FOR IMMEDIATE RELEASE

Association For Recorded Sound Collections Announces the Finalists for the ARSC Awards for Excellence

Eugene, Oregon – June 17, 2024

The Association for Recorded Sound Collections is pleased to announce the finalists for the 2024 ARSC Awards for Excellence in Historical Recorded Sound Research. Additional information about the ARSC Awards for Excellence can be found at www.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 or their designee. The 2024 ARSC Awards Committee consists of the following:

Rob Bamberger (Jazz Music Judge); Diane Napert (Classical Music Judge); Kyle Barnett (Popular Music Judge); Melissa Weber (Judge-At-Large); Richard Spottswood (Judge-at-Large); James Farrington (Book Review Editor, ARSC Journal); Cece Otto (ARSC President’s designee); and Roberta Freund Schwartz (Awards Committee Chair).


BEST RESEARCH IN RECORDED POPULAR MUSIC

Stephen Bruel, Remastering Music and Cultural Heritage: Case Studies from Iconic Original Recordings to Modern Remasters (Focal Press)

Laura Flam and Emily Sieu Liebowitz, But Will You Love Me Tomorrow?: An Oral History of the ’60s Girl Groups (Hachette Books)

Brigette Adair Herron and Scott Creney, The Story of the B-52's: Neon Side of Town (Palgrave Macmillan)

Allyson McCabe, Why Sinéad O'Connor Matters (University of Texas Press)

Nate Patrin, *The Needle and the Lens: Pop Goes to the Movies from Rock 'n' Roll to Synthwave* (University of Minnesota Press)


**BEST RESEARCH IN RECORDED ROCK MUSIC**


Will Hermes, *Lou Reed: The King of New York* (Farrar, Straus and Giroux)

Rory Hoy, *All You Need is HELP!* (New Haven Publishing)

Judson L. Jeffries, Shannon M. Cochran, and Molly Reinhoudt, *Feel My Big Guitar: Prince and the Sound He Helped Create* (University Press of Mississippi)


Kevin Mulryne, *Yes: The Tormato Story* (Five Per Cent Something Publishing)

Philip Norman, *George Harrison: The Reluctant Beatle* (Scribner)

Alex Pappademus and Joan LeMay, *Quantum Criminals: Ramblers, Wild Gamblers, and Other Sole Survivors from the Songs of Steely Dan* (University of Texas Press)

Martin Popoff, *The Who & Quadrophenia* (Motorbooks)

Martin Popoff, *Pink Floyd and The Dark Side of the Moon: 50 Years* (Motorbooks)

Romund Ollivier and and Olivier Roubin, *Elton John All the Songs: The Story Behind Every Track* (Black Dog & Leventhal)


Warren Zanes, *Deliver Me from Nowhere: The Making of Bruce Springsteen's Nebraska* (Crown)

**BEST HISTORICA RESEARCH IN RECORDED CLASSICAL MUSIC**


Howard Pollack, *Samuel Barber: His Life and Legacy* (University of Illinois Press)


**BEST HISTORICAL RESEARCH IN RECORDED JAZZ**

Con Chapman, *Kansas City Jazz: A Little Evil Will Do You Good* (Equinox Publishing Ltd.)


Carmel Fields, *Going Back to T-Town: The Ernie Fields Territory Big Band* (University of Oklahoma Press)


Brad Mehldau, *Formation: Building a Personal Canon, Part 1* (Equinox Publishing Ltd.)

Sean Mills, Eric Fillion and Désirée Rochat, *Statesman of the Piano: Jazz, Race, and History in the Life of Lou Hooper* (McGill-Queens University Press)

Matt Phillips, *John McLaughlin: From Miles to Mahavishnu to the 4th Dimension* (Rowman & Littlefield)


Patricia Zarate de Perez, *Reimagining Panama's Musical and Cultural Narratives of Jazz: Panamanian Suite* (Lexington Books)

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


John Szwed, *Cosmic Scholar: The Life and Times of Harry Smith* (Farrar, Straus and Giroux)

Jesse Gerlach Ulmer, *The Cohen Brothers and American Roots Music* (McFarland & Company)


**BEST HISTORICAL RESEARCH IN RECORDED BLUES, R&B, GOSPEL, HIP HOP, FUNK OR SOUL MUSIC**


Juanita Karpf, *From Biblical Book to Musical Megahit: William B. Bradbury’s Esther, the Beautiful Queen* (University Press of Mississippi)

Reiland Rabaka, *Black Women's Liberation Movement Music Soul Sisters, Black Feminist Funksters, and Afro-Disco Divas* (Routledge)

Guido van Rijn, *The Chicago Blues of Jazz Gillum* (Agram Books)

Matthew Ruddick, *Funkiest Man Alive: Rufus Thomas and Memphis Soul* (University Press of Mississippi)

Sly Stone with Ben Greenman, *Thank You (Falettinme Be Mice Elf Agin): A Memoir* (AUWA)

**BEST HISTORICAL RESEARCH ON RECORD LABELS OR GENERAL RECORDING TOPICS**


Stephan Coates, *Bone Music: Soviet X-Ray Audio*

Mark Cantor, *The Soundies: A History and Catalog of Jukebox Film Shorts of the 1940s* (McFarland & Company)


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