PRESENTS

DIGITAL ZINE

A companion to the virtual discussion taking place at 11am on Saturday, April 17, 2021 highlighting WOMEN + MUSIC + ARCHIVES

Event participants and attendees submitted songs, sound bites, images, and text/voice memos that give a glimpse into the women who shaped them, the songs they loved, and music that transports them to a powerful matriarch moment. theautry.org/events/lectures-and-workshops/herstory-mix-tape-memories
Oleta Adams “Get Here”
Monie Love “Monie in the Middle”
2Pac “Dear Mama”
Patti Labelle “Somebody Loves You”
Salt-N-Pepa “The Showstopper”
Billie Holiday “God Bless the Child”
Whitney Houston and Cece Winans “Count on Me”
Aaliyah feat. DMX “Back in One Piece”

From the Mixtape Museum’s Digital Collection
DJ Jazzy Joyce “Summer Jam V.2 August 1995” Side A | Side B

The Gates Preserve Celebrates Mary Jane Blige (MJB)

The Mixtape Movement: A collaborative community project produced by DJ Reborn, presented by Hi-ARTS
LIZA POSAS’
Matriarchal Moments in Music

(Chamoru) Traditional tattoo (tatu) artist, musician, visual artist, singer, film maker, “road scholar,” educator, mother, wife, grandmother. She told her stories through songs that she wrote, composed, arranged, and performed. She is one of the most dynamic, talented, and intellectual woman I know. Maria Yatar “Makpo”: youtube.com/watch?v=xI0r-Kp3c7Y
Images: Yatar’s “Woman from Bellona, Solomon Islands” and Yatar sketching tatu design, circa 1996

Song Selects:
Lauryn Hill “I Get Out” (Unplugged)
Nina Simone “I Put a Spell on You”
Taylor Swift “The Way I Loved You” (Taylor’s Version)
Alison Krauss “When You Say Nothing at All”

I’ve always been drawn to music. People say it’s in my blood. The thing about blood is, you can’t ever really know if it’s you or the blood… cause it’s all you. There isn’t one way around that.
I’m the granddaughter of two storytellers. My grandpa was a musician. He didn’t write his songs, but boy could he sing a tune. When people ask me if I play an instrument I mostly don’t know how to respond. What do they want to hear? I say something like “yes I see time and space as my instrument / medium and I play by creating experiences in both time and space, if I succeed I hope I made you comfortable in liminal space.” Most people don’t really ask anything after that. So I normally end with “I think storytelling is important regardless of how you tell the story.” I’m privileged, because I live knowing I can always hear my Grandpa’s voice. He left his digital sound print in this lifetime.

I can hear my grandmother’s voice too. Home movies, if I dig them out, find the right type of video player, the right connection chords, and that time has been kind. My grandmother told her stories in actions (she protested the Vietnam war), material (furniture/tapestry) restoration and 2D art. She was meticulous in detail and provenance. She was brave, embarked on new experiences and shared her opinions. She taught me to do the same.

My grandmother’s art didn’t talk but intrinsically communicated the social and political contexts from which they came. I knew from her stories every country, person, pigment, and reference she cared to leave behind… her everyday engagement with art and culture locally and globally. I carry her with me though she is no longer with me because I was a part of her story and she a part of mine.

I think I always knew popular cultural would preserve Grandpa’s story. What you know time will save you take for granted. Now to find him, I turn to his music. In music, what is lost is found. What cannot be remembered is recovered, and what is recovered is reinterpreted. What I struggle with is if my reinterpretation is an accurate remembering of you. Because while Grandpa will be remembered, it was Grandma who made all the difference.

Two different diseases took my paternal patriarch, and maternal matriarch. Grandma lost her ability to speak long before Grandpa forgot the words that weren’t even really his. Muscle memory and music is a mysterious thing. I work at the intersection of music and memory because I am interested in exploring what we know but cannot yet prove. I believe in finding new ways to share knowledge through storytelling. Because as humans, we are hard wired storytellers. It’s just in our blood.

No woman worked harder and was more welcoming than my mom. She enjoyed so much in life, including her love for Sir Tom Jones. Tom Jones “Delilah”: youtube.com/watch?v=fVDW6k8mvGE
Image: Betty, 1969 (with baby archivist on the way)
Playlist curated by Basement Tapes Day founders Miles Levy and Yuri Shimoda. Basement Tapes Day is an annual event that provides the public with access to vintage audio playback devices so they can listen to the home recordings on open reel tapes, cassettes, and micro-cassettes that have been sitting in their attics or basements for years. Watch a clip from one of our events: [youtube.com/watch?v=eGnvE4puR9w](https://youtube.com/watch?v=eGnvE4puR9w) More info: [facebook.com/BasementTapesDay](https://facebook.com/BasementTapesDay)
Music of African Americans in California lecture by Clara Bryant, recorded by Jacqueline Cordell DjeDje:
californiarevealed.org/islandora/object/cavpp%3A17793

Ginger Smock interviewed by Bette Yarbrough Cox:
californiarevealed.org/islandora/object/cavpp%3A17992

Amy Catlin and Hang S. Ngor “In Studio”: archive.org/details/calauem_000241

Sarah Mahman recorded by Emily Sene:
californiarevealed.org/islandora/object/cavpp%3A21579

ORAL HISTORIES OF UCLA ETHNOMUSICOLOGY
Donna Armstrong:
archive.org/details/calauem_200201_DonnaArmstrong_Audio
Lois Anderson:
archive.org/details/calauem_200201_LoisAnderson_Audio
Peggy Caton:
archive.org/details/calauem_200201_PeggyCaton_Audio

Ethnomusicology 20C Final Oral History Project - Interview with Chi Li:
archive.org/details/calauem_200201_omvf0000070

Donjing Music - Where Confucian, Taoist And Buddhist Culture Meet
cover (Pan Records, 1988) recorded by Zhang Xingrong and Helen Rees,
Professor and Director of the World Music Center at UCLA

Supeena Insee Adler, Adjunct Assistant Professor, World Music Instrument
Curator, and the director of, Music of Thailand Ensemble at UCLA

Images courtesy of Helen Rees
Meet the women in the Brooklyn Academy of Music’s Archives!
The following selections are from A Tribute to Toni Morrison: Archival Tour, Women at the Brooklyn Academy of Music, and Love from the BAM Hamm Archives digital collections.

Queen Latifah “U.N.I.T.Y”
Salt-N-Pepa “My Mic Sounds Nice”
The Lady of Rage “Afro Puffs”

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Adele Addison, 1955.

Dizzy SenZe “Potent”

Nina Simone [Handbill for “An Evening in Black Gold with Nina Simone,” during Spring, 1968].

Mumu Fresh “Tribute to Nipsey”

Cat Power “Metal Heart”
Norah Jones “Miriam”
The White Stripes
“I’m Bound to Pack It Up”
Anna von Hausswolff
“The Mysterious Vanishing of Electra”
Portishead “Only You”
HerStory: Mixtape Memories

Event Production Team
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Presenting Partners

Basement Tapes Day

UCLA

Mixtape Museum

101.5 FM

Autry Museum of the American West

Zine designed by Yuri Shimoda