

**FOR IMMEDIATE RELEASE**

**ARSC Announces Finalists for Awards for Excellence in Recorded Sound Research and Winners of its Achievement and Service Awards**

*Eugene, Oregon – June 12, 2018*

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2019 ARSC Awards for Excellence in Historical Recorded Sound Research. 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 2018 ARSC Awards Committee comprises the following:

Dan Morgenstern (Jazz Music Judge); Jon Samuels (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 First Vice President); David N. “Uncle Dave” Lewis (Awards Committee Co-Chair), and Roberta Freund Schwartz (Awards Committee Co-Chair).

**ARSC ACHIEVEMENT AND SERVICE AWARDS**

ARSC is also pleased to announce the recipients of its annual achievement and service awards. ARSC confers three such awards: Lifetime Achievement Award, Distinguished Service to Historical Recordings Award, and the Board of Directors’ Distinguished Service to ARSC Award. The awards were presented at the annual awards banquet in Baltimore, Maryland, on Saturday, May 12, 2018.

ARSC confers its Lifetime Achievement Award to an individual in recognition of a life's work in recorded sound research and publication. The winner of the 2018 Lifetime Achievement Award is Michael Kinnear.

Michael Kinnear is recognized for his ongoing commitment to documenting the early recordings of India and Persia. He is a co-founder of the Society of Indian Record Collectors and contributed numerous articles to *The Record News* (Mumbai). He has also published a number of discographies on east Asian music, including *Discography of Hindustani and Karnatic Music* (1985); *The Gramophone Company's Persian recordings: 1899 to 1934* (2000); *Discography of the Nicole Record. With a History of Nicole Freres, Limited. The Nicole Record Company, Limited and Associated Companies* (2001); *The 78 R.P.M. Record Labels of India* (2003); *Sangeet Ratna, the Jewel of Music: A Bio-Discography of Khan Sahib Abdul Karim Khan* (2003); and *The Gramophone Company's first Indian recordings 1899 - 1907*, which won an ARSC Award for Excellence for Best Historical Research in Record Labels in 2017.

ARSC presents its Award for Distinguished Service to Historical Recordings to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. The winner of the ARSC Distinguished Service to Historical Recordings for 2018 is David Lennick.

David Lennick is a producer of CD reissues and president of EFREM Productions. His work in this field grew directly from his own needs as a broadcaster. He specialized in vintage material and needed to make music listenable after transmission through equalizers, compressors, and the inherent limitations of AM radio. Mr. Lennick has done restoration work for many major labels in all genres, though he is perhaps best known for his work on anthologies of popular music and jazz performers. These include: Kurt Weill, *From Berlin to Broadway* (Pearl, 1995); *Cole Porter: Let's misbehave! A Cole Porter collection 1927-1940* (Naxos, 2001); *Jimmy Durante, The Great Schnozzle* (ASV, 1998); *Djangology, Vol. 1 1934-35* (HNH, 2000); *Django Reinhardt vol. 2: Classic 1938-1939 Recordings by the Quintette du Hot de France* (Naxos 2001); *The Velvet Fog Mel Tormé: Early Hits, 1944-1949* (ASV, 2000); *Music for Modern: Paul Whiteman and his Concert Orchestra. Vol. 1 [Original 1927-1928 recordings]* (Naxos, 2000).

Each year the ARSC Board of Directors acknowledges a member for his or her exceptional service to the organization. This year ARSC presented its Distinguished Service to ARSC Award to Tim Brooks.

Mr. Brooks is a former Lifetime Achievement Award winner (2004) and co-founder of the ARSC Awards program. He has served multiple terms as ARSC President, and is one of the association's most active members. Notably, he has spearheaded the organization's commitment to copyright reform since 2005, by actively promoting changes in copyright law to allow best practices in preservation and greater public access to historical recordings. To further this effort, he co-founded the Historical Recording Coalition for Access and Preservation (HRCAP), and he currently chairs the ASRC Copyright and Fair Use Committee.

## **AWARDS FOR EXCELLENCE**

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

The 2019 Awards for Excellence honor books published in 2018.

The finalists are as follows:

### **BEST RESEARCH IN RECORDED ROCK MUSIC**

Harold Bronson, *My British Invasion* (Rare Bird Books)

Paul Hanley, *Leave the Capital: A History of Manchester Music in 13 Recordings* (Route Publishing)

Kent Hartman, *Goodnight, L.A.: The Rise and Fall of Classic Rock - the Untold Stories from Inside the Legendary Recording Studios* (Da Capo)

Jas Obrecht, *Talking guitar: Conversations with Musicians who Shaped Twentieth-Century American Music* (University of North Carolina Press)

Putnam Norbert, *Music Lessons: A Musical Memoir, Volume 1* (Thimbleton House Media)

Martin Popoff, *Led Zeppelin: All the Albums, All the Songs* (Voyageur)

Paul Tudahl, *Prince and the Purple Rain Era Studio Sessions: 1983 and 1984* (Rowman & Littlefield)

Mick Woodmansey and Joel McIver, *Spider from Mars: My Life with Bowie* (St. Martin's Press)

### **BEST RESEARCH IN RECORDED POPULAR MUSIC**

Michael A. Amundson, *Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918* (University of Oklahoma Press)

William Echard, *Psychedelic Popular Music: A History Through Musical Topic Theory* (Indiana University Press)

John Oates and Chris Epting, *Change of Seasons: A Memoir* (St. Martin's Press)

Michael Owen, *Go Slow: The Life of Julie London* (Chicago Review Press)

Carl Magnus Palm, *Abba: The Complete Recording Sessions: Revised and Expanded Edition* (Carl Magnus Palm)

### **BEST HISTORICAL RESEARCH IN RECORDED JAZZ**

Bob Dietsche, *Tatum's Town: The Story of Jazz in Toledo, Ohio (1915-1985)* (Bobson Press)

Cary Ginell, *The Herbie Mann Picto-Discography (1952-2003)* (lulu.com)

Elaine M. Hayes, *Queen of Bebop: The Musical Lives of Sarah Vaughan* (Ecco)

Fred Hersch, *Good Things Happen Slowly: A Life In and Out of Jazz* (Crown Archetype)

Dave Lisik and Eric Allen, *50 Years at the Village Vanguard: Thad Jones, Mel Lewis, and the Vanguard Jazz Orchestra* (SkyDeck Music)

Clark Tracey, *The Godfather of British Jazz: The Life and Music of Stan Tracey* (Equinox)

### **BEST HISTORICAL RESEARCH IN RECORDED COUNTRY, FOLK, WORLD, AND ROOTS MUSIC**

Alapatt, Eothen, *We come to Zamrock!: How Zambia's Liberation Led to a Rock Revolution* (NowAgain Records)

Ronald D. Cohen and David Bonner, *Selling Folk Music: An Illustrated History* (University Press of Mississippi)

Nick Leigh, *Cajun Records 1946-1989* (self-published)

Charlie McCoy, with Travis Stimeling, *Fifty Cents and a Box Top: The Creative Life of Nashville Session Musician Charlie McCoy* (West Virginia University Press)

Mohsen Mohammadi, *Modal Modernities: Formations of Persian Classical Music and the Recording of a National Tradition* (CreateSpace)

Nancy Yunhwa Rao, *Chinatown Opera Theatre in North America* (University of Illinois Press)

Roger Steffans, *So Much Things to Say: The Oral History of Bob Marley* (W. W. Norton)

David Yaffe, *Reckless Daughter* (Sara Crichton Books)

### **BEST HISTORICAL RESEARCH IN RECORDED BLUES, SOUL, OR R&B**

Lynn Abbott and Doug Seroff, *The Original Blues: The Emergence of the Blues in African American Vaudeville* (University Press of Mississippi)

John Capouya, *Florida Soul: From Ray Charles to KC and the Sunshine Band* (University Press of Florida)

Tony Fletcher, *In The Midnight Hour: The Life & Soul of Wilson Pickett* (Oxford University Press)

Jonathan Gould, *Otis Redding: An Unfinished Life* (Crown Archetype)

Jimmy McDonough, *Soul Survivor: A Biography of Al Green* (Da Capo)

Andrea Swensson, *Got to Be Something Here: The Rise of the Minneapolis Sound* (University of Minnesota Press)

Alex van der Tuuk, *New Paramount Book of the Blues* (Agram)

### **BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC**

John W. Barker, *The Pro Arte Quartet: A Century of Musical Adventure on Two Continents* (University of Rochester Press)

Gabrielle Kaufman, *Gaspar Cassadó: Cellist, Composer, and Transcriber* (Routledge)

Meredith Kirkpatrick, *Reflections of an American Harpsichordist: Unpublished Memoirs, Essays, and Lectures of Ralph Kirkpatrick* (Boydell & Brewer)

Harvey Sachs, *Toscanini: Musician of Conscience* (Liveright)

Pierre Schaeffer, Christine North, and John Dack, *Treatise on Musical Objects: An Essay Across Disciplines* (University of California Press)

Jerome F. Weber, “*Cantigas de Santa Maria*” *Discography* (self-published)

Patrick Zuk and Marina Frolova-Walker, *Russian Music since 1917: New Understandings* (Oxford University Press)

### **BEST HISTORICAL RESEARCH ON GENERAL RECORDING TOPICS**

Frank Andrews, *Vocalion Records* (City of London Phonograph and Gramophone Society)

Margie Borschke, *This is Not a Remix: Piracy, Authenticity, and Popular Music* (Bloomsbury Academic)

Alex Sayf Cummings, *Democracy of Sound: Music Piracy and the Remaking of American Copyright in the Twentieth Century* (Oxford University Press)

David Giovannoni, Patrick Feaster, and Anne Thiollier, *Edouard-Léon Scott de Martinville, Inventor of Sound Recording: A Bicentennial Tribute* (Archeophone)

Hendrik Storstein Spilker, *Digital Music Distribution: The Sociology of Online Musical Streams* (Routledge)

Robert Strachan, *Sonic Technologies: Popular music, Digital culture and the Creative Process* (Bloomsbury Academic)

Jack Sullivan, *New Orleans Remix* (University Press of Mississippi)

Find additional information about ARSC Service Awards and ARSC Awards for Excellence at:  
[www.arsc-audio.org/awards](http://www.arsc-audio.org/awards).

Contact:

Nathan Georgitis

Executive Director, Association for Recorded Sound Collections

1299 University of Oregon

Eugene, OR 97403-1299

[execdir@arsc-audio.org](mailto:execdir@arsc-audio.org)

(541) 346-1852

###