

FINALISTS FOR THE ARSC AWARDS FOR EXCELLENCE

Roberta Freund Schwartz
Chair, Awards Committee

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2021 ARSC Awards for Excellence in Historical Recorded Sound Research. Additional information about the ARSC Awards for Excellence can be found at arsc-audio.org/awards.

Begun in 1991, the ARSC Awards are given to authors of books, articles or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. Awards are presented annually in each category for best history and best discography, and others may be acknowledged with Certificates of Merit. Awards are presented to both the authors and publishers of winning publications.

Finalists and winners are chosen by a committee consisting of three elected judges representing specific fields of study, two judges-at-large, the review editor of the ARSC Journal and the President or past President of ARSC. The 2021 ARSC Awards Committee consists of the following: Rob Bamberger (Jazz Music Judge); John Haley (Classical Music Judge); Matthew Barton (Popular Music Judge and ARSC President); Cary Ginell (Judge-At-Large); Richard Spottswood (Judge-at-Large); James Farrington (Book Review Editor, *ARSC Journal*); Patrick Feaster (ARSC Immediate Past President); and Roberta Freund Schwartz (Awards Committee Chair).

The 2021 Awards for Excellence honor books published in 2020:

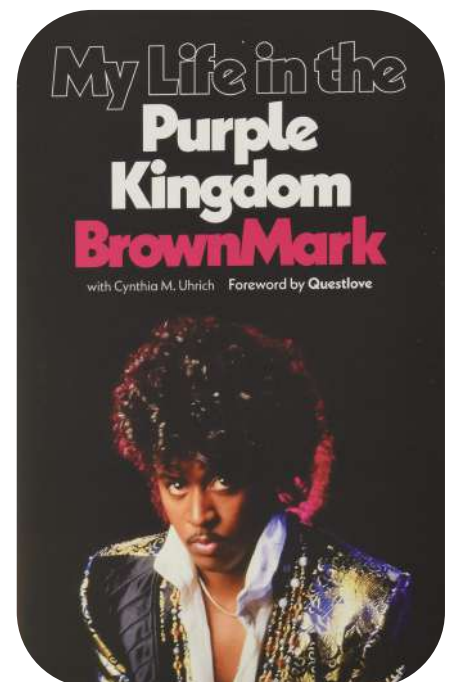
BEST RESEARCH IN RECORDED ROCK OR SOUL

- Steve Aldous, *The Songs of Genesis: A Complete Guide to the Studio Recordings* (McFarland)
- Mike Barnes, *A New Day Yesterday: UK Progressive Rock & The 1970s* (Omnibus Press)
- Eddie Floyd and Tony Fletcher, *Knock! Knock! Knock! On Wood: My Life in Soul* (BMG Books)
- David French, *Heart Full of Soul: Keith Relf of the Yardbirds* (McFarland)
- Jeff Gomez, *Zeppelin Over Dayton: Guided By Voices Album By Album*

- Spencer Leigh, *Bob Dylan Outlaw Blues* (McNidder and Grace)
- Steve Howe, *All My Yesterdays: The Autobiography of Steve Howe* (Omnibus Press)
- Maureen Mahon, *Black Diamond Queens: African American Women and Rock and Roll* (Duke University Press)
- BrownMark with Cynthia M. Unruh, *My Life in the Purple Kingdom* (University of Minnesota Press)
- Noel McLaughlin and Joanna Braniff, *How Belfast Got the Blues: A Cultural History of Popular Music in the 1960s* (Intellect Ltd.)
- Philip Norman, *Wild Thing: The Short, Spellbinding Life of Jimi Hendrix*

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AWARDS*Continued from page 1*

- Evan Rapport, *Damaged: Musicality and Race in Early American Punk* (University Press of Mississippi)
- David Roberts, *Rock 'N' Roll Fantasy – The Musical Journey of Free and Bad Company* (Jawbone Books)
- Ted Templeman, *Ted Templeman: A Platinum Producer's Life in Music* (ECW Press)
- Gary Steele, *Gentle Giant: Every album, Every song* (On Track) (Sonicbond Publishing)
- Sandra B. Tooze, *Levon: From Down in the Delta to the Birth of The Band and Beyond* (Diversions Books)

**BEST RESEARCH IN RECORDED POPULAR MUSIC**

- Richard Carlin, *Eubie Blake: Rags, Rhythm, and Race* (Oxford University Press)
- Russ Giguere and Ashley Wren Collins, *Along Comes The Association: Beyond*

Folk Rock and Three-Piece Suits (Rare Bird Books)

- Victoria Malawey, *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice* (Oxford University Press)
- Andrew Mall, *God Rock Inc.: The Business of Niche Music* (University of California Press)
- Ted Montgomery, *The Paul McCartney Catalog: A Complete Annotated Discography of Solo Works, 1967-2019* (McFarland)
- Jack Norton, *Cornstars: Rube Music in Swing Time: The Rise and Fall of Freddie Fisher and his Schnickelfritz Band, Stan Fritts and his Korn Koblbers and the Hillbilly, Cornball, Novelty Jazz of the 1930s, 40s, 50s* (self-published)
- Lucy O'Brien, *She Bop: The Definitive History of Women in Popular Music, Revised and Updated 25th Anniversary Edition* (Jawbone)
- David Segar, *Nat Brusiloff and His Orchestra: Out of A Clear Blue Sky (1930-1934)* (Rivermont Records)

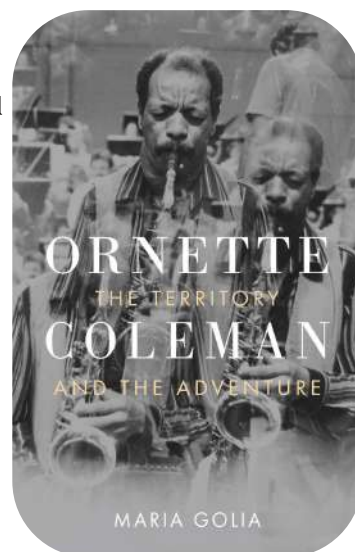
BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC

- Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price* (University of Illinois Press)
- J. Peter Burkholder, *Listening to Charles Ives: Variations on His America* (Amadeus Press)
- William Corbett-Jones, *Realms of Gold: My Life in Music* (Self-published)
- Fritz Zwart, *Conductor Willem Mengelberg, 1871-1951: Acclaimed and Accused* (Amsterdam University Press)
- Barbara Gentili, "The Changing Aesthetics of Vocal Registration in the Age Of 'Verismo,'" *Music & Letters* 101/4 (Winter 2020): 1-21.

- Mark Jones, *The British Classical Record Industry, 1945 to 1959: Fidelity and Formats* (Bristol Folk Publications)
- Jean-Michel Molkhov, *Les Grands Quatuors a Cordes du XX Siècle* (Buchet Chastel)
- Colin Roust, *Georges Auric: A Life in Music and Politics* (Oxford University Press)
- Amanda Sewell, *Wendy Carlos: A Biography* (Oxford University Press)
- Steven C. Smith, *Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer* (Oxford University)

**BEST HISTORICAL RESEARCH IN RECORDED JAZZ**

- Travis Atria, *Better Days Will Come Again: The Life of Arthur Briggs, Jazz Genius of Harlem, Paris, and a Nazi Prison Camp* (Chicago Review Press)
- Derrick Bang, *Crime and Spy Jazz on Screen 1950-1970: A History and Discography* (McFarland)
- Derrick Bang, *Crime and Spy Jazz on Screen Since 1971: A History and Discography* (McFarland)
- Will Friedwald, *Straighten Up and Fly Right: Life and Music of Nat King Cole* (Oxford University Press)
- Ofer Gazit, "Passing Tones: Shifting National, Social, and Musical Borders in Jazz-Age Harlem," *Jazz and Culture* 3/1 (2020): 1-21
- Maria Golia, *Ornette Coleman: The Territory and the Adventure* (Reaktion Books)
- Marty Grosz, *It's A Sin To Tell a Lie: My Life in Jazz* (Golden Alley Press)
- Duncan A. Heining, *Stratusphunk: The Life and Works of George Russell* (self-published)
- Peter Jones, *This is Bop: Jon Hendricks and the Art of Vocal Jazz* (Equinox Press)
- Sarah Cassie Provost, "Playing for the King: Ziggy Elman, Benny Goodman, and 1930s Klezmer Swing," *Jazz and Culture* 3/1 (2020): 22-44.
- Ricky Riccardi, *Heart Full of Rhythm: The Big Band Years of Louis Armstrong* (Oxford University Press)
- Wolfgang Sandner, trans. Chris Jarrett, *Keith Jarrett: A Biography* (Equinox Press)

*See more finalists on page 13*

PRESIDENT'S MESSAGE

Rebecca Chandler
ARSC President

Hello ARSC! In May, we welcomed 333 attendees from around the world to participate in our virtual conference experience held for the first time on Hubilo, a virtual conference platform. Thank you to Terri Brinegar, our Program Chair, and the program committee for putting together an immensely enjoyable conference program. I would also like to extend a huge thanks to our conference team of Dan Hockstein, Rich Markow, Curtis Peoples, and Maya Lerman which spent countless hours preparing and implementing the conference on the Hubilo platform, as well as providing support throughout the conference itself.

We also held a wonderful virtual pre-conference workshop; big thanks to Brad McCoy and Seth Winner for coordinating and the presenters for sharing their deep knowledge of digital restoration.

A big bonus to using Hubilo was that all presentation recordings were available to attendees asynchronously both during the conference and for the 30 days following. I believe that will have expired by the time of this publication, but if you are an ARSC member you will be able to access recordings on Aviary (<https://arsc.aviaryplatform.com/>) in the coming months.

Thanks to our post-conference survey designed and analyzed by Tim Brooks, Rich Markow, and David Giovannoni, we've had our suspicions confirmed that many folks prefer an in-person conference to a virtual one. We are currently planning for a virtual conference in 2022, but in light of the changing state of things in the U.S., we are investigating the feasibility of planning an in-person 2022 conference at this late stage. Stay tuned!

I am very pleased to announce that Yuri Shimoda and Dan Hockstein, Education and Training Committee Co-Chairs, have secured grant funding to continue the ARSC Continuing Education Webinar Series! This program will be funded August 1, 2021 to July 31, 2022 through a National Recording Preservation Board multi-task contract with the Council on Library and Information Resources. Congratulations to Yuri and Dan, who successfully piloted this program and effectively demonstrated the value of these webinars to funders.

I end, as always, with an invitation to become more involved in ARSC. As a volunteer-led organization, ARSC is powered and guided by you. Please consider joining a committee or becoming a committee chair; we all benefit when we hear more and different voices in the mix! A current list of open positions can be found on the ARSC Volunteer Opportunities page: <http://www.arsc-audio.org/volunteer.html>.

ARSC Newsletter Submissions

Letters, Announcements, Features for Fall 2021
Please email to eric.silberberg49@gmail.com by
October 8, 2021

ARSC NEWSLETTER

Issue 156

Summer 2021

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

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view ARSC.

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.

Subscribe

To join the list, send an email 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

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/. Once archived, messages will not be removed from the archives.

Newsletter Corrections

In the New Member column, issue 155, Emily's family history was inaccurate. It is her mother who grew up in a bookstore owned by her grandmother. Her alma mater was misspelled. It is Molloy College.

EDITOR'S MESSAGE

Eric Silberberg
Editor, ARSC Newsletter

Greetings ARSConians,

"When we pay attention to nature's music," says the teacher Inayat Khan, "we find that every thing on the Earth contributes to its harmony." What a daily privilege and lifelong joy to know this. However, we are living in a world of dissonance. While in the US we are emerging from this pandemic, many others in our international community are still in the throws of it. We hope that they continue to stay safe.

Music is as much, if not more, about listening than playing. But "listening" writes the artist Christine Sun Kim, "is not just an experience involving mere sound, but also a variety of sensory, emotional, and physical responses that reach beyond sonic properties." How do you listen?

I invite you to write in to the Newsletter and share how you listen. I do not mean about your furniture or stereo system, but how do you really listen to cherished recordings? I am looking to publish your letters in the fall issue.

This is a very special issue of the Newsletter, and I hope it acts as a playbill to the great symphony of appreciation and expertise that ARSConians have for the recorded sound.

Now Spinning: "Aunque Me Odies" by Lucha Reyes



**Make your year
a little less taxing**
and give a gift of stock.

DONATE "APPRECIATED" SECURITIES TO ARSC AND SAVE ON TAXES

Steve Ramm
Treasurer

With the stock market at an all-time high, you can donate any appreciated securities that you own to ARSC and get the market value on the date of the donation as a tax deduction. With this method you will avoid any tax on the capital gain and benefit ARSC at the same time. You may use the donation to fund one of ARSC's restricted funds or to the General Fund. You may also fill part of your Required Minimum Distribution requirement, again saving taxes. At the same time (depending on the value) you may become a Donor or Patron Member of ARSC.

For further info, contact Steve Ramm at Stevenramm@aol.com before December 20th, if you wish the deduction in 2021.

REACTIONS TO THE ARSC 2021 VIRTUAL CONFERENCE

Tim Brooks
1st Vice President

As many members are aware, a survey was conducted among attendees following the 2021 virtual ARSC Conference (streamed May 12-16). The goal was to inform planning for future conferences, so that they will provide the maximum value to ARSC members. Eighty-three attendees responded representing all segments of ARSC, both professionals and private collectors.

The survey signaled a strong preference for in-person conferences. In fact, almost half of those who attended virtually this year said they would have attended in person if given the choice, COVID notwithstanding. The opportunity to meet with colleagues and friends was the principal reason. For those who would not have attended in-person, “travel during the pandemic” was the leading barrier, however once that is removed, we can expect many of them to attend as well. In fact, only 5% of all respondents expressed an actual preference for a virtual over an in-person conference.

At the same time, many recognized the value added by streaming a conference, including attendance by those who could not attend in person due to distance, finances, etc., and the ability to immediately replay papers that were missed. A “dual” conference (in-person and also streamed) would seem to be the ideal.

Regarding the program, the top two highest rated presentations (i.e., rated as “best”) were the opening panel on “Using the New U.S. Copyright Law” and David Giovannoni’s “Making a Private Collection Public,” about how he has made his large collection accessible to anyone via his custom website, <https://i78s.org>. Both of these presentations provided useful information for both professionals and private collectors and were highly rated by both groups.

Many other presentations also drew strong favorability ratings, including Leah Biel’s “RCA Victor’s ‘Record Hop’ Mystery,” Jerry Fabris’s “Developing an Access Policy for the Edison Disc Master Molds” and Jihoon Suk’s “Korea’s First Encounter with Sound Recordings: 1889-1906.” There were also many others. Significantly, every one of the 42 presentations in the conference was rated “best” by someone in the sample.

All of these presentations will be made available online, as a benefit of membership. Members are encouraged to sample them, and to consider being part of next year’s conference either as an attendee or presenter.



BOARD ELECTION RESULTS

Nathan Georgitis
Executive Director

The Association for Recorded Sound Collections is pleased to announce the results of its recent election of officers. ARSC’s Board of Directors for 2021-2023 includes:

President: Rebecca Chandler (AVP); First Vice President/President Elect: Tim Brooks; Second Vice-President/Program Chair: Yuri Shimoda (UCLA); Treasurer: Steven I. Ramm; Member-at-Large: Dan Hockstein (UNC Chapel Hill); Member-at-Large: Robert Kosovsky (New York Public Library) (not pictured); Secretary: Jacqueline Legere; and Executive Director: Nathan Georgitis (University of Oregon).

NEWS FROM THE EDUCATION AND TRAINING COMMITTEE

Dan Hockstein & Yuri Shimoda
Co-Chairs, E&TC

The ARSC Education and Training Committee (E&TC) held a lively meeting at the virtual ARSC Conference on May 16, 2021. Members received an update on the Continuing Education Webinar Series and IASA Preservation Training Programme, and discussed plans for future collaborations with the ARSC Technical Committee on the 2022 Pre-Conference Workshop and additional educational programming.

The entire committee wishes to thank Curtis Peoples for his dedicated service as a committee chair over the years.

FIGHT THE FUNK: SONGS THAT BRING US JOY

Yuri Shimoda
Coordinator, ARSC Mentoring
Program

The 2021 Mentoring Program launched in April with Newcomers (those new to ARSC, as well as current students and recent graduates) being matched with a Guide to provide them with an orientation to ARSC, its members, and activities leading up to the annual conference. The entire group attended the Introduction to ARSC event on May 12, 2021 to learn more about the association, its executive board and committees, and member benefits. After a Q&A period, attendees took part in an ice-breaker activity that involved sharing of songs that make them happy. To follow is the playlist that was created during this discussion.

"Big Cheeseburgers & Good French Fries" by Blaze Foley

Cullen Gallagher

"Black and Blue Bird" by Dave Matthews Band

Elizabeth Wood

"California" by the Mammals

Maya Lerman

"Come On Eileen" by Dexy's Midnight Runners

Tim Brooks

"Cookin'" by Tortilla Factory

Curtis Peoples

"Don't Let It Bother You" by Fats Waller

Vincent Pelote

"Electro World" by Perfume

Roy Baugher

Playlist continues on page 7

PUBLICATIONS COMMITTEE NEWS

Matthew Barton
Chair, Publications Committee

Please welcome Eric Silberberg as the new editor of the ARSC Newsletter! And join us in thanking Yuri Shimoda for her three years as editor and wishing her the best in her new role as 2nd Vice-President of ARSC and Program Chair for our next two conferences.

The Fall issue of the *ARSC Journal* is well underway. The response to our first color section in the Spring, 2021 issue has been wonderful, and the next issue will feature highlights of ARSC member Peter Muldavin's collection of children's records. Peter, known affectionately and accurately as "The Kiddie Record King," has curated an enormous collection of colorfully packaged children's records from around the world, and is the author of *The Complete Guide to Children's Records*. Other highlights include:

- Reagan Sommer McCoy on her Mixtape Museum and the preservation of recordings of pioneering Hip Hop DJs
- Noel Lobley on the Louis Sarno Archive of Bayaka Pygmy recordings at the Pitt Rivers Museum
- Hugh J. Paterson III analyzes "Rights Management in Anthropological and Linguistic Sound Collections"
- Albert Haim's examination two "bands within bands" of the early 1920s: the Virginians and the Georgians, composed of members of the Paul Whiteman and Paul Specht orchestras and specializing in hot jazz and dance.
- Anita Posateri's study of the Pathé label's unique technology and organization in the Acoustic Era.
- Nikos Ordoulidis' analysis of 20th Century urban popular music in Eastern Europe, the Balkans and the South-Eastern Mediterranean.
- Peter Martland's study of the Gramophone Company's branch in pre-revolutionary Russia.
- And learn about a different kind of music in Peter Rothenberg and an international team's account of the rediscovery and preservation of Finnish biologist Antti Jansson's long lost recordings of the stridulations of Corixidae water bugs.

In January, we'll finally have a public domain for sound recordings in the United States. We're celebrating with a special issue of the ARSC Journal and a compact disc of recordings released from 1890 through 1922, which members will receive at no extra charge. It's a multi-artist, multi-genre, international sonic tour, sourced from individual and institutional members of ARSC, with annotation and related articles in the Journal itself. A great way to ring in the New Year and a new era of access and distribution for historic sound recordings!



COPYRIGHT COMMITTEE NEWS

Tim Brooks
Chair, Copyright & Fair Use
Committee

The Copyright and Fair Use committee has been actively planning ways to celebrate the establishment of a public domain for recordings in the U.S., on January 1, 2022 (“Public Domain Day 2022”). On that date the thousands of recordings made before 1923 will become free to use for any purpose, just like other intellectual property. In subsequent years additional years of recordings will be added to this public domain. Other provisions of the Music Modernization Act (2018) will also become effective in 2022. These include the possibility of using any out-of-print or “orphan” work more freely for non-profit purposes, if the user follows certain U.S. Copyright Office notice procedures.

We want to publicize this historic event as widely as possible, not only to bring attention to the new law but also to ARSC itself, which was instrumental in its passage, and to the association’s many pro-social programs. Committee member Alex McGehee has agreed to chair a subcommittee which will design and coordinate events surrounding Public Domain Day 2022, hopefully in concert with other ARSC committees. Please contact Alex if you would like to participate in this project, or have ideas for ways to raise awareness of the new public domain, ARSC, and the value of historical recordings. alexmcgehee01@gmail.com. Remember, this day (January 1, 2022) will pass quickly and only briefly be part of the larger news cycle.

In other news, ARSC has joined a group of prestigious cultural organizations in a new Access to Knowledge (A2K) coalition, which is being coordinated by American University and the Library Copyright Alliance. The Coalition will be engaged in the work of the Standing Committee on Copyright and Related Rights (SCCR) at the World Intellectual Property Organization (WIPO), as well as other international forums, advocating for preservation and access provisions in copyright laws worldwide. Our delegate to the coalition will be committee member Eric Harbeson. ARSC was recently granted official observer status by WIPO and the SCCR.

FIGHT THE FUNK PLAYLIST:

“Everybody Loves the Sunshine” by
Roy Ayers Ubiquity
Derek Long and Traci Mark

“Fortress” by Pinback
Juliana Clark

“Give Me Another Shot” by Casey
Bill Weldon
Cary Ginell

“Give Up the Funk (Tear the Roof
Off the Sucker)” by Parliament
Rebecca Chandler

“Good News from Africa” by Dollar
Brand & Johnny Dyani
John Levin

“Happy” by Pharrell Williams
Regan Sommer McCoy

“Hey Pocky Way” by the Meters
Joe Stolarick

“Hot Fun in the Summertime” by
Sly & the Family Stone
Benjamin Kramer

“I Ain’t Been Anywhere” by Hank
Snow
Matthew Barton

“In a Big Country” by Big Country
Lauren Jefferson

“Music Is the Message” by Kool &
the Gang
Melissa Weber

“Omoikiri American” by Anri
Leah Biel

“Plaisir d’amour”
Sara Velez

“Potato Head Blues” by Louis
Armstrong and His Hot Seven
Jesse Kenas-Collins

“Private Party” by Machel Montano
Dave Lewis

“Reel ben ben vieux” by Pascal
Gemme and Mario Loiselle
Aaron Bittel

Playlist continues on page 8

FIGHT THE FUNK PLAYLIST:

“Saint” by Blood Orange
Mia Glionna

“Samba Saravah” by Francis Lai
Joaquin Peres

“September” by Earth, Wind & Fire
Bonnie Finn

“Shiny Happy People” by R.E.M.
Danielle Cordovez

“Show Me Love” by Robyn
James Day

‘Stayin’ at Home” by Fats Waller &
His Rhythm
Cary Ginell

“Sweet Dreams (Are Made of This)”
by Eurythmics
Allison McClanahan

“Take Me Home, Country Roads” by
John Denver
Melissa Widzinski

“Tell You (Today) by Loose Joints
Julianne Wagner

“The Prize Song” from Richard
Wagner’s Die Meistersinger
Jeff Newlin

“Trigger Protection Mantra” by
Jhené Aiko
Francesca Araneta

“You Are the Sunshine of My Life”
by Stevie Wonder
Yuri Shimoda

The Mentoring Program continues this summer with a “Coffee with an ARSC Member” virtual discussion and more events. If you are a new, student, or recent graduate member of ARSC and would like to learn more about the match-up program and future events, send your email address to ARSCGuides@gmail.com to be added to the mailing list.

CHANGES COMING TO ARSCLIST: ARSC FORUM

Jeff Willens
Technical Committee

At the recent ARSC Business Meeting, the Board announced that there will be exciting changes happening to the association’s ARSCLIST and ARSCLIB Listservs. We would like to tell you about these changes, too.

In the coming weeks and months, we will be effecting a transition away from the current Listserv platform to a newer, multi-featured environment on Discourse (www.discourse.org/). Discourse is a robust, open-source software primarily for non-profit groups such as ours, and is highly rated for its security and stability.

The new ARSC Forum will eventually replace the current Listservs, which many of the ARSC membership have found to have outlived its usefulness in how ARSC members are able to communicate with one another.

The new ARSC Forum will be open to all, highly customizable, and mobile-compatible. Some of the new features coming to ARSC will include the ability to:

- Organize messages by topic.
- Search the archive for past posts.
- Receive updates via email on all topics, or just the ones you want.
- Post website links, audio and video files (a nice function to have for an audio-based organization), graphics, and other media directly to the site.
- Privately message other members within the Forum.
- Access all the posts from the current Listservs, which will be migrated and searchable in the new Forum.
- Incorporate ARSCLIB as a separate subgroup, and you may subscribe to receive those updates independently.
- Join a subgroup for members-only.
- Receive news, updates, and messages from the Board to the membership much faster than in the past.

We do not want to create this new forum in a vacuum -- we want to hear from YOU! If you have any suggestions for features you would like to see on the new Forum, please contact Jeff Willens (jeffreywillens@nypl.org). We will work with our developer and Discourse to incorporate as many of your suggestions as possible.

We understand change is difficult, but very often, it can be for the better. Thank you in advance for your patience, and stay tuned for more updates.

The Association for Recorded Sound Collections (ARSC) is a nonprofit organization dedicated to the preservation and study of sound recordings, in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.



Photo by Paula Burch-Celetano.

NEW MEMBER SPOTLIGHT: MELISSA WEBER

For this edition of Spotlight on a New ARSC Member, we sit down with Melissa Weber, the curator of the Hogan Archive of New Orleans Music and New Orleans Jazz at Tulane University. She also teaches a History of Urban Music course at Loyola University. ARSConians are invited to learn more about her personal collecting and other music-related work at djsoulsister.com.

Welcome to ARSC Melissa. You've been appointed curator at the Hogan Archive. What can we expect from the archive's new name and expanded focus? What most excites you about joining the archive?

The Hogan Archive recently underwent a renaming and rebranding. The new name is the Hogan Archive of New Orleans Music and New Orleans and it reflects not only the collections that we have and represent, but also those that we anticipate so that we can address collection gaps. Our collections represent a wide range of New Orleans music and musicians ranging from traditional and contemporary jazz to brass bands, Mardi Gras Indians, funk, gospel, rhythm & blues, ragtime, and more. Our collections include archival primary source materials from correspondence and photographs to business records and research files.

We are a major repository of sound recordings with everything from reel-to-reel and cassette tapes to shellac and vinyl discs to cylinders and piano rolls. I love the work that I do because it brings together my interests in and love of music, history, preservation and archives, and my native New Orleans. I'm excited about the opportunity to work towards increasing access around our collections by

making them more discoverable. I also am thrilled to tell and help tell stories about New Orleans music and culture through education and community outreach. Personally, I really want to engage more people about what archives are because starting that conversation is the first step to creating a long-lasting legacy for collections, whether that's a recorded sound collection or another type of collection. I also love learning, and each day brings a different discovery with my work here.

You're also a serious collector. What do you look for and where has crate digging brought you?

One of the things that attracts me to ARSC is the fact that it brings together career professionals with private collectors and independent researchers. I have a personal hobby as a record collector, and own over 10,000 vinyl recordings of mainly LPs and 12" singles, though there are also some personal audio cassettes of old radio shows I recorded or mixtapes I made when I was much younger. My personal collecting areas include soulful music mainly from the 1970s and 1980s, though there are a few items I own that come from the late 1960s and early 1990s.

When I refer to soulful music, I'm talking about not just a genre of "soul," but also funk, modern jazz, fusion, underground disco, classics, hip hop, gospel, roots reggae, music from other continents replicating American soulful styles, go-go out of Washington, D.C, Maryland, and Virginia; New Orleans music; holiday novelty recordings representing soulful styles, dancefloor post punk, R&B, classics, rare groove, you name it. I also will always pick up radio shows on vinyl that include interviews with artists from these styles. And I have a fondness for collecting disco dance instruction records. The quirkier, the better.

I also have countless boxes of music ephemera and memorabilia related to the aforementioned styles and artists, and am always looking for more! I've officially been a crate digger since I was in high school many moons ago. I love collecting these recordings and materials, but I also love to share them, whether that's through my WWOZ FM New Orleans radio show, which I've done for 25 years; or through my hobby as a performance DJ under the moniker Soul Sister; or as a writer of music reissue liner notes or journalistic pieces; or as a researcher

Continues on page 10

NEW MEMBER SPOTLIGHT

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and presenter at academic conferences. I am on the path to completion toward my M.A. in musicology, and I consider my collection a wellspring of primary source materials.

Congratulations on your conference scholarship. What brought you to ARSC?

I learned about the ARSC conference through a post on the Music Library Association (MLA) listserv. I also signed up to be paired with a mentor in the ARSC Mentoring Program. My match was Vincent Pelote with the Rutgers University Institute of Jazz Studies. That was an invaluable step in making me feel welcome at ARSC and making me want to sign up as a member even before the conference began. And because I believe in the travel grant program so much, I've since signed up as a member of that planning committee.



Do you know a new ARSConian who deserves an introduction?

Nominate a new member to the Spotlight Column.

Send a name and contact info to eric.silberberg49@gmail.com

HISTORICAL RECORDING SELECTED BY DORA DUNATOV: "Pluća Su Bolna" Performed by Nada Mamula



It was December 2020. The world was exhausted by constant search for balance in restrictions and cure. God forbid you have sniffles or fever, let alone cough. It meant drowning between four walls for the next two weeks.

On one such gloomy afternoon, I was improving my day going through some Jugoton shellac titles such as "Muyo forges the horse while the moon is high," "Samobor people drink wine from the pot", and "Maksim has a bad wife." Suddenly, a title emerged: "My lungs are aching." It felt like founding a lost puzzle and putting it back where it belonged. I knew this song is going to be my favorite, at least for a while. It became she.

Like a proper stoker, I searched every single corner of Google to find what is she like. And... I was not mistaken. She held a title of the saddest song ever recorded on ex-Yugoslav territory. Her tragic beauty was so enchanting that they couldn't let it go. She became the main suspect in a cycle of suicides committed by those suffering from tuberculosis. They put her on the black list, banned her from the public performance, even all records carrying her name were destroyed. Apparently, they could recognize some hidden power that her creator, Dragiša Nedović, riddled in the verses. It was believed he infected those verses with his own lifelong sufferings. Namely, his renowned poet name saved him from being shot in 1941, and was instead sent to a Nazi prison camp. Somehow, he lived through that as well, but there was a fine price to pay. On the way back home to Kragujevac in Serbia,

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HISTORICAL RECORDING

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Image is courtesy of Tanja Kragujević, Stevan Kragujević's daughter, Wikimedia Commons.

the bloody cough suggested the worse. Convinced in his sure death in 1950, he wrote the song:

<i>My lungs are aching</i>	<i>I don't mourn</i>
<i>I have no more health</i>	<i>My miserable life</i>
<i>For, very close are</i>	<i>For I have never</i>
<i>My last days</i>	<i>Felt happiness</i>
<i>I will live today</i>	<i>Only pain and suffering</i>
<i>And maybe tomorrow too</i>	<i>Bitter tears [have I] shed</i>
<i>But then forever</i>	<i>In my life</i>
<i>Goodbye to my life</i>	<i>I have not been happy</i>

Amazingly, defeating the tuberculosis, Nedović escaped death for the third time in his life. His heart stopped beating only 16 years after he wrote the song. He wasn't even 50 when he died. Anyways, the song took the phoenix power from her master. Laying low during the sixties, she came back to life through the wish made by Tito's wife, Jovanka. She was finally free. This time, instead of going back to male form possessing legendary sevdah singer Zaim Imamović, she took a feminine form through the famous singer Nada Mamula. In that form, she put me to sleep, she woke me up, she monopolized my sighs and my shower singing. All of my friends politely got acquainted, first with some reserve and shock. I mean, she was still 40 years older than us. Then it slowly crawled under their skin and soon became our karaoke star. Even though we don't communicate as often as before, she remained my muse and my dear friend.

Dora Dunatov is a Croatian ethnomusicologist. She is an Assistant at the Institute of Ethnology and Folklore Research in Zagreb working on the early Croatian record industry. Her doctoral research at KUG (Graz) focuses on the commercial aspect of early Croatian record production.

SOURCE MATERIAL: SURESH CHANDVANKAR

An investigation into the origins of exceptional collections and how they are serving as source material for research in audio technology and history. This edition we are joined by Dr. Suresh Chandvankar, who has spent thirty years "collecting the collectors" and is the Honorary Secretary of the Society of Indian Record Collectors, which he helped to establish. Suresh is also a retired physicist from Tata Institute of Fundamental Research in Mumbai.

A major project of yours has been and continues to be to build bridges among the record collecting community through the Society of Indian Record Collectors. Could you tell us how you brought this community together? What are some challenges and how have you overcome some hesitancy to share among community members?



It began in 1990 when Compact Discs had just appeared in the market as a new medium for storage of audio. There was a real threat that CD will replace all the traditional formats of sound recordings. Being a gramophone record collector myself (since my school days) I decided to focus on records and record collectors. I came in contact with Mr. Michael Kinnear from Australia who introduced me to the world of discography. He also persuaded me to form a group or friends circle to preserve and document everything concerning gramophone records. In his presence, Society of Indian Record

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SOURCE MATERIAL

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Collectors was formed in 1991. We began to meet to listen to records and talk about them. We also began magazine – The Record News and also began guided listening sessions – that became very popular. Soon units in other towns began to function. Thus, the rival collectors became friends and enjoyed being together. This also helped gramophone companies to look for discs with the collectors for reissuing them on tapes and CD. The success lies partly because the collectors were assured that this society wants to bind the members together and not eyeing on their collections for exploitation. As a result, over 100 private individuals came together. Also, three private museums of discs and machines are now functional in 2021. In the current pandemic, we have over 150 members worldwide on shellac & vinyl groups on WhatsApp and exchange information every day. In the past decade of digital world, I am trying to persuade members to be a part of the social media and new ways of sharing.

You are very active on Discogs and the Internet Archive. Can you tell us about what you're bringing from your collection to these sites?

On Discogs I work on mainly metadata of the audio releases that could be a foundation and information source for the discographers and researchers. I have about 6700 releases entered so far since 2014 On Internet Archive I upload text, audio, video & images – all at one place – I am up to over 2500 posts at the moment.

Another project of yours has been to convince collectors to share their collections with the world through Discogs and the Internet Archive. Why do you think this is important?

Audio supplemented with the allied information is not only a value addition, but also useful to get reference point and provides context and relevance to an uninitiated listener.

Learn more about Suresh's work:

- <https://www.discogs.com/user/surchand>
- <https://archive.org/details/@chandoba1952>
- chandvankar.suresh@gmail.com

BULLETIN BOARD

Archives*Records 2021: Annual meeting of the Society of American Archivists (SAA)

August 2-6, 2021, online
www2.archivists.org/am2021

International Association of Sound and Audiovisual Archives (IASA) Conference

September 27-30, 2021, online
www.iasa-web.org/conferences

To include your events on the Newsletter Bulletin Board, send an email to eric.silberberg49@qmail.cuny.edu before October 8, 2021

VOLUNTEER WITH ARSC

ARSC is a 501(c)(3) nonprofit organization managed entirely by members. Please consider taking on a volunteer role in service to the association and the field of recorded sound.

To join, contact Maya Lerman:
mayalerman@gmail.com

See current opportunities:
<http://www.arsc-audio.org/volunteer.html>

AWARDS *Continued from page 2*

RESEARCH IN JAZZ, cont.

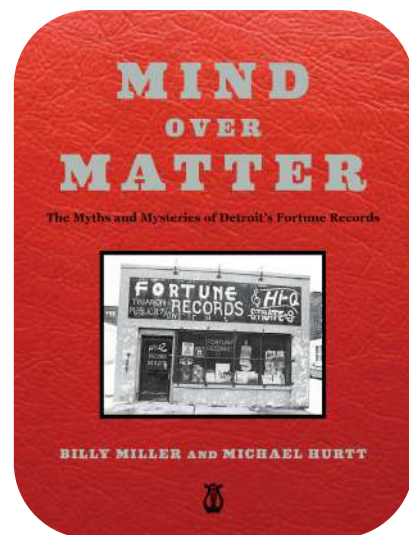
- William Sites, *Sun Ra's Chicago: Afrofuturism and the City* (University of Chicago Press)
- Janet Tennant, *Sax Appeal: Ivy Benson and Her All-Girl Band* (Rowman & Littlefield)
- Kevin Whitehead, *Play the Way You Feel: The Essential Guide to Jazz Stories on Film* (Oxford University Press)
- Phil Woods, *Life in E Flat - The Autobiography of Phil Woods* (Cymbal Press)

BEST HISTORICAL RESEARCH IN RECORDED COUNTRY OR ROOTS MUSIC

- Kip Lornell, *Capital Bluegrass: Hillbilly Music Meets Washington, DC* (Oxford University Press)
- Bobbie Malone and Bill C. Malone, *Nashville's Songwriting Sweethearts: The Boudleaux and Felice Bryant Story* (University of Oklahoma Press)
- Ted Olson, "History the 'Great Man' Missed: Critiquing Ken Burns' Country Music," *Old-Time Herald* 15/1: 20-35
- Don Reid, *The Music of The Statler Brothers: An Anthology* (Mercer University Press)
- Malcolm L. Smith and Edmund Lacy, *Appalachian Fiddler Albert Hash: The Last Leaf on the Tree* (McFarland)
- Travis D. Stimeling, *Nashville Cats: Record Production in Music City* (Oxford University Press)

BEST HISTORICAL RESEARCH IN RECORDED BLUES, FOLK OR WORLD MUSIC

- John Cohen, Lance Ledbetter, and Eli Smith, *The Harry Smith B-Sides* (Dust to Digital)
- Rivka Havassy and Edwin Seroussi, *East Mediterranean Judeo-Spanish Songs from The EMI Archive Trust, 1907-1912* (Hebrew University of Jerusalem Press)
- Andrew F. Jones, *Circuit Listening: Chinese Popular Music in the Global 1960s* (University of Minnesota)



- Bruce Lindsay, *Two Bold Singermen and the English Folk Revival: The Lives, Song Traditions and Legacies of Sam Larner and Harry Cox* (Equinox)
- Elizabeth Thomson, *Joan Baez: The Last Leaf* (Palazzo Editions)
- Guido van Rijn, *The Texas Blues of Smokey Hogg* (Agram Books)

BEST HISTORICAL RESEARCH ON RECORD LABELS OR GENERAL RECORDING TOPICS

- Dan Alexander, *Dan Alexander Audio: A Vintage Odyssey* (Roman & Littlefield)
- Kyle Barnett, *Record Cultures: The Transformation of the U.S. Recording Industry* (University of Michigan Press)
- Robert Barry, *Compact Disc* (Bloomsbury Academic)
- Bill Dean-Myatt and Mike Langridge, *Columbia, Regal & Phoenix: 10" masters issued in the UK* (City of London Phonograph and Gramophone Society)
- Mark Brennan, *Kick It: A Social History of the Drum Kit* (Oxford University Press)
- David A. Less, *Memphis Mayhem: A Story of the Music That Shook Up the World* (ECW Press)
- Billy Miller and Michael Hurtt, *Mind Over Matter: the Myths and Mysteries of Detroit's Fortune Records* (Kicks)
- Neil Priddey, *The Complete Harvest UK Vinyl Discography: Volume 2* (independently published)
- Ben Sidran, *The Ballad of Tommy LiPuma* (Nardis Books)
- Gene Tomko, *Encyclopedia of Louisiana Musicians: Jazz, Blues, Cajun, Creole, Zydeco, Swamp Pop, and Gospel* (LSU Press)
- Mads Walther-Hansen, *Making Sense of Recordings: How Cognitive Processing of Recorded Sound Works* (Oxford University Press)
- Jonathan Ward, *Excavated Shellac: An Alternate History of the World's Music (1907-1967)* (Dust to Digital)

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Jazz Loft Tape Boxes - Photo by Matthew Thompson

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Federal W.P.A. Theatre Yiddish Unit presents "The tailor becomes a storekeeper" A comedy by David Pinski with music. Chicago : Cross & Banta, [between 1936 and 1941]. Library of Congress Prints and Photographs Division.