

Skills Training ‘Digital Source Criticism’

30-31st October 2017



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

Spool	Date/22/501 Catalogue from Salojean	
1	Rabbi who was on board ship SS Brasil	
2	July 29 H. George, Cantor of Asia and Africa Worked in Warsaw and Krakow Polish records	
3	Police record in Poland 1933 (?)	
4	Adam Krakowski short notes by Dr Feuerwerk (?)	
5	Mark Markowitz 1946 (foto) Wolf's War General Isaacovitz 18 (good record)	
6	Pakista Puda 37 (Salon -1939 35)	
7	1/11/46 Chodesh Bucovinian Mendelites 1945	
8	Same continued	
9	Jurek Kerteszberg.	
10	11	Haim Arzenberg (Chodesh Bucovinian)
12	Same 1946 notes	
13	Fela Nichthausen	
14	Gaml	
15	Israel Uni Korzki (chein Rambowsky president Same day songs)	
16	Salom Gross	
17	Mrs. Helena Neufeld in Politz (Georgia) Dr Lipschitz Maximilian (Hans) 1944	
18	Bell Egnitnik (worked for Germans for 3 yrs.)	
19	Jan & Binder - tragedy with mother	
20	Bodlach Goldwasser	
21	Yehuda Hoffman from Israel Spain	
22	Yedda Pastan, with child from Tel Aviv	
23	Alene Richard French Opera Singer	
24	V Rita Benmayer 20 Tel 381580	
25	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

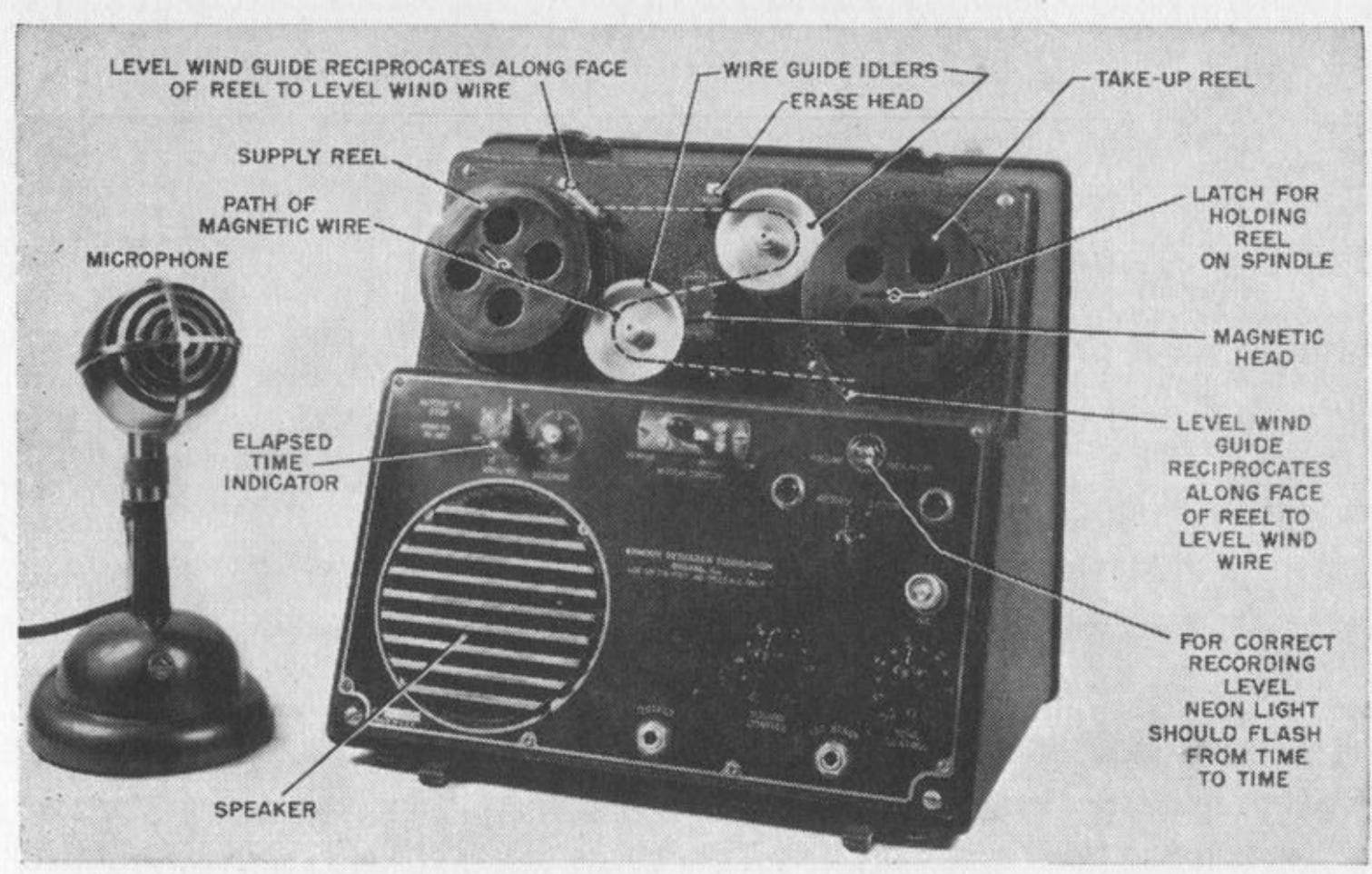
Interview	Spool Number	Numbered	Typed	Proofread for Stenotyped Transcribed	Proofread for Micrographed	Micrographed	Sound Volume Number	Chapter Number	Microcard Number	Filmstriped	Series Date	Number of Pages
Kisselman	838-87 & 91-28	x	x	x	x	x	1	1 1-4	x	1950	126	
Stepanitsky	122-3	x	x	x	x	x	1	2 5-6	x	1950	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	
Bassfreund	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	
Outman	124-125A	x	x	x	x	x	3	11 15	x	1950	38	
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	
Braun	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	
Shachnovski	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	

1072

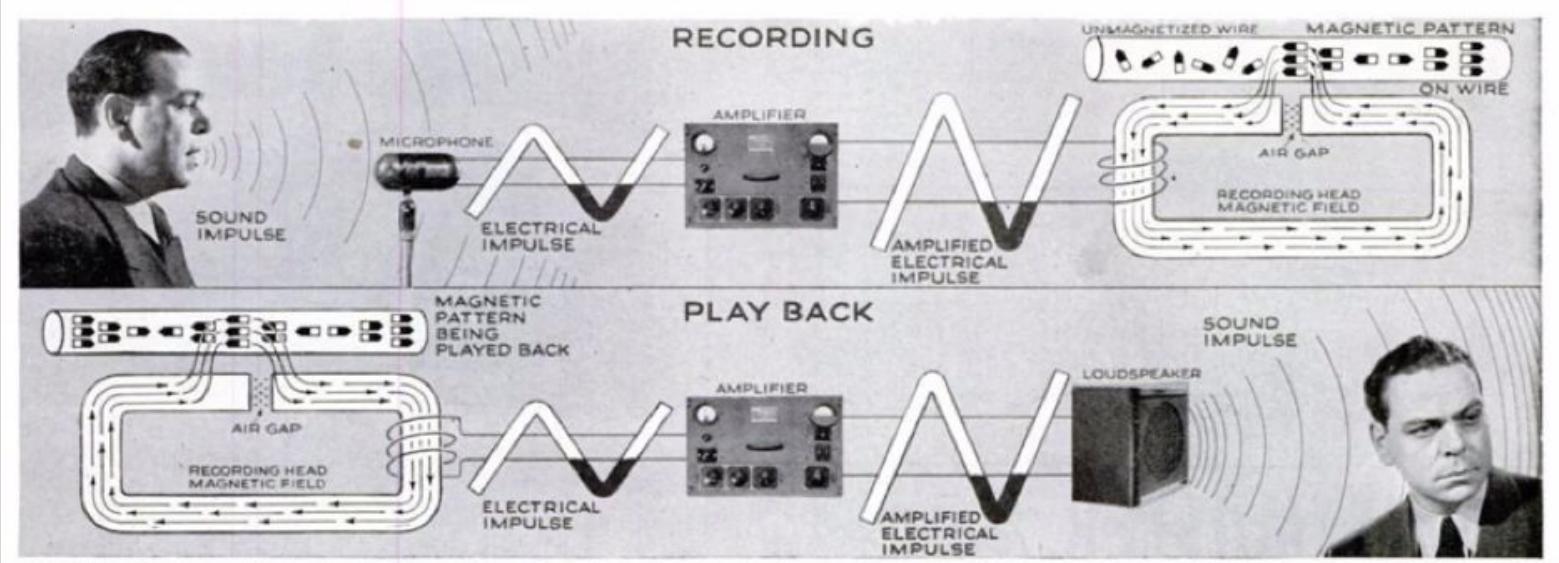
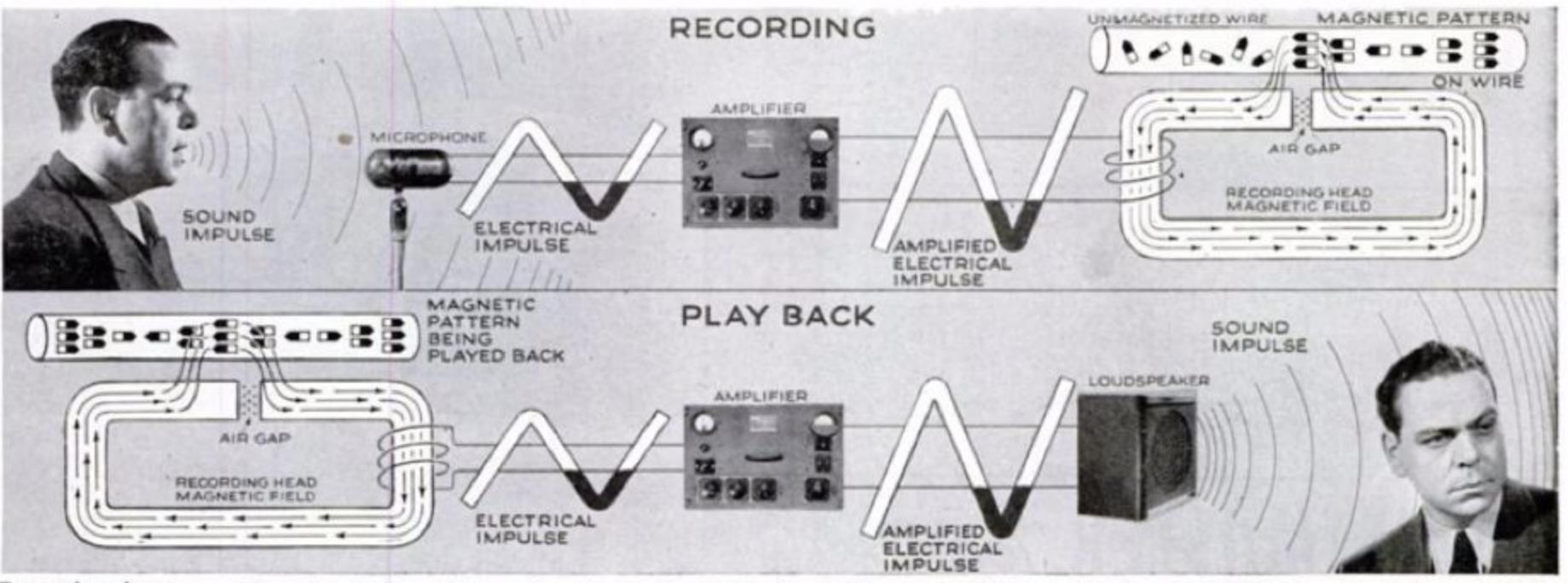
stencils recorded
run off April 1956
215 pp.

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Armour Research Foundation wire recorder (Model 50).



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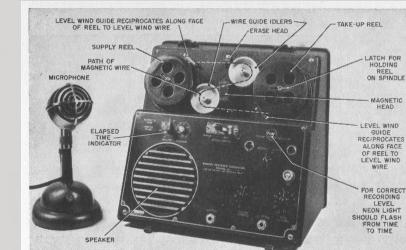
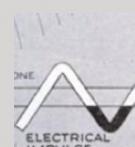
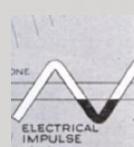
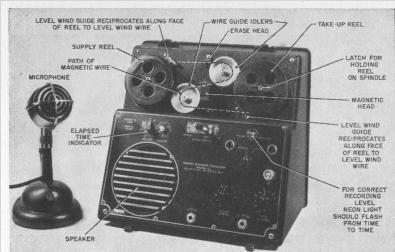
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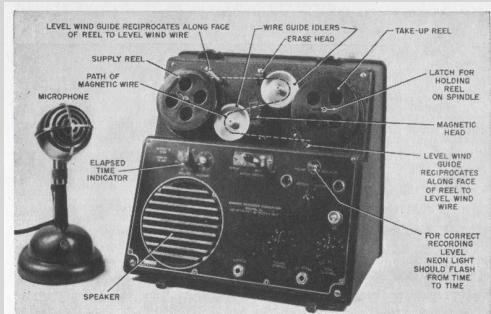
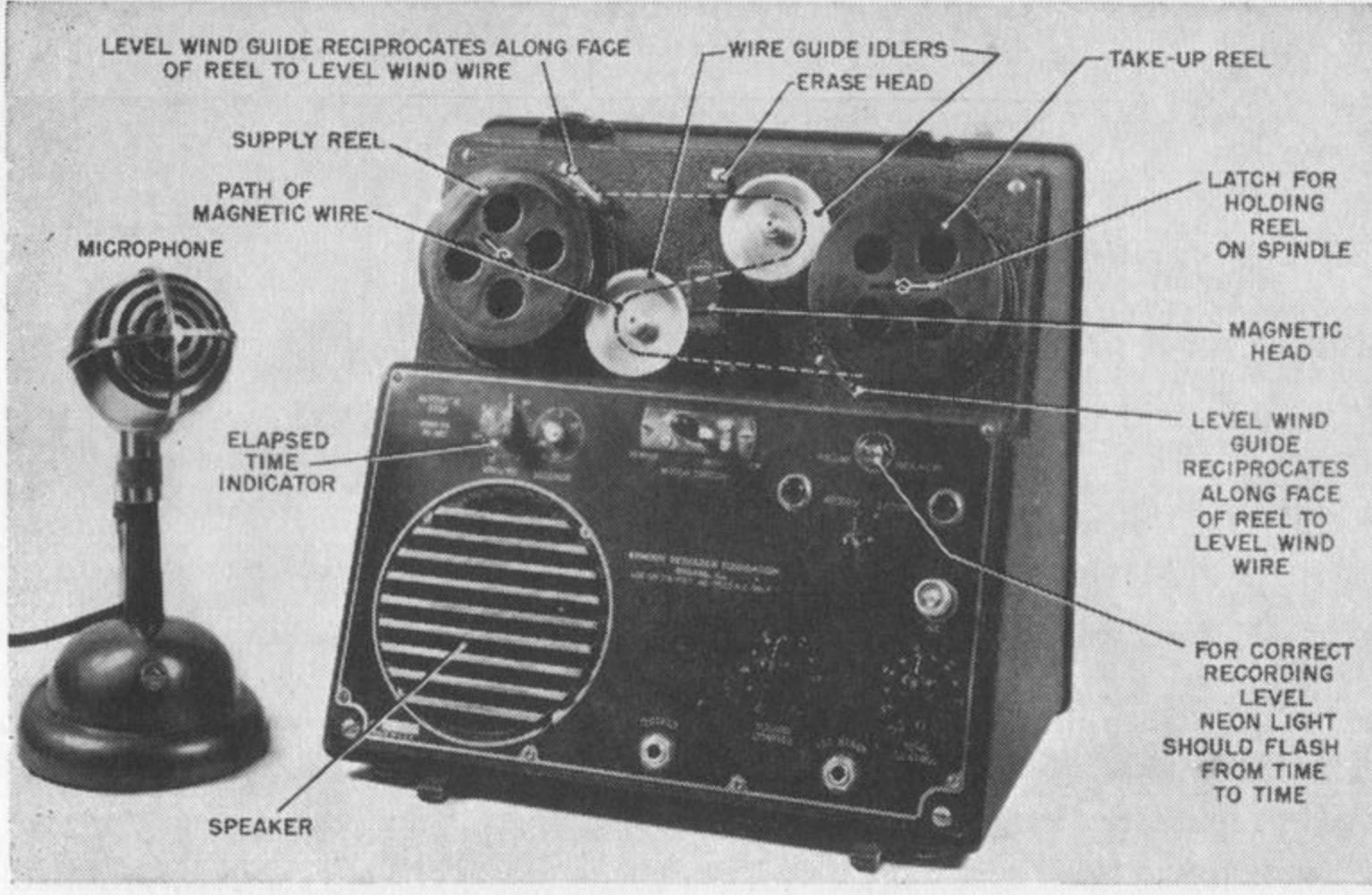


TRANSFORMATION 2 copies of the recordings are made from carbon wire to stainless wire

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

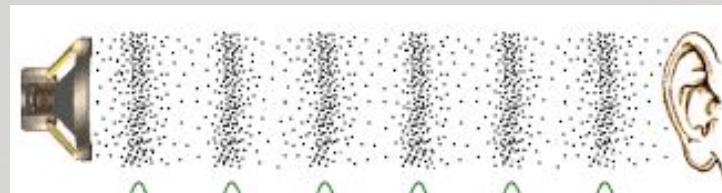
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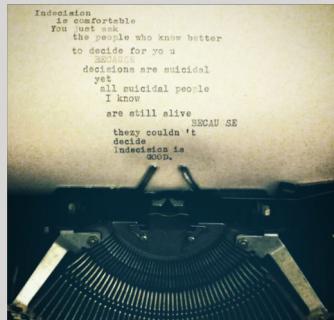


Now we have two trails:

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.

A thumbnail image of a document page, likely a title page or a page with bibliographical information, showing some text and tables.

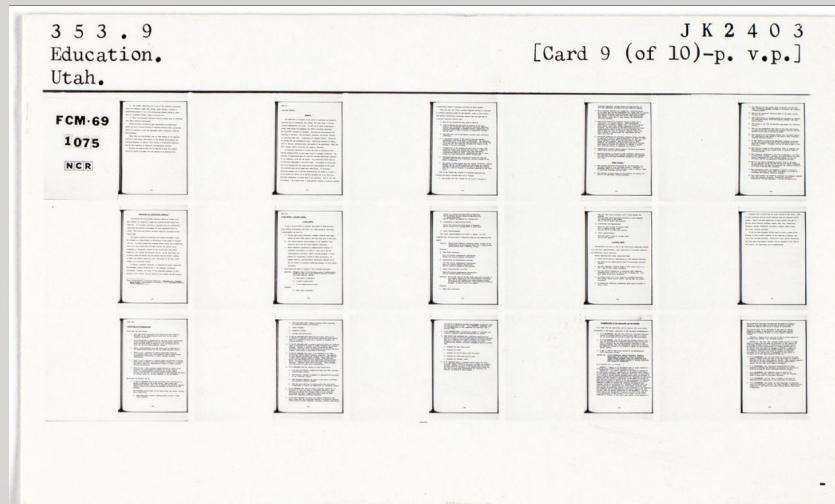
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TRANSFORMATION 4 Boder makes copies of his transcriptions in two ways :

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.

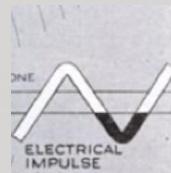
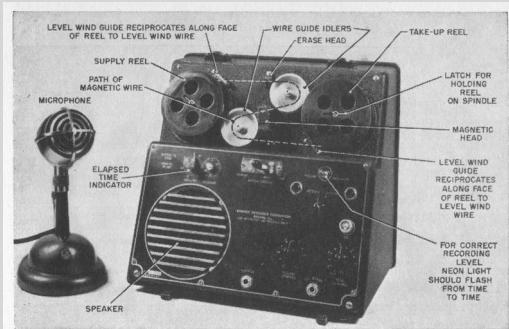
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TRANSFORMATION 6 SOUND Library of Congress preservation specialist converts From Steel wire to Magnetic Tape

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).





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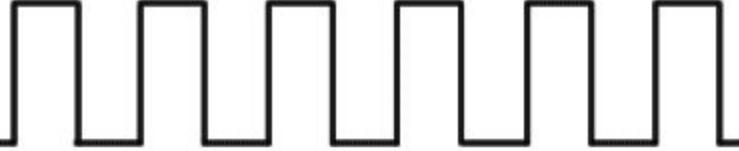


TRANSFORMATION 7 SOUND Library of Congress first digitization effort

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

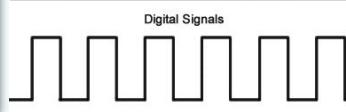


Source Criticism'

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



Digital Signals

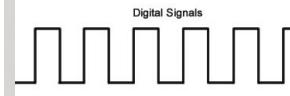
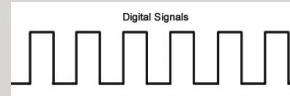


Source Criticism'

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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

She is
know to me

```
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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)



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.

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 care.

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

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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