



Music Library Association
Southern California Chapter

Newsletter

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GREETINGS FROM OUR CHAIR

Lindsay Hansen
CSU-Northridge

Happy fall! I hope that you had great summers. I would like to welcome our new board members Stephanie Bonjack (Vice Chair/Chair Elect) and Hermine Vermeij (Publications). This year will be challenging for the board and our members, as we raise funds and plan for MLA 2010 in San Diego.

We were fortunate to receive funding from MLA National for a travel grant to the Chicago meeting. Congratulations to University of Illinois student Chih-Hsien Chien, this year's grant recipient.

The Chicago meeting is rapidly approaching, and we need to be prepared for our chapter's San Diego skit. Please post any ideas or suggestions on our wiki, which is available at <http://mla2010lac.pbwiki.com/LAC-Home>. There is also a section if you have any comments about fundraising for San Diego.

By now you should have received your (newly improved) membership form. Please send it in to Laura as soon as possible, and consider renewing at a higher level.

See you in Chicago!

Lindsay Hansen

MLA/SCC Chair

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MEMBER NEWS

Leslie Andersen, CSU-Long Beach

Congratulations to Leslie, who recently welcomed a new addition to her family!

Gabrielle Blair Rosar
Born July 29, 2008
7.1 pounds
19 inches

Mom is on maternity leave this semester and plotting whether Gabrielle (with her incredibly long fingers) will play the cello or the harp (as well as being a brain surgeon)!



Ethan Henderson, Pepperdine University

I was named an "Emerging Leader" by the American Library Association. According to their website, "The Emerging Leaders program enables newer librarians from across the country to participate in problem-solving work groups; network with peers; gain an inside look into ALA structure, and have an opportunity to serve the profession in a leadership capacity. It puts them on the fast track to ALA and professional leadership."

I have been asked to continue my position with the Development Committee of the national Music Library Association.

I curated a display in the Special Collections Reading Room entitled, "One who sings, prays twice: A sampling of hymnals used by the Church of Christ for Gospel Meetings during the 19th and early-20th century." It will run from November 1 – December 24.

WELCOME TO OUR NEW MLA/SCC MEMBER

Erin Conor, Research Librarian for the Performing Arts, UC Irvine



ALA Exhibits through the Eyes of a First-Timer

ALA Conference, Anaheim, CA June 26-July 2, 2008

A Report by Laura Ann Horwitz, UC-Los Angeles

Music CopyCataloging Specialist in Kinross South Cataloging and Metadata Center

This year I was given the opportunity to attend the ALA exhibits, and for the very first time, get a little taste of ALA! Boy, was I in for a big surprise! I've attended other conferences in the past, but *NOTHING* as huge as ALA! Various colleagues attempted to prepare me...but until you see it for yourself up close and personal, there is no way to adequately describe what's in store! With this year's summer conference located in Anaheim, it seemed a shame not to visit. With permission to attend approved by my supervisor, I began planning my day of the visit (which actually turned into two days).

I confess I had ulterior motives for wanting to go to Anaheim—in addition to visiting the exhibits, I wanted to volunteer at the Music Library Association booth and go to the new Anaheim Garden Walk shopping area! My extra mission Saturday was to bring copies of the MLA Southern California Chapter brochures for display in the booth so they'd be available throughout the conference.

For as many times as I've been to Disneyland, I had not been to what to me is the *NEW* Anaheim Convention Center, and was unfamiliar with all the new areas surrounding it. Nevertheless, I found my way thanks to Yahoo and Google maps, and as I turned off Katella Ave. a bit of nostalgia struck me as I remembered attending a concert over forty years ago at the theatre which is now the Arena. I arrived after noon, a little later than I had hoped. By the time I got there, the parking area was full and I was redirected around the convention center to an area behind the exhibit hall—the parking lot for the exhibitors. It took about fifteen minutes to get there, weeding through the traffic in front of the hotels and exhibit hall, all the while watching scores of people scurrying to buses or wherever they were headed. There were more people wandering around than I had EVER seen before at a conference! Little did I know this was but a glimpse of what was to come.

I gathered my belongings and headed in a back door to the exhibit hall, looking for the MLA booth, #590. As I entered in aisle 1800, my first thought was "OH MY GOSH"—how am I EVER going to find this and WHERE in the world do I pick up the rest of my registration packet?! I made my way to the front lobby area, reminding myself to lift my jaw off the ground! SO many people milling around That first day, I only made it through the beginning of Exhibit Hall A! When I returned on Monday, I stopped at the Blackwell booth to thank them for sponsoring the (free) exhibit pass which I had signed up to receive. I was directed to the Regional Sales Manager for California and we had a great chat. Many other companies tried to peddle their products to me; my standard answer became "I don't have anything to do with purchasing or making decisions".

How do you choose a highlight for something like ALA? Here is some of what I REMEMBER:

~Seeing familiar faces!!! A breath of fresh air in a sea of strangers and seeing some former library staff members from the past.

~Being photographed in the "Disneyland Educational Productions" booth (with a "Narnia" background)

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~Collecting pens and pencils to last me until I retire (ha ha!), beautiful posters, some great tote bags including multifunctional ones from Oxford University Press & Ebsco, a flying monkey, a book light I can use at Christmas time when I am singing in dimly lit rooms and can't see the music, a mini lighted fan to use when the sun shines in my Kinross window and heats up my workspace, bookmarks to last a lifetime, catalogs for give-away gadgets, audiobooks and PBS videos, information on student loans for my student friends & relatives, and information on the new DTV regulations.

~Talking with Exhibitors in Better World Books (I didn't know about their program!), Freeway Guides (I might buy some for my 12 mile commute which sometimes takes an hour), Ex Libris (just prior to the new Voyager upgrade), Library of Congress & OCLC, and many, many more!

~Over 20,000 steps clocked on my pedometer on Saturday, and close to that for Monday!!

LAC 2010 Update

By Ken Calkins, UC San Diego

Since my last report here, the MLA Convention Managers have sent a revision of the LAC Manual and I've posted it to our wiki: <http://mla2010lac.pbwiki.com/LAC-Home>. Many of the updates concern fundraising guidelines. The Development Officer is now ex-officio on LACs, so our fundraising subcommittee will work with Paula Matthews on our strategy and goal. We are already prepared with a list of reception options and cost estimates.

It's prime time to get ready for our presentation at MLA Chicago. I've drafted an outline on the wiki for a sequence through San Diego highlights. We'll need a script, costumes, props such as beach balls, and media. Costumes will start with Chicago cold weather gear that we'll shed on cue to beach attire! To help with the Zoo part, Linda Barnhart has contributed a dozen different animal masks.

We will have a computer projector with sound capability available, so I'll bring a laptop ready to go with whatever media we decide on: surfing music, scenic video, humorous images...

Also during the next few months, I'll work with the tour subcommittee to solicit proposals from destination management companies associated with the San Diego Convention & Visitors Bureau. Among these companies, I have recommendations we'll consider from colleagues who recently hosted other library association meetings. The Zoo will certainly be one of the two tours we offer. We'll plan to announce them during the presentation in Chicago.

MEMBER NEWS

Verletta Kern, University of Washington

On September 2nd I began a new position as Music Research Services Librarian at the University of Washington. The position sees me answering music reference questions, teaching library instruction sessions and workshops, managing the music library's website (<http://www.lib.washington.edu/music/>) and purchasing new CD's and DVD's for the collection. I am delighted to finally work in a music library although I greatly miss my friends and colleagues in southern California. I look forward to seeing you all in Chicago.



Sideliner Musicians Photo Collection

Dr. Jeannie Gayle Pool, Composer/Musicologist

This unique collection of photographs of musicians, presented to the Archives of Local 47 of the American Federation of Musicians on August 20, 2008, documents a special moment in Los Angeles' music history. From the 1930s, 40s, and 50s, these pictures were used by individual instrumentalists in hopes of securing work as "side liners" in Hollywood films. Side liners are members of Local 47 of the American Federation of Musicians (and sometimes, also the Screen Actors Guild), who appear on camera performing on musical instruments, but most often are not heard on the soundtrack.

Negotiations between the Hollywood studios and the American Federation of Musicians resulted in the development of certain union rules and policies about live music recording for films. Eventually the Screen Actors Guild (SAG) became involved, requiring that musicians on camera who spoke dialog also become SAG members. In those days, Local 47 only approved certain of its members as being eligible for such specialized motion picture work.

The project of organizing, alphabetizing, and inventorying this collection, funded by The Shana Alexander Foundation, has developed out of Dr. Pool's work in documenting the life and career of jazz saxophone player/bandleader Peggy Gilbert (1905-2007), who worked at Local 47 from the late 1940s until 1970. She was a sideliner in Hollywood films in the late 1920s and 30s (also again in the 1970s, 80s and 90s), and often contracted women musicians for sidelining jobs. In the early days the musicians were often filmed and recorded simultaneously. As new technologies developed for more precise synchronization of sound to film (1928-34), recording live music on the set yielded to musicians (sideliners) being filmed as they played along with "pre-records" (recorded music tracks).

Peggy Gilbert's friend and colleague, Phillip Kahgan, was one of the leading contractors in Los Angeles during this period for several studios (including MGM, Fox, and Paramount). Kahgan, a violist and music contractor, died in 1986 at the age of 93 and left his principal archives of concert programs, photographs and memorabilia to UCLA in a collection of 36 boxes at the UCLA Performing Arts Special Collection. Many of the photographs in this sideliner collection were submitted to Kahgan and to Gilbert.

In 1928-29, with the advent of talking pictures, and the discontinuance of pit orchestras in movie palaces, music jobs across the country were eliminated. Some of these musicians relocated to Los Angeles, a growing media center in the late 1920s and 30s and a completely new job environment developed in Los Angeles for musicians. Los Angeles theater owners also installed sound systems and let go pit musicians although there were some live orchestras in theaters as late as 1933. However, by the early 1930s, Los Angeles became the principal center for film, radio and record production. Los Angeles' eight major motion-picture companies produced 85% of American films.

By 1935, 1,000 musicians were working in entertainment industry studios in Los Angeles. Local 47 tried to save the theater jobs while trying to create new opportunities in radio and film. Local 47 was the fastest growing AFM local between the two world wars. The membership quadrupled in the 1920s

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Jeannie Pool with
Gordon Carmadelle.
Photo by Scherr Lillico,
The Proper Image



to 4,000 members. By 1940 Local 47 was the largest trade union in Southern California and third largest local of the AFM, only behind New York and Chicago, the other two major media centers in the country. There were so many musicians applying to transfer into Local 47, that there was a moratorium on transfers for one year in 1929-1930. Contractors were very powerful and those in favor with the contractors had great wages and working conditions. A studio sideman in a studio orchestra averaged about \$10,000 per year in the late 1930s.

The term “sideline musicians” or “sideliners” began when musicians worked on film jobs during the silent days to play music that would inspire the actors and create the needed mood on the set. They played on the “side” (often behind the cinematographer and director, etc., but easily heard by the cast) and they played “mood music on the set.” Many musicians disdained sideline work because they were not heard on the soundtrack for the film. But sideline musicians pay was comparable to those of studio musicians. In the late 1930s sideliners made \$15 to \$40 a day and most of the time was spent sitting around and waiting, so it was not very demanding.

The photos range from highly professional, movie-star quality studio shots by some of the leading Los Angeles photographers of the day to casual snapshots in front of homes, gardens, automobiles, and other interesting backdrops. The snapshots show Los Angeles in the 1930s, 40s, and 50s, in rich “slice-of-life” vignettes. Many of the photographs reveal special characteristics or talents; most of them were taken with the musicians holding their musical instruments. The photographs are labeled with names, musical instruments played, suit and dress sizes, height, weight, eye and hair color and some background information, including other films in which they had appeared.

There are references on the photographs to draft status, military service, and military band affiliations—one indicates that the musician was “killed in action.” Some of the musicians were photographed in their military uniforms. One assumes that the studios may have given preference to returning World War II veterans when handing out jobs to sideliners. Although the musicians are overwhelmingly male, there were nearly 200 photographs of women instrumentalists, some who are mentioned in Peggy Gilbert’s biography.

This photo collection, including approximately 1,500 photographs or some 1,300 musicians, is being presented to the Archive of Local 47 of the American Federation of Musicians (archivist Gordon Carmadelle; archive@promusic47.org). The complete inventory of the collection will be available on line at <http://www.promusic.org/archives.htm>. For a nominal charge Local 47 will provide digital copies of the photos requested. There are no restrictions on the use of these photographs in publications, however, a photo credit will be required.

Among the interesting features of this collection:

- Many of the photographs are 8” x 10” black and white prints, either glossy or matte finish, in excellent condition; some are printed as postcards for easy mailing;
- Various ethnic music specialists are included in this collection, including Native Americans, Gypsies, Latin American, Russian, Greek, and Pacific Islanders;
- The collection includes many Latin and South American musicians;
- Fabulous photographs of a wide variety of drum “trap” sets from the period;
- Many photographs are taken in front of private homes, apartment buildings, or other architectural facades;
- Some photographs show musicians in front of period automobiles;
- Many of the musical instruments shown in the pictures are interesting in and of themselves, particularly the keyboards, double basses, and guitars.
- A few of the photographs show a musician in front of a tantalizing display of multiple musical instruments.



MEMBER NEWS

Stephanie Bonjack, USC

On Friday, September 5, 2008, the USC Libraries opened the exhibit “**A Sound Design: The Art of the Album Cover**”. The exhibit is being held in the ground-floor rotunda of the Doheny Memorial Library on the campus of the University of Southern California. There are 52 iconic album covers on display representing a variety of artistic styles and design. There is also an audio-visual component in the form of a kiosk which plays looped images from the exhibit along with audio selections from each album. This allows visitors to actually hear music from the albums on display. The curators are Robert Vaughn of the USC Music Library and Tyson Gaskill and Andrew Wulf of the USC Libraries Public Programming department. The exhibit is free and open to the public. It will be on display through Monday, December 15, 2008.

“A Sound Design: The Art of the Album Cover” provides an overview of one of the most widely distributed forms of popular art. For four decades LP records were the primary medium for recorded music and the cover art provided not only a marketing tool, but a means for artistic expression. Album cover art can also be seen as a visual history of our culture. They reflect our social values, political views, racial attitudes, lifestyles, and fashion. The exhibition celebrates graphic designers such as Jim Flora, Mati Klarwein, and Andy Warhol, who made significant contributions to this visual medium. It represents the history of album cover art from its creation by Alex Steinweiss in 1939, to Francis Wolff’s photography for Blue Note in the 1950’s, through the experimental and psychedelic covers for the Beatles and the Rolling Stones in the 1960’s, through the sexuality of the Ohio Players funk and R&B of the 1970’s, into 1980’s punk art by Winston Smith and Raymond Pettibon, and even includes contemporary works by artists such as Camille Rose Garcia and the hip-hop cut-and-paste aesthetic of Brent Rollins.

More information about the exhibition is available here:

http://www.usc.edu/libraries/about/programs_exhibitions/exhibitions/



Lindsay Hansen, CSU Northridge

In October, I presented a paper (“Super project gone wrong: Weisses Gold and the struggle for intellectual property in East Germany”) at the fall meeting of the American Musicological Society’s Pacific Southwest chapter meeting. This was a great meeting, with a total of six papers spanning musical history from the Baroque to the present. AMS-PSC will be holding another meeting on February 28th at USC, focusing on film music. A joint meeting (Northern and Southern chapters) will be held at UC Irvine on May 2nd and 3rd. These meetings are great opportunities to meet music historians (and perhaps some librarians) locally. AMS-PSC’s board is particularly eager to work more closely with our chapter.



MEMBER NEWS

Kathy Carbone, Cal Arts

Kathy Carbone, performing arts librarian at The California Institute of the Arts' (CalArts) Division of Library and Information Resources, is currently the coordinator and librarian for CalArts' sister library, The Interdisciplinary Genocide Studies Center (IGSC) Library, in Kigali, Rwanda.

The IGSC's mission is to testify, to study genocide through rigorous cross-disciplinary scholarship, and to understand various mechanisms and structures of violence with the goal of preventing genocide and mass violence. Some of the IGSC's goals include: To encourage and facilitate interdisciplinary research on the Tutsi genocide; to gather, organize, catalog and preserve documentation on the genocide; to publish and disseminate scholarship on the genocide; to record and publish testimonials; and to promote affiliations and collaborations with independent artists, academic institutions and professional organizations, domestically and internationally.

The IGSC Library is essential to and reflective of the IGSC's goals and mission. The collection is focused on the Tutsi genocide of 1994. The library is interdisciplinary in its approach and includes books, journals, DVDs and electronic resources in subject areas such as history, sociology, drama, literature, linguistics, theology, philosophy, poetry, painting, education, social ethics, peace-building, conflict resolution and cultural studies. The library encourages and facilitates interdisciplinary research. The library is also a social/community center where survivors can share and record their testimony, where writers and artists can share and store their work, and where scholars can share and access a public platform for their ideas.

Through our sister library project we hope to foster interdisciplinary and collaborative work between Rwandan, CalArts and international scholars, artists and students.

For more information please visit:

<http://www.igscrwanda.org>

<http://www.facebook.com/group.php?gid=16447892617&ref=ts>

MLA/SCC Treasurer's Report October 24, 2008

Account Balances:

	May 12, 2008	October 24, 2008
Checking:	\$6084.84	\$6084.84

Editor's note: Membership dues were being processed at the time of publication



MLA/SCC Executive Board 2008

Chair:	Lindsay Hansen, <i>CSU Northridge</i>
Vice Chair / Chair Elect:	Stephanie Bonjack, <i>USC</i>
Past Chair:	Sharon Benamou, <i>UC Los Angeles</i>
Secretary / Treasurer:	Laura Horwitz, <i>UC Los Angeles</i>
Members-At-Large:	Hermine Vermeij, <i>Publications, UC Los Angeles</i> Verletta Kern, <i>Membership, University of Washington</i>

MLA/SCC Newsletter

No. 89, November, 2008

The *MLA/SCC Newsletter* is published twice yearly. Content is welcome and encouraged on member news, new library acquisitions and programs, highlights from conferences and workshops, etc.

Please send submissions and communications to the editor:
Laurie Bailey, San Diego Public Library, lbailey@sandiego.gov

Go to the chapter's new website at <http://www.mlasc.org>
for more chapter information & resources!

CALENDAR

November 2008:	Please submit MLASCC membership dues and renewals
January 23-28, 2009:	ALA Mid-Winter Meeting, Denver, CO
February 15-21, 2009:	Music Library Association 78 th Annual Meeting, Chicago, IL
April 2009:	MLA/SCC Annual Spring Meeting (Date TBA)
June 11-14, 2009:	Ojai Music Festival, Ojai, CA
June 14-17, 2009:	Special Libraries Association Conference, Washington, D.C.
July 9-15, 2009:	ALA Annual Conference, Chicago, IL

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