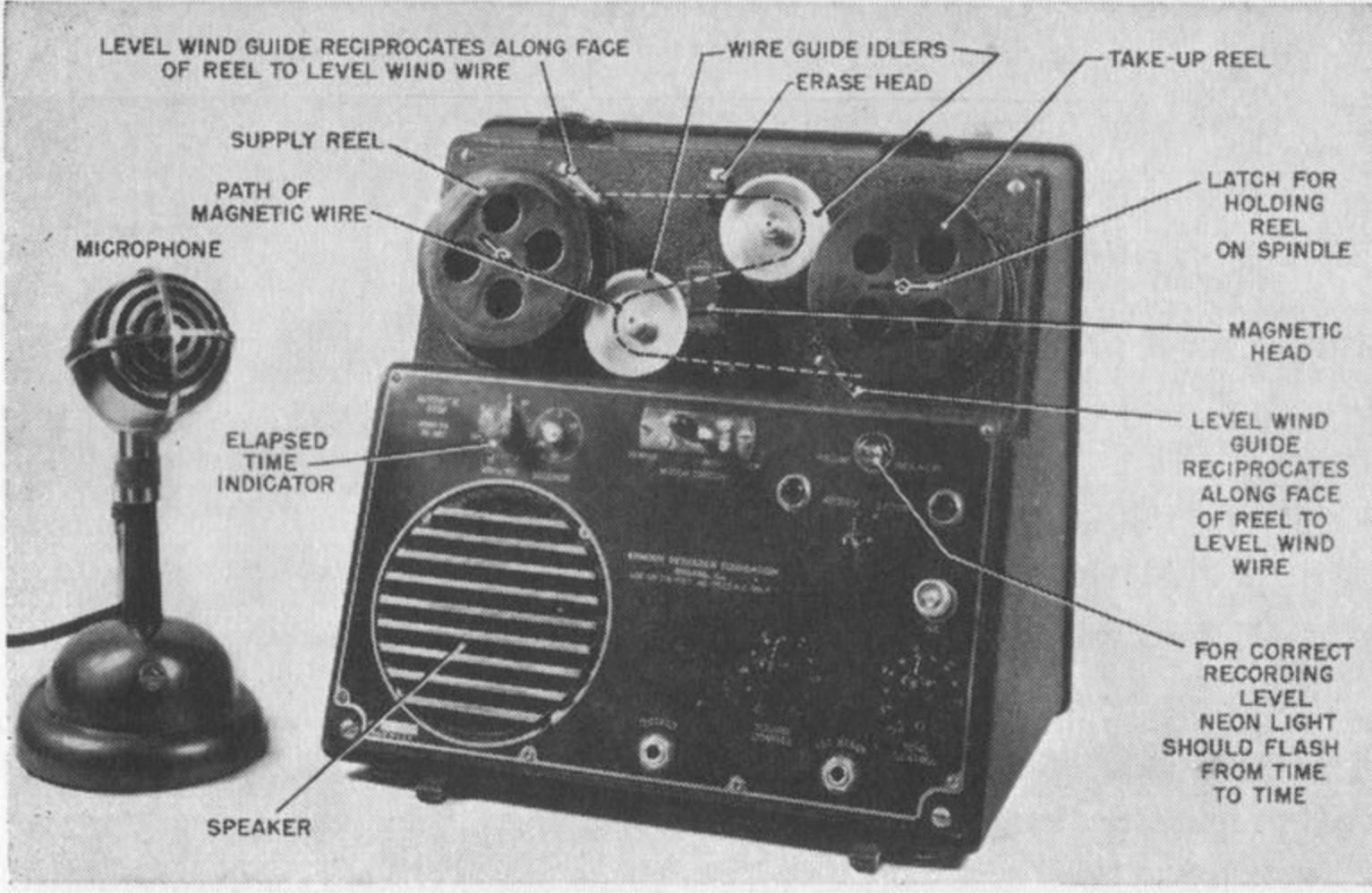


**TRANSFORMATION** 2 copies of the recordings are made from carbon wire to stainless wire

To make the wires stronger so that they could withstand the rugged treatment of back and forth running of the tape, necessary to transcribe.

*(But it is not certain whether he does this through playing them back, which would mean recording them a second time with a second wire recorder, resulting in considerable loss of quality, or whether the signal is directly fed in)*





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## Breakdown by interview language

- English (15)
- French (8)
- German (70)
- Latvian (1)
- Lithuanian (3)
- Polish (7)
- Russian (22)
- Spanish (5)
- Yiddish (32)
- =163... (some interviews are in multiple languages)

Ranking by language:

1. German
2. Yiddish
3. Russian
4. English [*no interviewee's “own language”!*]
5. French
6. Polish
7. Spanish
8. Lithuanian
9. Latvian

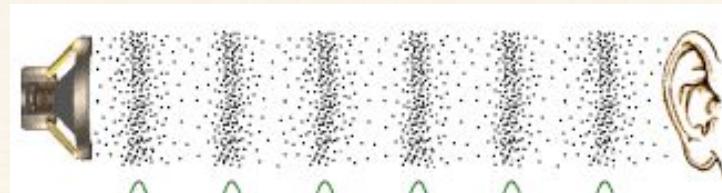
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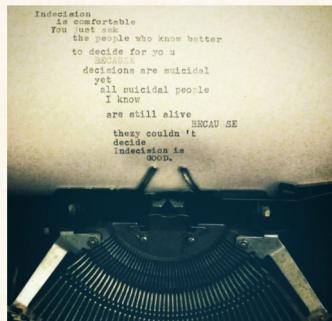


**Now we have two trails:**

## 1. THE SOUND



## 2. THE TEXTUAL REPRESENTATION



- Topical autobiographies of displaced people recorded verbatim in displaced persons camps, with a psychological and anthropological analysis



LANGUAGE English.  
IMPRINT Chicago, David P. Boder, c1950-57.  
PHYSICAL DESCRIPTION 16 v. (i, 3163 l.) 28 cm.

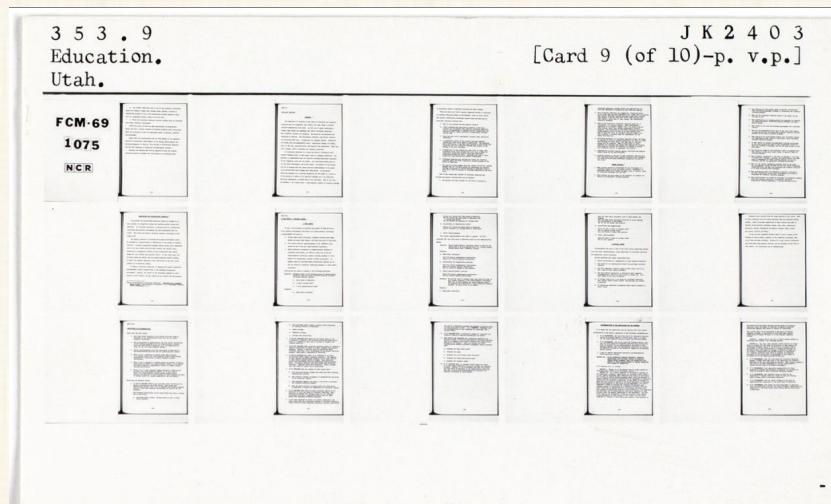
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**TRANSFORMATION 4** Boder makes copies of his transcriptions in two ways :

**Microcard**, and through a **Mimeograph**



Mimeograph Machine (stock footage / archival footage)

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## **TRANSFORMATION 5 SOUND** Boder makes copies of the originals

Boder makes copies of the originals (stainless steel or carbon wire?) and sends them to his funder National Institute of Mental Health, these are the ones that are to be found later in the Library of Congress. Could be directly inline recording without loss.

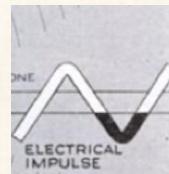
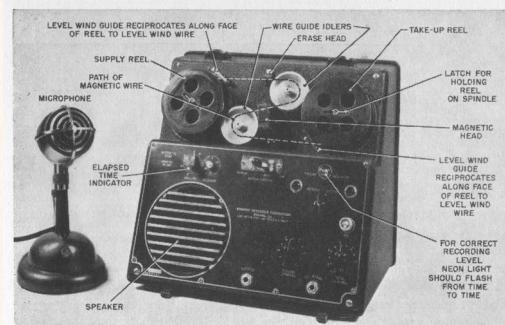
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## TRANSFORMATION 6 SOUND Library of Congress preservation specialist converts From Steel wire to Magnetic Tape

Preservation specialist finds 8 boxed with spools in Film archive Library of Congress in 1960s, has a hard time finding the right material to play.. As part of their preservation program, the Library of Congress made a transfer copy of the spools to open reel-to-reel tape, although the date of this transfer is uncertain (and these reels may have later been transferred to yet another set of open reels).





# Digital Source Criticism'

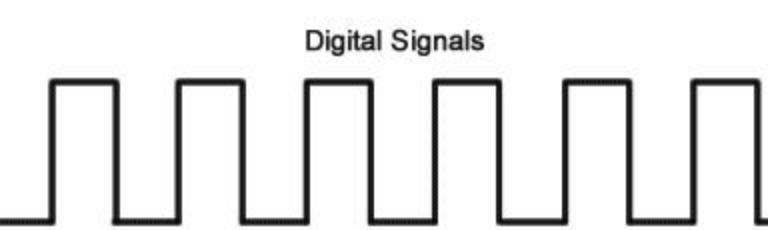
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## TRANSFORMATION 7 SOUND Library of Congress first digitization effort

The **reels** were later digitized at a sample rate of 44.1 kHz/16-bits via a **Sony PCM 1630** encoder and recorded on **U-Matic or VHS tape**, most likely some time during the mid 1980s





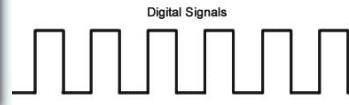
Digital Signals

# Source Criticism'

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MATION 8 SOUND 1999 Paul Galvin Library requests  
copies from LOC in Digital Audio Tape.



Digital Signals

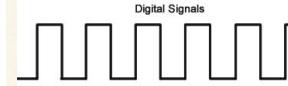
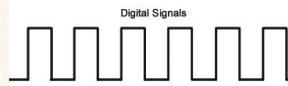


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MATION 9 SOUND 2007-2008 Paul Galvin Library  
converts DAT into Gold CD and from that to WAV



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## AT THE SAME TIME Other transformations:

1. longer interviews recorded on multiple spools were edited into one file



WAV.BellaZgnilek

Discoveries: new interviews that were never documented in Boder's notes, nor in his catalogue

2. More interviews on one spool are edited into multiple files



Jacob Kimmelman,  
Marcelle Precker



WAV. Jacob Kimmelman



WAV.Marcelle Precker ,

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**TRANSFORMATION 11 TEXT** 1999 textual representation of reproduction of paper and ink (mimeograph) or microcard (Photo) is retyped into a digital text

Boder: Wiesbaden, September 26, 1946. It is already three o'clock and I have to leave this town at five to go to Frankfurt and then to Paris. It is the last day of my work in Germany, for which I to a large extent, have to be thankful to the UNRRA officially, and

9

it must  
to me  
know  
She t

```
> <iframe tabindex="-1" aria-hidden="true" style="position: absolute; width: 9em; height: 9em; top: -99em;">...><iframe tabindex="-1" aria-hidden="true" style="position: absolute; width: 9em; height: 9em; top: -99em;">...><span id="kix-wrapped-iframe" style="position: absolute; width: 9em; height: 9em; top: -5000px; white-space:nowrap; overflow: hidden; border: 1px solid black; border-radius: 10px; padding: 10px; font-family: serif; font-size: 10pt; font-style: italic;">Boder: Wiesbaden, September 26, 1946. It is already three o'clock and I have to leave this town at five to go to Frankfurt and then to Paris. It is the last day of my work in Germany, for which I to a large extent, have to be thankful to the UNRRA officially, andBoder: Wiesbaden, September 26, 1946. It is already three o'clock and I have to leave this town at five to go to Frankfurt and then to Paris. It is the last day of my work in Germany, for which I to a large extent, have to be thankful to the UNRRA officially, and
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**TRANSFORMATION 10 SOUND** remastering of the sound to improve audibility caused by deterioration of wire recordings and multiple transfers

- First by company that takes out all the noise,
- Then by other company that changes it and brings some of the noise back.

*YOU SEE THAT IS WHY I TALK TO MANY. THAT IS WHY I INTERVIEW MANY AND HAVE THEM TELL THEIR STORY. SO FROM THE LITTLE THAT I GET FROM EVERYONE, THE MOSAIC, A TOTAL PICTURE CAN BE ASSEMBLED.*

(D. P. Boder, interview with Abraham Kimmelmann)

The following list of interviews have been checked once for transcription errors whenever given. Note that this site undergoes frequent significant changes. In particular, the interviews detail traumatic events and should be read with the appropriate caution.

Juergen Bassfreund	Notes	Profile
Janine Binder	N/A	N/A
Polia Bisenhaus	Notes	Profile
Jacques Bramson	Notes	Profile
Anna Braun	Notes	Profile
Nelly Bundy	Notes	Profile
Kalman Eisenberg	Notes	Profile
Nechamah Epstein	Notes	Profile
Joseph Ferber	Notes	Profile
Victor Ferdinandsk	Notes	Profile
Max Feuer	Notes	Profile
Hildegarde Franz	Notes	Profile
Fania Freilich	Notes	Profile
Henya Frydman	Notes	Profile
Alexander Gertner	Notes	Profile
Bertha Goldwasser	Notes	Profile
Jola (Yetta) Gross	Notes	Profile
Rachel Gurmanova	Notes	Profile
Ephraim Gutman	Notes	Profile
Ludwig Hamburger	Notes	Profile

Hildegarde Franz	Notes	Profile
Fania Freilich	Notes	Profile
Henya Frydman	Notes	Profile
Alexander Gertner	Notes	Profile
Bertha Goldwasser	Notes	Profile
Jola (Yetta) Gross	Notes	Profile
Rachel Gurmanova	Notes	Profile
Ephraim Gutman	Notes	Profile
Ludwig Hamburger	Notes	Profile



**Marvin Camras** was a pioneer in the field of magnetic recording. He invented and developed technologies including stereophonic sound reproduction, magnetic sound for motion pictures and videotape recorders. The wire recorder developed by Dr. Camras was used by Dr. Boder to accurately document the experiences of holocaust victims at the end of the Second World War.

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**TRANSFORMATION 13 - Digital born material added to existing material and restructuring of website , new website in 2009**

**Digital Born material** = 2008/2009 50 new interviews are transcribed  
From digital audio to digital text

50 New transcriptions are created from the recordings in the original language

These 50 new transcriptions (not created by Boder) are then translated into English

Boder's 70 interviews that he has translated into English, are transcribed in their original language

Everything is now in digital format, and accessible on the web, based on software **Content is 0's and 1's and software is 0's and 1's**

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## Project Notes

Information on how the content in this collection was created, digitized, indexed, and delivered is provided below. The Voices of the Holocaust project welcomes inquiry on any aspect of the process; use the Contact link for more information.

### Boder's Methodology

Dr. Boder interviewed displaced persons in France, Switzerland, Italy, and Germany. The interviewees represented all economic levels, many religions, and various nationalities and language groups from across Europe. His usual approach was to point out that most Americans had a limited knowledge of Nazi atrocities, and that by telling his or her story, the interviewee could contribute to both the education of the American public and the historical record. Boder would often begin by asking the person's name, age, and where they were when the war started, then allowed them to speak at will, without the constraints of preplanned interview questions.

Boder returned to Chicago and with the help of grants from the National Institute of Mental Health transcribed and translated seventy of the interviews into English from 1947-1957. In 1949, edited versions of eight of the interviews were published in *I Did Not Interview the Dead* (Urbana: University of Illinois Press, 1949). Boder eventually published all seventy of his translations in a set of self-published volumes, under the title *Topical Autobiographies of Displaced People Recorded Verbatim in Displaced Persons Camps, With a Psychological and Anthropological Analysis*. Boder sent copies of these volumes to dozens of libraries before his death in 1961, though fewer than thirty sets survive today.

### Scope

This collection includes transcriptions and audio of one hundred eighteen interviews involving one hundred twenty-one interviewees. While Boder's main focus during his time in Europe was interviewing displaced persons, he also recorded other events, including religious services, speeches, and songs sung by choirs or persons in the DP camps. This material is not currently available in this collection, however many of the songs Boder recorded are available elsewhere, including World ORT's [Music During the Holocaust](#) and USHMM's [Music of the Holocaust](#) exhibits. Boder's wire recordings also contain a number of "aborted" interviews, lasting only a minute or two, which may have been intentionally terminated or accidentally recorded over. These are also not included here, but may be added at some point in the future.

- Interview text in TEI with rich meta data scheme
- <oXygen/> XML Editor,
- Alignment of audio and text with TRANSCRIBER
- Search functionality with Solr
- Interview texts displayed through PHP
- Adobe flash for audio
- interactive maps through Open Layers

[http://voices.iit.edu/project\\_notes](http://voices.iit.edu/project_notes)