

Judges-at-Large (2)

CARY GINELL

BIOGRAPHY

Cary Ginell is a music historian, discographer, and author of fourteen books on American music. He is a seven-time winner of the ARSC Award for Excellence, a Grammy nominee, and recipient of the ASCAP/Deems Taylor Award. Aside from earning these wall-hangers, he reviews musical theater for the Acorn newspapers as well as for his own blog, VC On Stage (Ventura County, California), and works as a tour guide for the Los Angeles Dodgers at Dodger Stadium. Cary is an adjunct faculty member of California Lutheran University and also teaches music history courses for other college, university, and senior programs. A co-owner of the legendary and historic Origin Jazz Library record label, he has written liner notes for many record labels since 1980 in the fields of folk, jazz, country, western swing, pop, comedy, dance bands, rock, personalities, blues, and easy listening, showing evidence of his well-rounded knowledge. In addition, he was a contributing writer for the Country Music Hall of Fame's *Encyclopedia of Country Music*. An ARSC member since 2002, Cary served as ARSC President (2018-2020), 2nd Vice President/Program Chair (2014-2015) and has also served on the Awards Committee in the At-Large position.

VISION STATEMENT

Being an At-Large judge on the book awards committee is really a dream position for me since my musical taste cannot be limited to one genre or another. As an At-Large judge, I'm able to sample the best that music scholarship had to offer over the past year, whether it concerns pop, rock, country, jazz, blues, or esoteric and sundry music styles. My curiosity and thirst for new inroads into recorded sound journalism is quenched by being part of this august group of judges and I look forward to serving again in the forthcoming year.

EDWARD KOMARA

BIOGRAPHY

Edward Komara has reviewed regularly for the ARSC Journal since Spring 2002. He is the SUNY Distinguished Librarian at the Julia E. Crane Music Library at the State University of New York (SUNY) at Potsdam. From 1993 to 2001 he was Music Librarian and Director of the Blues Archive at the University of Mississippi, Oxford. A prolific author, his most recent books are (with Gayle Dean Wardlow and Stephen Calt) *King of the Delta Blues: The Life and Music of Charlie Patton*, second edition (University of Tennessee Press, 2022) and (with Pauline Shaw Bayne) *A Guide to Library Research in Music*, second edition. (Rowman and Littlefield, 2020). His articles have been published in the ARSC Journal, Guitar One, Black Music Research Journal, and Living Blues, and he also writes book reviews for Notes: The Journal of the Music Library Association.

VISION STATEMENT

My primary areas of research are in American blues and jazz. ARSC Journal readers have seen my reviews of books and CDs regarding blues, jazz, folk, classic rock, and the recent overall genre Americana. Furthermore, as a music librarian, I have arranged for purchases of books and scores of classical music. As a reviewer, I am willing to take on a number of books and CDs for each issue, because if the ARSC Journal doesn't report on them, what other peer-reviewed journal will? This situation is especially relevant for discographies and the other types of publications that record researchers and collectors compile and, in turn, purchase. As a Judge-at-Large, I will be applying my full spectrum of music library and writing expertise to any and all books and resources I am assigned to assess, regardless of the style of the music.

DICK SPOTTSWOOD

BIOGRAPHY

Richard K. "Dick" Spottswood earned his B.A. from the University of Maryland in 1960 and his master's degree in Library Science from Catholic University in 1962. The title of his master's thesis was *A catalog of American folk music on commercial recordings at the Library of Congress, 1923-1940*. His masterwork, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942* (University of Illinois Press, 1990), is a seven-volume listing of sound recordings by foreign language and minority groups issued in the U.S. until 1942. He also edited and annotated the 15-volume

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LP series *Folk Music in America* for the Library of Congress, and contributed to books including *Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music* (2002) and contributed the essay "Caribbean and South American Recordings" to *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919*. Spottswood has contributed to hundreds of reissue recordings issued by companies such as Arhoolie, Rounder, Herwin, Yazoo, Document, Biograph, Revenant and Dust-to-Digital, and his own Melodeon and Piedmont labels. John Fahey, in his book *How Bluegrass Music Destroyed My Life*, credited a record canvassing trip with Spottswood and the Bill Monroe record "Blue Yodel Number Seven" which Spottswood played him subsequently, with altering the course of his life. Spottswood hosts a two-hour program called "The Dick Spottswood Show" on Bluegrass Country radio WAMU 88.5 HD-2 in Washington, DC and streaming on BluegrassCountry.org. He is an expert on bluegrass music (having co-founded *Bluegrass Unlimited* magazine in 1966) and on the history of recorded ethnic music of the early 20th century generally. Spottswood is a founding member of ARSC and was awarded their Lifetime Achievement Award in 2003. On October 1, 2009, the International Bluegrass Music Association presented Spottswood with their Distinguished Service Award in Nashville, Tennessee. He appears briefly in the PBS documentary *American Epic* (2017). On May 14, 2019, Spottswood appeared in a symposium at the Library of Congress celebrating his career.

VISION STATEMENT

I'm happy and flattered to be nominated for another term on ARSC's august Awards Committee. It's a privilege to review the year's literary products that involve everything from the creation and retention of recorded sound, to our pleasure as we experience venerable voices communicating music, thoughts and perspectives from years beyond recall. We compare them with recording and preserving today's art, evolving technology, and fresh sounds that one day will sound as remote as 1890s recorded performances do now. I like to think that Committee judges influence what writers write and publishers choose to publish, and that Committee prejudices are balanced by competing perspectives. ARSC judgements are influential, and call attention to literature that might otherwise be overlooked. We do our best to highlight good work, whether it comes from university presses or self-published pamphlets from enlightened fans, calling attention to music they value. Whether it's about art or technology, our role is serious, and ARSC members depend on us. A look at Wikipedia will show my creds. If you think I deserve it, I'll be grateful for your vote and do my best to keep promoting ARSC and our collective interests.

MELISSA A. WEBER

BIOGRAPHY

Melissa A. Weber is an artist-scholar and music historian whose areas of research interest and expertise include 20th century popular music, the music and culture of her native New Orleans, and archives. She serves as curator of the Hogan Archive of New Orleans Music and New Orleans Jazz, a unit of Tulane University Special Collections. As an adjunct professor, she teaches History of Urban Music at Loyola University New Orleans' College of Music and Media. Weber has written for the Journal of Popular Music Studies, Red Bull Music Academy, Wax Poetics, and liner notes projects for labels such as Vinyl Me, Please; and has presented papers at meetings for the American Musicological Society, International Association for the Study of Popular Music, National Council for Black Studies, Society for Ethnomusicology, and the Pop Conference, among others. In her spare time, and under the moniker of DJ Soul Sister, she has hosted her Soul Power show on WWOZ FM New Orleans community radio station for over 25 years. The weekly program features music from Weber's personal vinyl collection, consisting of over 10,000 recordings that earned her a spot in the book, *Dust & Grooves: Adventures in Record Collecting*. She also currently hosts a monthly program, First Fridays with Soul Sister, on WRTI FM Philadelphia. Weber has been an ARSC member since 2021, the same year she attended her first ARSC (virtual) conference as a recipient of an ARSC Conference Travel Grant. She has served as a member of the Conference Grants Committee since July 2021. She was also featured in the New Member Spotlight of the ARSC Newsletter's summer 2021 issue.

VISION STATEMENT

As an At-Large Judge for the ARSC Awards, I intend to amplify and honor the labor and craft that goes into the interdisciplinary research, documentation, and storytelling about music and music making, regardless of approach or genre. I hope to add new perspectives to conversations around music writing, while upholding the mission of ARSC and the

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prestige of the ARSC Award brand. Above all, I intend to serve objectively and enthusiastically on behalf of those, like me, who benefit from and relish the level of music scholarship which ARSC champions.