



MUSIC LIBRARY
ASSOCIATION
southern california chapter

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MLA SCC EXECUTIVE BOARD 1984/85

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GUIDELINES FOR ARTICLE SUBMISSIONS: Articles should be approximately 250-1,000 words in length, or 1-4 double-spaced, typewritten pages. Editor may edit submitted material. Include your name as you wish it to appear in print, your title and institution affiliation, if applicable. Articles are expected to emphasize topics in music and music librarianship. Submissions should be received one month prior to scheduled publication. Please address all articles, news items, and changes of address to Valencia Williams, Editor, MLA SCC Newsletter, Department of Music, CSU, Long Beach, 1250 Bellflower Blvd, Long Beach, CA 90840, (213)498-4786.

MESSAGE FROM THE CHAIR

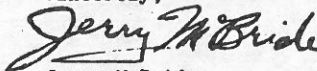
I should like to take this opportunity to encourage you to attend the joint meeting of the Northern and Southern California Chapters of MLA. More information will be found inside the Newsletter about the meeting, but those who have worked on the program deserve special recognition for the important part they have played in making this, what promises to be, a significant musicological event. Stephen Fry, together with Tara Flandreau, Catherine Smith, et al, have put together a conference roster of some of the state's most eminent scholars in California music. (Steve has promised us the absence of socks by the end of this meeting.) Marsha Berman and Joseph Fuchs have handled the local arrangements and guarantee a meeting that will be both pleasant and convenient for the participants.

The chapter has also expanded its borders by inviting MLA members from Hawaii (who were formerly not served by any chapter) to join. I would like to formally welcome our new members from Hawaii and issue a special invitation to become actively involved in our chapter.

Also please direct your attention to two items in the Newsletter. One is the ballot for Chapter officers for 1985-86. The terms of our current members-at-large, Linda Barnhart and Monica Burdex, expire this year. The members-at-large serve as chairs of the membership and publication committees. There are also excellent candidates for Vice-Chair. The Executive Board is proposing an amendment to the by-laws. Please vote on both of these matters. The vote on the by-laws requires a two-thirds majority for ratification, so your participation is particularly important in this case.

I look forward to seeing you at the Spring meeting.

Sincerely,



Jerry McBride
Chair, MLASCC



MLA SCC NEWSLETTER

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC.

Women in Music: the Industry, Etc.

A Bibliography 1951-79

INDUSTRY

- All-femme Olivia label gears for expansion; has 70 distrib. J. Williams. BILLBOARD 88:78 Nov 20 1976.
- BMI's feminine touch. VARIETY 206:2 May 29 1957.
- Carol Carmichael boosts females as producers. BILLBOARD 86:4+ May 4 1974.
- Chicago woman starts new company to push femme music. A. Penchansky. BILLBOARD 89:37 Jun 4 1977.
- Ellen Bernstein, 2 other fems, run San Francisco A & R offices. J. McDonough. BILLBOARD 86:4 Aug 3 1974.
- Females only for Wise Women label. BILLBOARD 88:61 Dec 18 1976.
- Fems say chauvinism prevails in industry. N. Freedland. BILLBOARD 86:1+ Nov 30 1974.
- Fems only at Olivia label. J. Williams. BILLBOARD 88:1+ Feb 14 1976.
- Gals across nation are grabbing mikes to gab on deejay shows. J. Bundy. BILLBOARD 68:14+ Jan 7 1956.
- Gals air gripes at NARAS meet on women's role in music biz. F. Kirby. VARIETY 277:80 Feb 5 1975.
- KSAN's women: San Francisco station gains listeners via their efforts. J. McDonough. BILLBOARD 87:28 Apr 5 1975.
- Labels operated by fems rise; now total about 15. R. Kozak. BILLBOARD 90:84 Mar 11 1978.
- Ladies in the drivers's seat (in music industry):. B. Williams. ports. BILLBOARD 80:54-5 Oct 19 1968 supp.
- Nashville fems break exec job straglehold. S. Hinkle. BILLBOARD 89:1+ Dec 3 1977.
- Platter patter: the top 40 music moguls. Steve Ditten. MS 6n6:66 Dec 1977.
- Producer Anderle's bag: women. E. Harrison. BILLBOARD 90:6 Mar 18 1978.
- SAC urges more women in hi fi. R. Joe. BILLBOARD 86:1+ Jun 1 1974.
- Sex and the promotion girl. BILLBOARD 83:8 Jan 2 1971.
- Women emerging as format DJ's. BILLBOARD 89:1+ Nov 12 1977.

MISCELLANEOUS

General

- The distaff side (difficulty of public acceptance). H.C. Schonberg. N.Y. TIMES 111:13 Sect 2 Mar 25 1962.
- Distaffers dominating pop charts. N. Freedland. BILLBOARD 85:1+ Apr 7 1973.
- The girls. BMI p12-13 Oct 1969.
- I am woman; a tribute to women in music. BMI whole issue n4 1977.
- L.A.'s female roadies "cost less do more". D. Dexter. BILLBOARD 88:1+ Sep 4 1976.
- Music, not lib, is main Deadly Nightshade thrust. J. Melanson. BILLBOARD 87:23+ Jul 5 1975.
- Music events; ladies night. A. Porter. NEW YORKER 51:151-5 Nov 24 1975.

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SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

- New sound from women (popular music scene). Anna-Lise Malmros. SCANDINAVIAN REVIEW 65n3:20 Sep 1977.
- N.Y. femme winning her battle for sex equality. A. Flores. BILLBOARD 89:41 Feb 1977.
- No flaws in Los Angeles "Tribute to Black Woman" (review). J. Williams. BILLBOARD 89:47 Feb 5 1977.
- Oklahoma City has a lot of talented musical women who give the city a special flavor. BILLBOARD 85:12+ Nov 10 1973.
- Riffs: dead crowd kills Latin fever. P. Guzman. VILLAGE VOICE 22:62 Oct 3 1977.
- Solo female vocalists: some shifts in stature and alterations in song. P. Hesbacher and others. bibl diag POPULAR MUSIC & SOCIETY 5:1-6 n5 1977.
- You sexy things! H. Doherty. MELODY MAKER 51:13 Oct 16 1976.
- A woman's touch in music. VARIETY 275:58 May 15 1974.
- Women's tour: sisterhood is musical. J. Orange. ROLLING STONE n209:15 Mar 25 1976.

Discrimination

- Alternating currents: sexual counterrevolution 1. E. Willis. ROLLING STONE n235:29 Mar 24 1977.
- Elektra agrees to femme demand on album covers. VARIETY 286:66 Feb 23 1977.
- L.A. women protest album covers again. BILLBOARD 89:14 Sep 10 1977.
- A new low in record advertising. J. Thompson. SONGWRITER 2:15+ Jan 15 1977.
- The sex bar. M. Gray. MELODY MAKER 49:51 Jun 8 1974.
- Sex in music: sexy lyrics, disk covers rile public. J. Newton. SONGWRITERS REVIEW 32:9 n2 1977.
- Sexist album art again shot at by Coast femme orgs. VARIETY 288:88 Sep 7 1977.
- Sexist songs. M. Gray. MELODY MAKER 49:18-19 Jun 1 1974.
- WB slaps ladies for putting muscle on album covers. VARIETY 285:94 Jan 12 1977.
- We will boycott nationally: women. E. Harrison. BILLBOARD 89:47 Jan 15 1977.
- Women's war on LP cover violence. L. vanGelder. 11 ROLLING STONE n237:32-3 Apr 21 1977.

Musicians

- Beauty on the trumpet. J. Shepherd. 11 LOOK 29:n8-11 Mar 23 1965.
- Mrs. Cugat can't see gals as tooters; kills glamor. H. Holly. DOWNBEAT 18:13 May 14 1951.
- Rita Harlow striking blow for N.Y. female musicians (interview). A. Flores. BILLBOARD 89:66 Aug 27 1977.
- Women and guitar: stereotypes and changes. C. Ackerley. GUITAR PLAYER 11:24-5+ Dec 1977.
- (Women and guitar: stereotypes and changes. C. Ackerley.) Letters to the editor. G. Warren and others. GUITAR PLAYER 12:4+ Mar 1978.
- Women in music - their fair share? status of women in the profession of music; panel discussion. J. Bowen. HI-FI/MUSIC AMERICA 24:MA 20 Aug 1974.
- (Women musicians) MS 2:78-80 Feb 1974; 2:s9-32 Mar 1974; 3:104+ Nov 1974; 5:42-4+ Sep 1976; 5:31-3+ Oct 1976; 5:36+ Mar 1977; 6:27-8 Nov 1977.

Books:

- The Performing woman.
v.1- June 1978-.
Hayward, Calif. J.D. Dinneen, c 1978-.
- A national directory of professional women musicians.

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

Lyricists/Songwriters

Females' emergence as writer/singer to persis. I Trachter. BILLBOARD 84:3+ Jan 8 1972.

Gal singer-writers swell ASCAP, BMI membership rolls. VARIETY 268:47 Nov 8 1972.

Upswing seen in femme lyricists. BILLBOARD 89:98 Jul 9 1977.

Women songwriters feted. DOWNBEAT 44:12 Sep 8 1977.

Monica Burdax
CSU, Northridge

Editor's note: This is a continuation of the bibliography printed in the October 1984 issue of MLA SCC Newsletter.



"The Story of The All-Women's Orchestras in California, 1893-1955"

An exhibition of photographs and memorabilia covering THE STORY OF THE ALL-WOMEN'S ORCHESTRAS IN CALIFORNIA, 1893-1955 will be on display through April 30, 1985 in the Music Library of the University of California at Los Angeles, located in Schoenberg Hall.

The Exhibition is curated by Jeannie Pool of the Music Department of California State University, Northridge, and Stephen Fry, Music Librarian, UCLA. Funds for the project are provided, in part, by a grant from the California Council for the Humanities.

Materials in the exhibition include more than 60 photographs of all women's classical orchestras, jazz bands, big bands, marching bands, chamber ensembles and groups from Hollywood movies and radio stations.

Hours for the exhibition are April 1-30, Monday through Thursday, 7:45 am - 10:00 pm; Fridays, 7:45 am - 5:00 pm; Saturdays, 9:00 am - 5:00 pm; Sundays, 1:00 pm - 9:00 pm. During the Spring Break at UCLA, March 23-31, the exhibition will be shown Monday through Friday, 1:00-5:00 pmm closed Saturday and Sunday.

For further information, call (213)825-4881 or (818) 885-3157.



"Rusalka"

The Riverside Opera will present Dvorak's RUSALKA on Saturday April 13, 1985, 8:00 pm at the Municipal Auditorium, Seventh and Lemon in Riverside. This is a love story of a beautiful mermaid who falls in love with a handsome prince. The opera will be sung in English. Tickets are available through the Friends of Czechoslovak Music, SDSU, Department of Music, San Diego State University, San Diego, CA 92182-0217. PLEASE ENCLOSE SELF-ADDRESSED STAMPED ENVELOPE. Tickets are \$15 each and include a \$3 per ticket tax-deductible donation to the FRIENDS.



SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

"Bay Area Women's Philharmonic Growing Strong"

At a presentation on "The Birth and Development of the Bay Area Women's Philharmonic", given March 16th as part of the Conference on Women in Music at San Francisco State University, the audience had an opportunity to hear about the nuts and bolts of putting together an orchestra and the particular commitment of this orchestra to women in music.

Miriam Abrams, Managing Director of BAWP, told about the founding of the orchestra. At the 1981 Bay Area Congress on Women in Music, flyers were distributed announcing BAWP, asking individuals to volunteer to participate and to contribute money. The leaflet cost \$16, with the calligraphy donated by someone's mother, \$60 was raised. "We got started in a very different way from other orchestras," Abrams said. "It's a miracle for us to be here today."

The March 16th concert, the culmination of the Conference on Women in Music, was the 25th concert of BAWP which is now in its 4th season. It is the only professional all women's orchestra; the only women's orchestra conducted by a woman; the only one which does works by women composers, in the United States. BAWP does three subscription concerts a year and this year added a children's concert.

Abrams pointed out that funding of an orchestra reflects the degree of community support, and BAWP existed its first two years through ticket sales and contributions from individuals. "During the third season they became eligible for corporate grants and have received funding from the California Council for the Arts, The Mayor's Office in San Francisco and the National Endowment for the Arts. The March 16th concert was funded in part by a grant from Pacific Telesis Foundation. Abrams said, "Many of the questions like why only women? are disappearing now that the Bay Area Women's Philharmonic has taken its place as an arts organization in the community."

Their audiences consistently range from 600 to 800 people, which is outstanding for a community orchestra, especially in the Bay Area where there are more than 25 community orchestras. BAWP aims to attract a new audience for classical music-- people who have never heard classical music before -- and they have a large feminist following.

The orchestra has been very effective in publicizing their concerts throughout the community with flyers in stores. Free child care during concerts and after-concert receptions also help to build and keep an audience. BAWP wants to de-mystify the orchestra, conductors, composers and performers, so that the audience feels close to the people and to the experience of making music. BAWP also has lower ticket prices -- \$9 compared to \$25 of other orchestras.

Finally, to close her presentation, Abrams added that BAWP was deeply concerned about providing opportunities for minority women. "In this area (The Bay Area), women are more present in orchestras, but women of color are still having difficulties so we try to have more Black, Asian, and Latin women conductors, composers and performers."

Don Washburn, Artistic and Research Director of BAWP, was the second speaker and she focused her remarks on the program for the March 16th evening concert. She said that in planning their programs they hoped to create a different kind of symphony experience

"It is our hope to educate and expose our colleagues and audience to this music, and, we've taken on a purpose larger than ourselves and larger than our community, to effect the music world," according to Min. BAWP is involved with other music groups and other arts organizations trying to make a difference for the benefit of all.

For more information on BAWP, write: 934 Brannan Street, San Francisco, CA 94103, or call (415)626-4888.

Jeannie Pool
CSU, Northridge



CHAPTER ACTIVITIES

MLA SCC Executive Board Meeting. January 18, 1985. USC.

The meeting was convened at 10:10 AM. Present were McBride, Williams, Kunselman, Burdex, Redfield, Fry, Fuchs.

Minutes of the September 13 meeting were approved as submitted.

Chairperson's Report

The March 15 meeting will be held in Fullerton.

MLA has proposed inviting Hawaiian music librarians to join the Northern California Chapter. Board agreed that the Chairperson should determine if it might not be more appropriate for Hawaii to be affiliated with the Southern California Chapter.

An amendment to the Chapter by-laws concerning the responsibilities and construction of the Publications Committee was presented, discussed, modified and approved for submission to the vote of the membership at the May meeting.

A discussion of the pros and cons of a reduced membership rate for students resulted in a decision to present a proposal to establish such a category to the membership.

Treasurer's Report

Previous balance: \$130.71. Revenue: \$170.00 from 17 membership renewals; \$4.00 from one new membership and \$58.31 profit from the fall meeting. Expenditures: \$52.42 for the October newsletter. Current balance: \$310.60.

A roster of 83/84 members, annotated to show who had renewed membership for 84/85, was presented for discussion. It was decided that a reminder renewal notice should be sent to all who had not renewed by the fall meeting. Steve Fry will create a renewal notice and supply the Treasurer with names of those who should be contacted.

Membership Committee

Creation of a category for institutional members was discussed, whether such membership would include the privilege of allowing one person to attend meetings, whether there should be another lower rate for a subscription to the newsletter only. Membership Committee will identify institutions to be solicited for membership.

A nominating committee for 85/86 officers is needed.

Union List Committee

37 responses to the November questionnaire have been received; 150 were mailed. About 13 institutions have been identified as having performance collections and being willing to participate in the production of a union list. The board recommends that the committee consider preparing a directory of interested institutions rather than a true union list of materials held.

Program Committee

An outline of suggested topics and speakers for the May 17-18 meeting was presented for discussion. The Northern Chapter is also interested in the topic "Sources for the Study of Music in California" and will put together a list of suggested additions to this agenda. Possible locations for the meeting were discussed. It was agreed that the meeting should be open to non-members. A local arrangements chair is needed.

We are still considering having the proceedings of the meeting published. Perhaps national MLA would help us with the publication.

The meeting was adjourned at 11:50 AM.

Respectfully submitted,

Joseph Fuchs
Joseph Fuchs
Secretary/Treasurer

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

for the audience and the orchestra and that the music has to be good. The March 16th concert, for example, was entitled "Adventuras Latinas" and featured works by Mexican composer Lilia Vazquez, Cuban-American composer Iania León and Mexican men composers Ricardo Castro and Silvestre Revueltas. Mexican pianist Maria Teresa Rodriguez was the artist for the Castro piano concert.

Washburn talked about the enormous amount of research and effort that goes into putting a program together, with hours of score perusal. "Hopefully, our work will help other ensembles to program these same works." She mentioned the American Music Center, the Fleischer Collection, the ASCAP Catalogue of Symphonic Music and articles about women composers as primary sources for information about orchestral repertoire.

As an example, Washburn described in detail their attempts to obtain the Lilia Vazquez score from Mexico. Once they discovered that Lilia was out of Mexico, they contacted her mother and former roommate who then gave the score to an airline pilot friend, who brought the music to the United States. When the package arrived, the parts were there but no score, so they had to contact Lilia's mother once again and the score came to San Francisco via a bank mail pouch. Additional score preparation was needed to insure a smooth rehearsal and performance. All of this can be rather nerve racking, as anyone who produces new music concerts can tell you.

BAWP has programmed 70 works by 40 composers in its short history and has won recognition from ASCAP and the American Symphony League for their adventuresome programming.

"Why are we doing this?" Elizabeth Min posed, as a follow-up to Washburn's and Abrams' comments, given all the effort required and all the difficulties to be confronted? "It is no small task to create an orchestra out of thin air and funding is an on-going headache," Min said. She is the Music Director and Conductor of BAWP, and as part of her duties as a panelist, outlined for us the goals of the orchestra.

The main goal of the orchestra is to promote women composers, conductors and performers. BAWP also hopes to develop a different model for orchestras, particularly in the relationship of players to conductors and composers.

"Special things happen when you do this work on behalf of women composers," Min said. "The work receives a decent performance by a professional orchestra, the composer gets a good tape, there is good attention in the media, there are program notes, well-prepared and designed, and a big audience. All these things help composers to build their careers." Why do we do this? Min says, "Our hope is that other major orchestras will take on these pieces."

Min said that many of the performers have said to her, "I've never played with this many women musicians before and it's wonderful."

In terms of developing a new model for orchestras, BAWP prides itself on the fact that they involved players in the management of the group and that they consult players about programming ideas. "We want a reputation of really treating our players well," says Min, and indeed, they are developing that reputation in the Bay Area.

MLA SCC NEWSLETTER

CHAPTER ACTIVITIES (continued)

MLA SCC Executive Board Meeting. March 15, 1985. CSUF.

The meeting was convened at 10:15 AM. Present were McBride, Williams, Kunselman, Burdex, Redfield, Fry, Fuchs.

Minutes of the January 18 meeting were approved as submitted.

Chairman's Report

There are four members of national MLA in Hawaii. The Chairman has sent them letters inviting them to join MLA SCC. So far no responses have been received.

Two new brochures, one on MLA and one on music librarianship, are available from Linda Solow, Executive Secretary of MLA.

A new MLA directory is about to appear. Chapters are supposed to provide national with their directories, but there may be problems because of lack of consistency in content and format from chapter to chapter.

MLA has not secured tax-exempt status, so it's possible that national and chapter dues are not deductible as professional expenses.

MLA National Archives wants chapter archives as part of their collection at the University of Maryland. The Chairman will talk with Don Hixon about sending our archives, which are currently housed at Irvine, to Maryland.

After extensive negotiation, it has been resolved that the papers of Arnold Schönberg will remain at USC. Jerry McBride has now been formally appointed Archivist of the collection. The Chairman wished to thank the board for its support in recommending that the papers remain at USC.

Joan Kunselman has been appointed Head, Fine Arts Libraries, UCLA.

Union List Committee

Joan Anderson will make a report at the May membership meeting about the status of the union list project. Joan will continue as chair of the committee.

Music Center Performing Arts Library

LA County Library has a grant to study the need for a performing arts library in LA, along the lines of Lincoln Center, to be coordinated with the proposed expansion of the Music Center. Librarians from LA County, LAPL, UCLA, USC, and CSULA are on the steering committee.

Program Committee

Steve Fry presented an outline of six sessions for the May 17-18 meeting. Honoraria and reimbursement of air fare for out of town speakers were discussed. We will apply to the California Council for the Humanities to help with some of the expenses. The Publications Committee will investigate publication of the papers and report on this at the April Board meeting. The March newsletter will include a program announcement. Other avenues of publicity include a mailing to members of the Northern and Southern chapters, to AMS members, members of the Theater Library Association, music departments, historical societies, and a press release to the local media. The meeting will be held in Glendale, at the Glendale Public Library on Friday and Saturday morning, with the Saturday afternoon session and reception at Brand Library. A fee of thirty dollars, to include Saturday lunch and the reception, was settled upon.

The meeting was adjourned at 12:00 noon.

Respectfully submitted,

Joseph Fuchs
Joseph Fuchs
Secretary/Treasurer



CHAPTER ACTIVITIES (continued)

Report
Fall Meeting
Music Library Association
Southern California Chapter

November 9, 1984 was the Southern California Chapter's day to learn the inside information on the recording industry. The morning session was held at Award Records in Inglewood, California. Award manufactures a great number of limited release albums but also produces popular recordings such as Fleetwood Mac's phenomenal Rumors Album. The president of the company, Marty Ansoorian, demonstrated the metamorphosis of tiny black nodules of polyvinyl chloride to shelf-ready shrink-wrapped sound recordings. The major component in this process is a Rube Goldbergian machine that converts the nodules into a finished and rather warm disc. One of the more startling highlights of the tour was a pirated version of a recording by the rock group, Blondie. Pirated editions, unfortunately, are not unique. The "adults only" photograph imbedded in the vinyl made the difference. (Marty had assisted the F.B.I. in their case against the Blondie thief.)

After lunch David Cloud, recording engineer and audiotechnology instructor at UCLA, shared his expertise in microphones and many ideas on recent improvements in recording. His main message was that the industry is closing in on eliminating the technological barrier between performer and listener, creating the "believable illusion."

The meeting concluded with a report by Marsha Berman and Ann Schuurmsa, both of UCLA, on their recent trek to Como, Italy for the IAML IASA conference.

In May 1985 the Northern California Chapter will join us in Los Angeles for a combined meeting.

Dale Redfield
Simi Valley Library



NEWS

DON HIXON, Fine Arts Librarian at the University of California, Irvine, is seeking contributors to a new series by Greenwood Press, "Bio-Bibliographies of Music," for which he is the series adviser. His Thea Musgrave, published last June, is the first in the series, and volumes on Samuel Barber and Aaron Copland are due Spring, 1985. Volumes on Ernst Krenek, Amu Beach, Otto Luening, Bernard Herrmann, Leonard Bernstein, Luciano Berio, and Sir Michael Tippett, among others, are in various stages of preparation.

Concentrating on composers of the late nineteenth- and twentieth-centuries, each volume consists of a brief biography of the figure, a complete list of works (with indications of medium, publication information, location of manuscripts, premiere performances, dedications, etc.), complete discography, annotated bibliography of writings by and about the composer, and appropriate appendices and index.

Prospective contributors, and those wishing additional information about the series, should write to Don Hixon, University Library, Fine Arts Librarian, P.O. Box 19557, Irvine, CA 92713.

JOAN KUNSELMAN has been appointed Head, Fine Arts Libraries at the University of California, Los Angeles. Her business address is Room 11334, University Research Library, UCLA, Los Angeles, CA 90024, effective 4/8/85.

JERRY MCBRIDE, MLA SCC Chairperson, has been formally appointed Archivist at the Arnold Schoenberg Institute.