

Blog-O-Versary #Flawless 5.0!

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Abstract

Click here to download our free Blog-O-Versary 5.0 Mix! . HAPPY 5th BLOG-O-VERSARY! Parabéns! As I write this, I am sitting on the return flight from Portugal, where I spent an utterly transformational four days at the Invisible Places, Sounding Cities conference (deftly organized and elegantly curated by Raquel Castro), a sensory torrent that still has me buzzing.

Keywords

Music (Subfield), Blog-O-Versary, Conferences, Documentary, Editorial Collective, Mixtapes



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HAPPY 5th BLOG-O-VERSARY! Parabéns!

As I write this, I am sitting on the return flight from Portugal, where I spent an utterly transformational four days at the [Invisible Places, Sounding Cities](#) conference (deftly organized and elegantly curated by [Raquel Castro](#)), a sensory torrent that still has me buzzing. While there, I was thrilled, provoked, taken, shaken, intrigued, pleased, taught, energized, exhausted, re-energized, puzzled, lifted up. . .all of the things I hope a truly great meeting will do (and then some). What I wasn't prepared for—and when going to a conference featuring sound artists and performers, I imagine myself ready for *anything*—was the flood of gratefulness and gratitude that I felt every time I had a conversation about *Sounding Out!*, every time all of our stickers disappeared off the registration table, every time I introduced myself and there were nods of recognition from people I had never met—people located thousands of miles from my home IP address—and every time my scouting attempts were met with enthusiasm that matched (and often rivaled) my own.

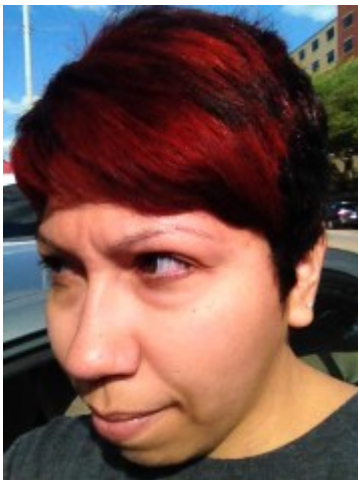


Multimedia artist, SO! Regular Writer, and Portugal resident Maile Colbert leading Invisible Places attendees on the Radio Terramoto soundwalk co-created with her partner Rui Costa (of Binaural/Nodar).

And, while I cannot deny that I my work on *Sounding Out!* has generated personal pride—speaking honestly, sometimes I go to soundstudiesblog.com just to LOOK at it—but the feeling I enjoyed in Viseu was different from “accomplishment.” I felt grateful for the support of our editors, writers, and podcasters—sharing the best of themselves, tirelessly and without compensation other than mad props and ‘nuff respect—for our readers, ever stretching across the globe, sharing, liking, and ReTweeting, until this endeavor became a networked community, and for our fans—Yes! We have received fan mail!—whose enthusiasm always seems to arrive at the right time, the Hail Mary eleventh hour when the editors are fighting sleep and/or needing another reason to allow *Dora the Explorer* to play a little longer to steal time to finish a piece. I also felt gratitude for the diverse and full-bodied sound studies community, particularly its rigorous but generous, inviting embrace, which extended to the fledgling *Sounding Out!* experiment five lightning-quick years ago.

In that time, I hope we have expressed our gratitude in return, by deepening and extending our mutual community, binding us in new and unexpected ways, showcasing our best and giving air to our challenges, and, most importantly, enabling us to greet each other as familiar colleagues—in Viseu, Berlin, Toronto, San Juan, Los Angeles, Copenhagen, New York, Sao Paolo. . .—even if we had never before met “In Real Life.” Know that as we continue to grow and renew the site that the function of community will always remain a prime directive of *SO!*. I welcome the responsibility we have collectively invested in *Sounding Out!*; it makes my decisions both more contemplative and surefooted. Thank you, everyone, for the last five years—lets raise a glass of Grão Vasco Dão Tinto toward many more together!

As we sip, let’s also partake in the annual *SO!* tradition of taking stock of the last action-packed year, with soundtrack supplied by another artist having a #flawless year, Ms. Beyoncé Knowles herself. . .



“Irreplaceable” (Goodbye, Liana): I write this first update completely under protest. I know I am not supposed to admit to affective reactions, especially in cyberspace and especially as a woman with her feet in several male dominated fields, but when [Liana Silva-Ford](#), our stalwart and smoothly bad-ass Managing Editor and Co-Founder, told me she was considering leaving *SO!*, my eyes welled up instantaneously. Okay, so she very straightforwardly told me she was leaving—even now I still have to sneak in the modifier “considering.” Liana was recently named Editor-in-Chief of the longstanding publication [Women in Higher Education](#) (now on Wiley-Blackwell)—read her first “Editor’s End Notes” [here](#)—and she is embarking on a book project on her not-so-secret passion, postcards. Liana has, rightly and deservedly, decided to bestow more of her time on these two *amazing ventures. Even though none of us has yet to successfully visualize *SO!* without her, we know this is right and we wish her all and only the best. Thank you, Liana for your steady hand but light touch, your sharp yet generous editorial eye, and the intelligence, professionalism, and enthusiasm you brought to every meeting, every challenge, and every writer. Working (and *SO!*-hiveminding) with you has

been an exquisite pleasure. And thank you for letting me twist your arm into a permanent “Editor-at-Large” position (whew!).



“Green Light” (Welcome Cara, Neil, Will): On the other hand, I am pleased to announce that the O.G. SO! triumvirate has happily expanded to a sextet. Media scholar **Neil Verma** (Visiting Assistant Professor in the Department of Radio/Television/Film at Northwestern University) our new ASA/SCMS Special Editor, came on board in late 2013, curating our new Thursday stream that launched in January 2014. Neil has already proved himself to be a skilled editor, an intuitive curator, and a natural at the brand of humor and enthusiastic tomfoolery we thrive on behind the scenes. We initiated our “L.A. Office” in December with the addition of **William Stabile**, our new Assistant Visual Editor, who is responsible for many of the mighty fine layouts that that you have seen this year. He is flexible, patient, and extremely gifted in the visual arts, with a wit dryer than Riverside, California this time of year. We value his work and presence immensely. And, drum roll please (especially with our crowd), we are pleased to announce right here today, that **Cara Lynne Cardinale** is our new Managing Editor, coming to us live from the East Bay in Northern California with a soaring collection of great ideas and her feet firmly planted on the ground of spreadsheets, calendars, and deadlines. Cara graduated in 2010 with her Ph.D. in English from the University of California, Riverside, with a brilliant dissertation that I am constantly telling my graduate students to seek out: [“Through the Eyes’: Reading Deafened Gestures of Look-Listening in Twentieth Century Narratives.”](#) A unanimous selection for her intensity, sharpness, and style-for-miles, Cara will undoubtedly turn this mother out!.



“Upgrade U” (Thursday Stream!): You may have noticed that there has been twice the SO! to love in 2014, thanks to Neil Verma’s work on the Thursday

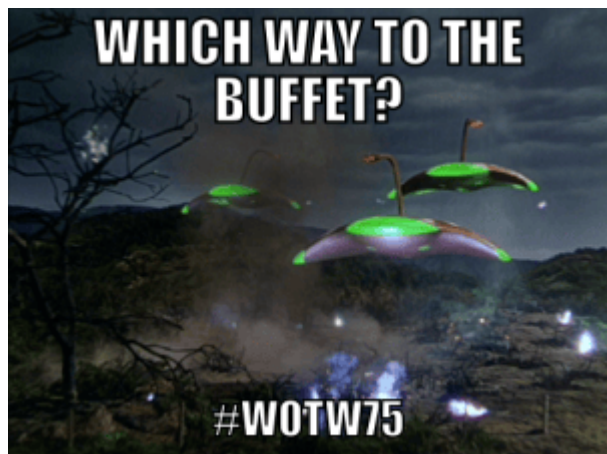
stream, with his cadre of guest editors and an array of media-related subjects that has greatly expanded and deepened the site's threshold. The year is only a little more than half-over and already we have been treated to forums on Cuban radio history ([Tom McEnaney's "Radio de Acción"](#)), Lou Reed's voice and sonic influence (NV's ["Start a Band"](#)), and [Justin Burton's](#) rumbling ["The Wobble Continuum"](#) of dubstep sounds and scholarship. Jump on the most current series of the stream, ["Sculpting the Film Soundtrack"](#) (guest edited by [Katherine Spring](#)), a collection of posts that re-frames the cinematic soundtrack to be heard anew. The media stream + our monthly [podcast series](#) + SO!'s monthly pass-the-mic ["Sound Off! // Comment Klatsch"](#) = vibrant sounding Thursdays. We like this new math.



"Check on It" ("SO! Amplifies") b/w "Schoolin' Life" (Book

Reviews): *Sounding Out!*, by design, is not a clearing house for any-and-all sound-related events [however, you CAN get all that information by following us on [Twitter](#), liking us on [Facebook](#), and [Tumblr](#)ing with us too]. BUT, we realized this year that relationships are built and connections are made through support of one another's work, and, more often than not, it takes more than 140 characters to properly accomplish this important task. So, in 2014, we launched two new ongoing series, ["Sounding Out! Reads,"](#) reviewing the latest monographs of interest to Sound Studies peeps, and a curatorial series called ["SO! Amplifies"](#) that enables selected makers, artists, authors, researchers, designers, and other creative/creating folks to introduce their work and tell SO! readers how/why it is important to them (and should be to us). In addition to amplifying the signal sent out by our featured works, we also hope to enable the production of new research, art, and other types of projects and connections through the introduction of these new tools, models, information,

and archives. At the very least, we will be hippping your ears and eyes to some *seriously* cool new ish.



“Satellites” b/w “Rocket” (War of the Worlds

collabo extravaganza): Neil Verma came to the SO! team last summer in search of a site to host observations on the occasion of the 75th Anniversary of Orson Welles’ 1938 broadcast of *War of the Worlds*. Knowing the brilliance and exceptional quality of Neil’s work—please buy and devour his 2012 [Theater of the Mind](#) (University of Chicago Press, SCMS First Book Award Winner) ASAP—I automatically said an enthusiastic “YES.” BOOM. Just like that, an international multimedia fandango was born. On the ground, or since we are talking radio, terrestrially, [#WOTW75](#) sounded like a three-hour radio broadcast on Binghamton University’s [WHRW 90.5](#) with 2 hours of original content produced by Team SO! (one of them live!) bookending a re-broadcast of Welles’ original at the precise date and time of its debut, 8:00 PM EST, October 30th [1.5 hours are available via our podcast series: [EPISODE XXII: Remixing War of the Worlds](#) presents an original creative sound composition by Monteith McCollum and his Performative Processes class at Binghamton University that re-imagined act three of WOTW and [EPISODE XXIII: War of the Worlds Revisited](#), the new 60-minute audio documentary featuring interviews with top media scholars engineered by our very own Multimedia editor Aaron Trammell]. BUT, out in the aether and Twittersphere, [#WOTW75](#) looked like so much more: simultaneous listening parties dotting the globe—a special shout out to [Jake Smith’s event](#) at Northwestern U in Chicago—a months-



long [supergroup collabo](#) between the [Sounding Out!](#) crüe and the University of Wisconsin-Madison’s [Antenna](#)—mad props to [Andrew Bottomley](#)—a real-time Twitter conversation using the hashtag [#WOTW75](#) that sparked myriad reactions from excitement to snark—NV has curated the best of these for the upcoming

sound special issue of [Velvet Light Trap](#)—academic panels, radio interviews, [podcasts](#)—thank you *Aca-Media*!—[TV interviews](#), live dramatic radio performances—you rock, Charles Berman and the WHRW drama dept—a live collaging project put on by Toronto’s [Collage Collective](#) at the Textile Museum of Canada, [martian-themed cupcakes](#), [commemorative T-shirts](#) by artisanal screen printers [Muckles Ink](#), a theme-song (!!) written and performed by Binghamton’s finest ambient surf-noise band [The Short Waves](#), and, we dearly hope, renewed excitement for the experience of “liveness” in the twenty-first century, an experience greatly changed since 1938, but no less vital in importance and thrilling in affect.

- **“Run the World” (Citations, Reposts, and Writer Updates):** It has been a great year for our writers, who have found their work cited and re-blogged in many venues including [The Society Pages](#), [The Feminist Wire](#), [Twentieth Century Music](#), [The New Inquiry’s Sunday Reading](#), [Radio Survivor](#), [Repeating Islands](#), [Past and Present](#), [About Place Journal’s 1963-2013 Civil Rights Retrospective](#), and [American History Now](#) [for the full bibliographic details see our [SO! Media](#) page].

We also congratulate our writers on their recent news and updates!

- **Kaj Ahlsved** is working hard on his PhD dissertation “[Music and sport: soundscape, identity, context and function](#).” He published his first article in [the 2013 Yearbook for the Finnish society for Ethnomusicology](#). His second article, “Let’s Play Hockey,” is currently under peer review. He is also part of a research project called [Kiekkokansa](#) that will publish a book on Finnish ice hockey culture in April 2015. For this project he and a few other researchers had the opportunity to do ethnography in Minsk during the 2014 World Ice Hockey Championships.
- **Regina Bradley** released her video dialogue series called [Outkasted Conversations](#). She has a chapter titled “Kanye West’s Sonic [Hip Hop] Cosmopolitanism” in the collection *The Cultural Impact of Kanye West*. She also has an article forthcoming on Edward P. Jones’ *The Known World* and the Hip Hop Imagination in *Southern Literary Journal*.
- **Dolores Inés Casillas** was promoted to Associate Professor with tenure at the University of California at Santa Barbara.
- **Kariann Goldschmitt** will be a Visiting Lecturer in the Faculty of Music at the University of Cambridge this upcoming October. Her essay on mobile tactics in the Brazilian independent music industry has been published in [The Oxford Handbook of Mobile Music Studies, Volume 1](#).
- **Carter Mathes** saw the release of his new book this year, titled [Imagine the Sound: Experimental African American Literature after Civil Rights](#).
- **Jonathan Sterne** is co-organizing, with Nick Mirzoeff and Tamar Tembeck, the first-ever sound studies-meets-visual culture studies conference. Called Sound, Vision, Action, it

puts scholars and artists in dialogue across sonic and visual traditions. They are especially interested in how each field addresses questions of power. The lineup is still being confirmed, but it will be hosted by Media@McGill in Montreal, 14-15 November 2014. Sterne is teaching a graduate seminar in conjunction with the conference in the Fall. More details will be available at <http://media.mcgill.ca>.

- **Jennifer Stoever** was promoted to Associate Professor with tenure at the State University of New York, Binghamton where she was also awarded a 2014 Chancellor's Award in Teaching.



And now. . .because this is how we do year after year, roll up your rug or roll down your partition, please, it is time to celebrate our #flawless 5.0 blog-o-versary, 'Yonce-style. **-JS, Editor-in-Chief**

***Jennifer Stoever** is co-founder and Editor-in-Chief of Sounding Out! She is also Associate Professor of English at Binghamton University.*

Click [here](#) for *Sounding Out!*'s Blog-O-Versary #Flawless 5.0 mix with track listing

(Just in case you missed last year's 4.0 celebration and mix click [here](#); 3.0 click [here](#); for year two, click [here](#); and for our first Blog-O-Versary party mix click [here](#))