

# ARSC 2023 ELECTION BIOGRAPHIES AND VISION STATEMENTS

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## First Vice President / President Elect

### **YURI SHIMODA**

#### **BIOGRAPHY**

Yuri currently serves as ARSC Second Vice-President/Program Chair, Co-Chair of the Education & Training (E&T) Committee, and Coordinator of the Mentoring Program. She works in asset management and preservation at Disney Music Group, is co-founder of Basement Tapes Day, Treasurer for the International Association of Sound and Audiovisual Archives (IASA), and member of the Radio Preservation Task Force's Preservation Division. She has previously worked at the UCLA Ethnomusicology Archive, Visual Communications, Autry Museum of the American West, and as a Library of Congress Junior Fellow in the Recorded Sound Section of the National Audio-Visual Conservation Center. She holds a master's in Library and Information Science from UCLA, where she formed the first-ever student chapter of ARSC and teaches a course on media archiving and preservation.

#### **VISION STATEMENT**

Membership in ARSC has enriched my education and development as an audio archivist, and service to ARSC has presented opportunities for collaboration with members from an array of backgrounds, all connected by our dedication to the study and preservation of recorded sound. I believe in the value of ARSC as a bridge between audio professionals, scholars, private collectors, creators, and everyone in between. My top priority as President would be to ensure that ARSC remains committed to the inclusivity of all of these individuals through its programs and initiatives, thus growing the association's membership and supporting its sustainability into the future. The work I have done to diversify conference programming and content offered in the E&T Committee's Continuing Education Webinar Series, as well as my efforts to provide a welcoming experience for newcomers through the Mentoring Program, illustrate my passion and dedication to this cause. My plans for the next few years would include 1) establishing new programs and collaborative endeavors across internal committees and other audio organizations to encourage the successful transfer of expertise and knowledge to the next generation of recorded sound stewards and 2) finding innovative ways of connecting potential members with ARSC.

## Second Vice President (Conference Program Chair)

### **MATT BARTON**

#### **BIOGRAPHY**

Matt attended his first ARSC conference in 2000, served as Chair of the ARSC Nominating Committee for four years, participated in the mentoring program since 2012 and is currently the Pop Music Judge on the ARSC Awards Committee. In 2008, after five years at the Library of Congress as an audio preservation specialist in the American Folklife Center and Recorded Sound Section, he became Curator of Recorded Sound at the National Audio Visual Conservation (NAVCC) of the Library of Congress in Culpeper, VA. He serves on the National Recording Preservation Board; contributed to creation of 2012 National Recording Preservation Plan, and the founding of the National Recording Preservation Foundation. From 1996-2003, he was production coordinator and staff editor of the Alan Lomax Collection compact disc series, issued by Rounder Records. He previously worked for this noted folklorist and field recorder, from 1984-1991. He has worked in radio and television broadcasting/production, and written extensively on recording since 1982, in mainstream, trade and academic publications. He served as president of ARSC from 2016 to 2018 and is currently the chair of the Publications Committee. His most recent publication is "So Rare: The Last Days of Jimmy Dorsey" in the Fall, 2020 issue of the ARSC Journal. He oversaw the compilation and production of ARSC's first compact disc, released in 2022, in a special issue of the ARSC Journal.

#### **VISION STATEMENT**

As Second Vice-President/Program Chair of ARSC, I will seek to expand the already wide range of subjects and presenters that ARSC has presented at our annual conferences. In my current work as publications committee chair and publisher of the ARSC Journal I have engaged with an international base of contributors with different specialties. In my work as recorded sound curator at the NAVCC I was responsible for programming the Library of Congress's portion of the programming at the 2018 AES International Conference on Audio Archiving, Preservation & Restoration held at the NAVCC in 2018, managing three days of presentations in NAVCC's theater and developing three days of parallel programming of

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presentations, tours and screenings. For this, I drew on more than 15 years of experience in presenting similar programs at the NAVCC in Culpeper, VA and at the Library of Congress's main campus in Washington DC, most recently including the audiobook symposium "Books for Your Ears: The Past, Present and Future of Audiobooks" and "Voices from the Stacks," a program of live readings by professional audiobook narrators at the Library of Congress in August, 2023. As an organization, ARSC is exceptional for its concern for recorded sound's role in history and culture, and the many issues necessary to its continued health. Our conference must continue to reflect this character, and I plan to expand our already broad topical and geographical reach.

## PATRICK FEASTER

### BIOGRAPHY

Patrick Feaster is a specialist in the history, culture, and preservation of sound media located in Bloomington, Indiana, where he received his Ph.D. in Folklore and Ethnomusicology from Indiana University in 2007. He has been a member of ARSC since 2000, has attended eighteen out of the past twenty in-person annual conferences, and has served on the ARSC Board in the past as Program Chair from 2005 to 2007 and as President from 2014 to 2016 (or 2013 to 2017, depending on how you count). He was the principal on-the-ground data collector for Indiana University's Media Preservation Survey in 2008-9 and went on to work as Media Preservation Specialist for the follow-up Media Digitization and Preservation Initiative from 2014 through 2020. As co-founder and lead researcher of the First Sounds Initiative, he has participated in locating, contextualizing, and playing back many of the world's oldest recorded sounds. He is the author of *Pictures of Sound: One Thousand Years of Educated Audio*, as well as numerous album notes and articles on the history of sound media that have appeared in ARSC Journal, Technology and Culture, the Journal of Popular Music Studies, and elsewhere. His work has been recognized by two ARSC Awards for Excellence and three Grammy nominations. He has also been a private record collector since childhood and has a basement full of shellac to show for it.

### VISION STATEMENT

ARSC's annual conference provides the single best opportunity I know for people who approach our heritage of recorded sound from every imaginable angle—as preservationists, librarians, archivists, catalogers, audio engineers, historians, private collectors, publishers, et cetera—to come together (ideally in person) and share their knowledge, experiences, discoveries, ideas, and aspirations. And it's crucial that we all come together in this way, since valuable insights can come not only from dialog within each of these specializations, but also from dialog between them. As someone who has long been working with recorded sounds both professionally and avocationally, I'm especially sensitive to the importance of representing both of these "worlds" on the program with presentations spanning the wide range of subjects which attendees come to expect. At the same time, I believe it's crucial to make room for "new" topics that might fall outside the organization's usual comfort zone—for example, recordings of more recent date, or from hitherto underrepresented parts of the world, or newly emerging techniques such as those involving machine learning. Whatever the topic, the most impactful presentations tend to be audiovisually rich, and substantive but accessible, and I would do my best to foster the most effective possible presentations in this sense. The business of scheduling some sessions concurrently with each other is more art than science, and while there may be no perfect solution, I would approach the task humbly with an appreciation for how consequential it can be.

## Secretary

## DEREK LONG

### BIOGRAPHY

Derek Long is Head of the Marr Sound Archives at the University of Missouri-Kansas City, which holds a collection of over 400,000 sound recordings. He holds a master's degree in Library and Information Studies, a bachelor's degree in History and Anthropology, an associate degree in audio engineering, and previously worked as the audio archivist at the State Archives of Florida. Derek has been an ARSC member since 2013 when he received one of the travel grants to attend his first conference. Since then, his involvement in ARSC includes chairing the Membership Committee (2015-2018) and serving as a member of the Nominating Committee (2022), Bylaws Committee (2022), and Membership Recruitment Task Force (2013-2015).

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## VISION STATEMENT

I've heard many ARSC members talk about how special ARSC is to them on a personal level because of the kinship and relationships they developed as being part of our association. I feel the same warm sentiment towards ARSC and I fully believe in its mission, but for me the past few years have been difficult to stay engaged and it pains me to know that for some people ARSC has always been a difficult organization to be a part of because of the way they were treated and not supported by the organization. We've lost members in the past who wanted to be here. My vision for the future of ARSC is to cultivate a more supportive and inclusive environment that will retain current members, attract new members, and perhaps bring previous members back.

## REGAN SOMMER MCCOY

### BIOGRAPHY

Regan Sommer McCoy is an NYC-based curator, community archivist, and arts administrator. She is the Founder and Chief Curator of The Mixtape Museum, an initiative that encourages the archiving, preservation, and data analysis of mixtapes. Appointments with Columbia University, the Institute of Museum and Library Services, The Alliance for Media Arts and Culture, the Association for Recorded Collections, and most recently, as a Visiting Hip Hop Fellow at Virginia Union University have supported her mixtape scholarship. Sommer is currently a board member of the Hip Hop Education Center, a consultant to the Black Beauty Archives and the Museum of Pop Culture's Hip Hop Collection, and is on staff at the Brooklyn Academy of Music in Creative Social Impact. Her most recent article, "Mixtape Memories: Hip-Hop Community and Culture at NYC's Mixtape Museum," appears in The ARSC Journal (2021). She's been featured in Tape Op, Oprah Daily, Columbia University News, and most recently in The Atlantic and Broadway World.

### VISION STATEMENT

My ARSC journey started with a travel grant! At the annual meeting in Maryland, I knew then that I would make ARSC home. Through mentorships and friendships, the ARSC community has dramatically impacted my discovery and professional career. It has contributed to how I serve the often hidden or silenced communities I work with via The Mixtape Museum. The opportunity to see this work in action was made possible by an ARSC Research Grant and a chance to contribute to the Community Archives Series in the ARSC Journal in 2021. I am committed to ARSC's mission to preserve and study sound recordings in all genres of music and speech, in all formats, and from all periods. This same passion and commitment have led me to this opportunity to serve the ARSC community as Board Secretary. As an operations database manager at the Brooklyn Academy of Music and my Board experience with the Hip Hop Education Center, I understand the dramatic impact operations have on organizational commitments. I look forward to the next chapters. Thank you, ARSC!

## Treasurer

## STEVE RAMM

### BIOGRAPHY

Steve Ramm has served as ARSC Treasurer since 1993. A CPA with over 50 years of experience as CFO for a non-profit social service agency and Audit liaison for other nonprofits, he has provided the ARSC Board and Executive Committee with current financial reports and data and has prepared the annual ARSC Tax Return at no charge. He has also chaired the ARSC Finance Committee for the last 14 years. He instituted new insured certificates of deposit for ARSC's cash, more than doubling the investment return over the prior years. Steve has attended over 39 ARSC Conferences. For over 29 years, he has authored a monthly (now quarterly) review and news column, "Anything Phonographic", for *The Antique Phonograph/In The Groove* and is currently a "Top Reviewer" for Amazon, covering books, CDs, videos and just about anything related to recordings.

### VISION STATEMENT

ARSC has continued to evolve of the many years I have been Treasurer. Membership goes up and down and we are now in a digital world – holding virtual conferences during the COVID pandemic. Future conferences will change drastically but ARSC is providing new benefits to members at no increase in dues. (Dues were last raised in 2009). And there is a new Editorial direction for the Journal and educational programs for members. Interest rates are difficult to find for "business accounts" but—through due diligence—I have been able to make sure that ARSC earns the most it can on its funds in a

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“safe” environment. I have enjoyed using my expertise in the non-profit field to benefit ARSC and I have formed a Finance Committee whose members have been a good “sounding board” to implement new ideas. I have high ethical standards and hope to carry out my duties for another year, acting as the “financial conscience” for the ARSC Board. I am planning to retire from this position after this next term (if reelected) and will pass the financial torch on to the next generation.

### **Members-at-Large (2)**

#### **MARISTELLA FEUSTLE**

##### **BIOGRAPHY**

Maristella Feustle is the Music Special Collections Librarian at the University of North Texas. Her responsibilities include the description, preservation, and curation of a continuously growing number of recorded sound collections ranging from cylinders to born-digital files. She serves in the Preservation Division of the Radio Preservation Task Force, and as one of the Music Library Association's representatives on the National Recording Preservation Board; she is also chair of the Steering Committee for Texas Archival Resources Online (TARO), and serves on the Society of American Archivists' Technical Subcommittee on Describing Archive: a Content Standard (TS-DACS). She has given presentations in the U.S., Canada, Poland, Hungary, and Germany, and has published multiple articles and book chapters. She also remains active as a jazz guitarist and theater musician in the Dallas-Fort Worth area.

##### **VISION STATEMENT**

ARSC is a unique organization in the stakeholders it brings together, and our collective passion for sound recordings and their cultural, musical, intellectual, material, and even chemical aspects. The expertise and enthusiasm that ARSC brings together forms a distinctive community unto itself, but also one of great service to the broader cause of preserving sound recordings and their contents. The various organizations invested in different facets of recorded sound preservation and access are most effective in their advocacy and action when they work together so that each has an opportunity to do what it does best. The need to preserve at-risk sound recordings only grows more urgent with the passage of time, and it is imperative that ARSC has a seat at the proverbial table to collaborate with other stakeholder institutions. As an At-Large member of the ARSC Board, I would offer the perspectives and current information available to an active member of multiple groups, including MLA, SAA, the RPTF, and NRPB as well as ARSC, and I would be available as a point of contact for collaboration between these groups. Possible joint projects could include not only advocacy, but also education and training, the updating of best practices for materials and description, and outreach to underserved institutions and individuals. I greatly appreciate the opportunity to be an At-Large candidate, and I look forward to serving ARSC to the best of my ability.

#### **DAVID R. LEWIS**

##### **BIOGRAPHY**

Dave Lewis has been the sound archivist at Bowling Green State University's Music Library and Bill Schurk Sound Archives since 2017, where he manages one of the largest collections of popular music materials at an academic library in the United States. Prior to his time at Bowling Green, he was the Curator of Collections and Digital Media at the Birthplace of Country Music Museum in Bristol, TN and earned his MLIS with an archives concentration from the University of Pittsburgh. He has been an active ARSC member since 2015, joining the Travel Grant committee that year, becoming the committee chair in 2016, and joining the membership committee in 2022. In addition to his archival work, he completed a Ph.D. in ethnomusicology at Indiana University-Bloomington; while completing his coursework he held graduate assistant positions at the Archives of Traditional Music and Archives of African American Music and Culture.

##### **VISION STATEMENT**

Since joining ARSC as a Conference Grant recipient in 2015, my service to the organization has been focused on welcoming new members through my work serving on and chairing the Conference Grants committee and, more recently, the membership committee. I am particularly proud of the work my Conference Grant committee members and I did to reconfigure the program for virtual conferences as well as to actively solicit applications from underrepresented groups. Over the past eight years I have seen firsthand the impact of that work as we brought emerging scholars, students, new professionals, and collectors to ARSC. I am excited to bring that focus to my work on the ARSC Board and am committed

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to helping ARSC reach a new generation of collectors, engineers, archivists, scholars, and librarians. I anticipate coordinating with the conference grants and membership committees to continue making ARSC a responsive and welcoming organization for new and existing members alike.

### MIYUKI MEYER

#### BIOGRAPHY

Miyuki Meyer currently works as the A/V Specialist at UC San Diego Library. In this role Miyuki manages media digitization lab spaces and supports software development work for the Library's media streaming platform as a Product Owner. Miyuki has a background in Interdisciplinary Visual Arts and developed a keen interest in experimental sound, incorporating it in mixed-media video projection installation pieces while at Purchase College, SUNY (MFA, 2014). While working at the University of Illinois at Urbana-Champaign (MLIS, 2019), Miyuki discovered the world of Media Preservation serendipitously, and has since been passionate about preserving and facilitating access to media recordings. Since attending the first ARSC conference virtually at the onset of the pandemic in 2020, Miyuki has been actively engaged as a volunteer across other sister organizations such as IASA and AMIA, and has served as an Aviary Site Editor with the Online Media Committee since 2021.

#### VISION STATEMENT

Since taking on the role as the Aviary Site Editor, I've been fortunate to work on various projects that facilitate access to the Association's vast media resources on Aviary. Being able to support the dissemination of knowledge in collaboration with the Executive Director and the co-chairs of the Education and Training Committee has been a rewarding experience; one of my highlights has been working on the Continuing Education Webinar Series collection that is open to public access on Aviary. As a Member-at-Large, I will encourage a collaborative approach to ARSC's projects, support the dissemination of resources valuable to members and the public, and sustain and drive membership.

### JOE STOLARICK

#### BIOGRAPHY

Joe Stolarick is a professional archivist and recording engineer who has spent more than a decade living and working in New Orleans, LA. During his time there, he managed the Louisiana State Museum's state-of-the-art concert venue at the New Orleans Jazz Museum and served as Digital Archivist for the New Orleans Jazz & Heritage Foundation, the non-profit that owns the world-renowned New Orleans Jazz & Heritage Festival (better known as "Jazz Fest"). He has provided audio-related services for the National Park Service, WWOZ 90.7 FM New Orleans, American Routes, and Jazz Night in America. Early in his career, Joe was an Assistant Engineer for George Blood LP and Production Intern for Smithsonian Folkways Recordings. A Pennsylvania native, Joe holds his MLIS from Drexel University and a BA in Music Recording Technology from Lebanon Valley College. He recently had his first article published in the Journal of the International Association of Sound and Audiovisual Archives (IASA) and has contributed to the ARSC Newsletter. Joe is currently producing the first two episodes of an ARSC podcast for ARSC's Membership Committee, on which he serves.

#### VISION STATEMENT

In 2017, I attended my first ARSC conference in San Antonio, TX as a travel grant recipient. It didn't take long to recognize that the Association's greatest asset is its members. While the collective knowledge of the organization is a force to be reckoned with, it is first and foremost a community. Regardless of discipline, background, or experience-level, ARSC is a place where people come together in a professional setting to connect and share their knowledge and passion for recorded sound. Since joining ARSC, I have grown personally and professionally through my participation. I've built a network of friends and colleagues who I frequently count on for advice and support. As Member-at-Large, I will draw on my own positive experiences to connect others with our Association. I intend to take on projects that will uphold ARSC's standards of excellence in scholarship and preservation while encouraging efforts to promote diversity, equity, and inclusion. Doing so can only strengthen our community.



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## **ARSC BLUE RIBBONS AWARDS COMMITTEE**

### **Judge with expertise in Recorded Classical Music**

#### **DIANE NAPERT**

##### **BIOGRAPHY**

Diane Napert has a Bachelor of Arts in Music and Spanish from Trinity College, Hartford a Master's in Business Administration from the University of Connecticut and a Master's in Library Science from Southern Connecticut State University. Diane joined ARSC 16 years ago when she worked on a project to catalog 78s for Yale's Historical Sound Recordings collection. In addition to the Music Library, she has worked in the Divinity and Sterling libraries at Yale. She is currently the Director of the Monographic Processing Services Unit within the centralized Technical Services area. Diane serves on the ARSC Finance Committee, Co-Chairs the Cataloging Committee and serves as ARSC's liaison to the Committee on Cataloging: Description Access (CC:DA), among other professional activities.

##### **VISION STATEMENT**

The ARSC Awards for Excellence are a unique opportunity for ARSC to showcase newer research on recorded sound and its importance to cultural heritage. I would be pleased to contribute to this valuable endeavor.

#### **DENNIS ROONEY**

##### **BIOGRAPHY**

Dennis D. Rooney joined ARSC in 1996, has served on its Technical Committee, and currently serves on the Awards Committee as Classical Music judge. His reviews of books and recordings regularly appear in the ARSC JOURNAL and he is a regular presenter at its annual conferences. He was the Classical Music Judge on the Awards Committee from 2009 to 2014. A professional career embracing journalism, classical record production, broadcasting and narration has been accompanied by over six decades as a record collector. Discs from his collection are frequently used in CD historical reissues.

##### **VISION STATEMENT**

ARSC's Book Awards are highly regarded by authors and publishers because of the exacting standards employed in assessing them. My previous experience as a judge and a desire to maintain those high standards leads me to offer to serve for another term.

### **Judge with expertise in Recorded Popular Music**

#### **KYLE BARNETT**

##### **BIOGRAPHY**

Kyle Barnett is an associate professor of media studies in the Department of Communication at Bellarmine University, where he also serves as graduate chair of the MA in Communication and MS in Digital Media programs and as faculty advisor for [Bellarmine Radio](#). Barnett has been an ARSC member since 2005 and is the author of [Record Cultures: The Transformation of the U.S. Recording Industry](#) (University of Michigan Press, 2020), which won the ARSC award for Best Historical Research on Record Labels or General Recording Topics in 2021. His publications include "Furniture Music: The Phonograph as Furniture," in the *Journal of Popular Music Studies* and "The Selznick Studio, 'Spellbound' and the Marketing of Film Music," in *Music, Sound and the Moving Image*. He co-authored "Eat What You Hear: Gustasonic Discourses and the Material Culture of Commercial Sound Recording" with ARSC member Shawn VanCour for the *Journal of Material Culture*.

##### **VISION STATEMENT**

Popular music books are ubiquitous, but it has been ARSC's role to highlight the most inventive and rigorous research on the subject. I want to join others on the committee who have championed this tradition and who have sought to expand our

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focus to include much-needed research in pop music. I'm most interested in projects that see popular music's past and present in broader terms than we traditionally have, in the robust and inventive ways that have defined ARSC since its inception. The organization's role in highlighting important research in popular music and recorded sound has been a key contribution to popular music research and it's a contribution I'd like to support.

### KIP LORNELL

#### BIOGRAPHY

I've been teaching courses focused on American vernacular music and ethnomusicology that range from "Hip Hop Music and Popular Culture" to "Introduction to Ethnomusicology: Music as Culture" at George Washington University since 1992. After the University of Illinois Press publishing my first book in 1987, *Happy in the Service of the Lord: African American Gospel Quartets in Memphis*, I've remained an active researcher and have subsequently published 16 more books, all of them informed by sound recordings. One of them, *Virginia's Blues, County, and Gospel Records, 1902 -1943* (University Press of Kentucky, 1989) is an annotated discography. Since joining ARSC in the early 1990s at the suggestion of Dick Spottswood, I've been an active and semi-active member, serving as president of the DC chapter for six years before we lost our presentation venue, presenting at four ARSC conferences, and participating on this very committee as At-Large capacity for four years. Three years ago, I was surprised to be acknowledged by ARSC with a Lifetime Achievement Award.

#### VISION STATEMENT

The inclusion of popular music under ARSC's mandate has never been in question but interest in popular music mirrors what I have encountered in the academic world over the past thirty or so years: it's become mainstream. It's important to recognize the best written work about sound recordings and popular music, a task that I look forward to with pleasure.

### Judge with expertise in Recorded Jazz

### ROB BAMBERGER

#### BIOGRAPHY

For 40 years, Rob has produced and hosted a program on public radio WAMU (88.5 FM), "Hot Jazz Saturday Night," devoted to vintage jazz, swing, and entertainers from the 1910s-1940s—as well as repertory bands and the repertory jazz movement. Over those same years, Rob has written liner notes and essays for more than two dozen CDs on such varied topics as the Boswell Sisters, World War II love songs, Duke Ellington, Ina Ray Hutton, boogie woogie, Benny Goodman and Ted Lewis. He's given talks on an equally varied selection of topics before audiences at many venues, including the Library of Congress, the Cosmos Club and, on occasion, at ARSC. Rob was detailed to the National Recording Preservation Board to co-author with Sam Brylawski, a Congressionally-mandated study on recorded sound preservation, which was the subject of Rob's keynote address presented at the 2008 ARSC conference in Palo Alto. The study was published in 2010 and was the basis for development of a National Plan for Recorded Sound Preservation released in 2013.

#### VISION STATEMENT

I could not be more pleased to be invited to run for another term. It is remarkable how, over the years of presenting jazz on public radio, jazz emerged as a legitimate field for scholarly study, bringing about a flood of books and monographs that have taken jazz history light years past the early accounts written by mainly by collectors and critics – not all of whom, but many – held preconceptions, biases and conflicts of interest. The past four decades of combing archives, transcribing interviews, providing musicological analysis, and carefully relying on memoir, have created such a larger frame for exploration, bringing lives and music out from shadow and neglected corners, not to mention a healthy revisionism by bringing interpretive social and cultural models to the interpretation of jazz styles and its evolution. Geez, I must sound stuffy and in critical need of an editor -- "Gag me with your talk of 'interpretive social and cultural models!'" you say. Well, if you scan the spines of the books on jazz lining the shelves, the evidence is there. In producing my radio program over the years, I've quoted and cited from the growing library of books on jazz and developed an ability to distinguish between the great and good, those suited to specialized uses, or of little use at all in filling or furthering the work the ARSC awards are intended to recognize. I look forward, along with colleagues on the panel, in continuing to make designation of award status from ARSC a conferral of meaningful distinction. I hope you'll endorse my continuing in this position.

**MICHAEL FITZGERALD****BIOGRAPHY**

Michael Fitzgerald, founding editor of the online open access journal *Current Research in Jazz*, [www.crj-online.org](http://www.crj-online.org), is a music researcher and educator. He is co-author with Noal Cohen of the ARSC award-winning *Rat Race Blues: The Musical Life of Gigi Gryce* (2002) and a contributor to *DC Jazz: Stories of Jazz in Washington, D.C.* (2018), Baker's Biographical Dictionary of Music, and the Grove Dictionary of American Music. A pioneer in presenting jazz research on the Internet, he has been hosting jazz websites since 1996, including [www.jazzdiscography.com](http://www.jazzdiscography.com). His discography work is featured in Bruce Epperson's book *More Important Than the Music* and served as the foundation for the Map of Jazz, a National Endowment for the Humanities grant project. Michael holds two degrees in jazz studies from Rutgers University, where he studied piano with Kenny Barron, as well as a master's degree in library science from the University of North Carolina at Chapel Hill which included a thesis on jazz archives in the United States. He spent ten years teaching instrumental music at the high school and elementary levels in the New Jersey public schools and has also taught at the collegiate level as an adjunct instructor at Westminster Conservatory and at Catholic University. Since 2009, he has been a faculty librarian at the University of the District of Columbia, where he works closely with the Felix E. Grant Jazz Archives at UDC on digital preservation, collection development, donor relations, and outreach programming. In addition to reviewing jazz books for ARSC Journal, he has written for Coda Magazine, Jazz Educators Journal, Washington History, and Signal to Noise, and has contributed liner notes to CDs on the Verve, Mosaic, and Uptown labels. Fitzgerald has lectured on jazz at many venues, including the Rutgers Institute of Jazz Studies and the Detroit Jazz Festival, and at conferences of the Music Library Association and the Washington Historical Society.

**VISION STATEMENT**

I am honored to stand as candidate for this position. My introduction to ARSC was as a recipient of the 2003 Award for Excellence, and over the years I have continued to support the association by contributing jazz book reviews for ARSC Journal. I feel that I have an unusual position and relationship with jazz books as a result of my background, education, and experience. I am a trained performer, composer, and arranger; an experienced music educator; a working librarian and archivist; and for more than thirty years, a jazz researcher, discographer, author, and editor. In my professional work and my own research, I have discovered, collected, evaluated, and made use of a huge number of jazz books of all kinds from a variety of sources. From my various perspectives, I have seen the good, the bad, and the ugly. As a result of my strong ties to the network of other jazz collectors, authors, and researchers, I am very familiar with what resources are out there, and I know how they can be used in producing a book. I understand the writing and publishing process. I can also see how a published book fits into the existing bibliographic universe as well as whether and in what way it contributes new information that can be used by future scholars. I am confident that the ARSC judging process can continue to identify the outstanding works of noteworthy authors and give them the recognition they deserve.

**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 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](http://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

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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 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.