Greetings:

This is my final Greetings. Your next Greetings will come from Kathy Glennan.

It's been an eventful, sometimes stressful, but ultimately quite satisfying year for me as Chapter Chair. The Northern/Southern Chapters 50th Anniversary celebration was a stunning success. The sessions were relevant, the concerts delightful, and the partying right on. MLA President Don Robert's attendance, not to mention his Port of the Vintage (did I get it right this time?), was a very nice touch. The concerted work by the dedicated and creative members of both chapters made for a special experience.

As part of the celebration, the chapters produced two excellent publications: The Directory of Music Collections in California, compiled and edited by Jeff Earnest and Kathy Glennan, and A History of the Music Library Association in California by Mimi Tashiro and Danette Cook Adamson. Additionally, Danette and Mimi authored an excellent article in Notes (March 1992), "Servants, Scholars, and Sleuths: Early Leaders in California Music Librarianship," in conjunction with the anniversary.

The large attendance at the Chapter's May meeting, which dealt with CD-ROM interactive technology, underscored the timeliness of this subject matter for music librarians. USC, with its enviable multi-media lab (which I covet), proved the perfect venue for the meeting.

This is beginning to sound like an annual report. Let me just end by reminding you all that there is more to come--in particular the November joint MLA/SCC & ARLIS/SC meeting in San Diego, which I think will likely match the 50th anniversary celebration in substance and joy.

The Chapter is in great hands with Kathy and the new Board. Thanks to all who made this year work so well.--Gordon Theil

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MLA/SCC Executive Board

Chair: Gordon Theil (UCLA)
Vice Chair: Kathy Glennan (USC)
Secretary/Treasurer: John Thornbury (CSULA)
Members-At-Large: Jill Cogen (MCLS), Martin Silver (UCSB)
Past-Chair: Victor Cardell (UCLA)

The MLA/SCC Newsletter is published three times a year. Please send articles, reviews, calendar events, or any other newsworthy information to the newsletter editor: Lorelei Tanji, Main Library, P.O. Box 19557, Irvine, CA 92713, 714/856-5216; litanji@uci.edu. Next deadline: October 1, 1992.

For the MLA/SCC Membership Directory, please send any name, address, or telephone changes to both Jill Cogen, 5072 Gaviota Ave., Encino, CA 91436, 213/680-9145 and Lorelei Tanji.

Chapter News


The citation commends Garrett's review as "valuable for its assessment of music representation software and as a 'buyer's guide' in a relatively new product area...the review also makes a major contribution to the establishment of critical standards and an evaluative methodology for this particular technology." The award was presented to Garrett at the recent meeting of the Music Library Association in Baltimore. Congratulations, Garrett!!

Joe Fuchs (Glendale Public Library) was elected Vice Chair/Chair Elect for MLA/SCC and Gloria Rogers (CSU San Diego) was elected Secretary/Treasurer. Congratulations to both newly-elected MLA/SCC officers!! And many thanks from the membership to outgoing officers Victor Cardell and John Thornbury.

Several MLA/SCC members were active participants (speakers, moderators, etc.) at the First Annual International Film Music Conference in Los Angeles: Lance Bowling, Stephen M. Fry, Jack Kranz, Jeannie Pool, and Martin Silver. For a description of the conference, see the article in this newsletter on pages 6-8.

Marsha Berman (UCLA Music Library) has been appointed Editor of The Cue Sheet, the quarterly journal of the Society for the Preservation of Film Music. This journal serves as a major resource for research on film music and current issues on the film music industry. For submissions to the journal, contact: Marsha Berman, Music Library, UCLA, 405 Hilgard Ave., Los Angeles, CA 90024-1490. For information on the Society for the Preservation of Film Music, write to: P.O. Box 93536, Hollywood, CA 90093-0536.

Lorelei Tanji (UCI) has been accepted to an NEH Summer Seminar for College Teachers in London, England called, "Biography and Uses of Biographical Evidence: From the Restoration (1660) through the 18th Century." She will be doing research on William Boyce and other 18th century English composers.
Spring Program

May 20, 1992

by Danette Cook Adamson (Cal Poly Pomona)

The sun was shining and the skies were blue, but it was with somberness and a few flutters of trepidation that I drove toward Los Angeles to attend MLA/SCC’s spring program at the University of Southern California. Just three weeks earlier, the city had been shaken to its core by riots (some say revolt), fires and looting. Four congested freeways later, I was relieved to pull onto the campus, but was immediately disconcerted when the parking attendant responded to my "How are you?" with "Not as good as you white people." The beauty and tranquility of the campus helped smooth my ruffled feelings as I walked toward Doheny Memorial Library.

The Music Library personnel welcomed us: Rod Rolfs (Head Librarian), Charlotte Crockett, and Mark Nicolay. There was an impressive bank of personal computers and four MIDI stations on custom walnut cabinets built by Hi Tech Furnishings in Corona. Students use the MIDI stations to compose music; first playing it on the synthesizer keyboard, choosing timbres from the Kurzweil 1200 Pro I, hearing the results through headphones, seeing the scored results on the computer screen, and having the option of making a digital recording or taking a printout of the results. Orchestration comes alive as the students immediately hear and edit their pieces. The library has a selection of music software packages: Composer, Finale, MusicProse, and Mosaic for notation; sequencer software Performer and Vision; Practica Musica for ear training; interactive CD-ROM products from Voyager and Warner New Media which offer in-depth analysis through sound, graphics, and text of such famous pieces as Stravinsky’s Rite of Spring and Beethoven’s 9th Symphony. Dr. Charlotte Crockett, who is the coordinator of the digital audio workstations, teaches classes on the use of the music software and MIDI equipment. The Music Library also has four terminals with HOMER, USC’s online catalog. In addition to USC’s catalog, HOMER also includes the following periodical indexes: Applied Science and Technology Index, Art Index, Computer Database, General Science Index, Humanities Index, and Magazine Index. And it now offers the full-text of the Chronicle of Higher Education.

Bob Skinner, Head of User Services at UC San Diego and music software editor for Notes, oriented us to basic concepts and vocabulary relating to multimedia. Multimedia, also known as new media or integrated media combines text, graphics, animation, audio and video images. Interactive multimedia or hypermedia releases us from a linear format and allows communication between the user and the program. Hypertext allows links and pathways to be made between different areas of the program and allows users to customize and make their own links. Hypercard is an authoring program allowing you to deal with many different types of audiovisual data and equipment. Networked multimedia will be the direction of the future, but it still needs to be developed. Using airwaves, satellite, and cable, some see it as the future of television.

We adjourned to a buffet lunch in the elegant setting of USC’s Faculty Center. An MLA/SCC business meeting followed with John Thornbury (Secretary/Treasurer) reporting our current treasury balance at $496.00, with a check for $326.00 from MLA/NCC yet to be deposited.

(cont’d next page)
Jill Cogen (Membership Chair) announced we have 63 personal members and 4 institutional members. Our fall meeting will be held November 13-14 in San Diego and will be jointly planned with the Southern California chapter of ARLIS. Titled "Documenting the Indescribable: Interdisciplinary Arts and the Library," the program will deal with the visual arts, theater and music. Its tentative keynote speaker will be Peter Sellars. Chapter election results are: Joe Fuchs (Vice Chair/Chair Elect) and Gloria Rogers (Secretary/Treasurer).

Back at the Colonial Room in Doheny Library, we learned about several multimedia products designed for music instruction and analysis. Alan Rich, music critic and representative for Voyager Company (1351 Pacific Coast Highway, Santa Monica, CA 90401, 213/451-1383 or 800/443-2001), mentioned four products in their CD Companion series, which act as a guide through a piece of music. Rich provided a detailed demonstration of the interactive CD-ROM which he authored featuring Schubert's Trout Quintet. The product included play-by-play analysis of the piece, which could be both seen and heard, background on and performance of the song it was based upon (original text and translation), information on the general historical context, a "pocket guide" allowing one to hear, study and compare each element of the piece, a structural comparison of the piece with "Eine Kleine Nachtmusik", and even a "Trout Cookbook" giving recipes and including a game of matching sound bites. He invited suggestions for future pieces to be analyzed in the CD Companion series and reported that a survey of music history was currently being developed as a 5-CD set, volumes 1 and 2 to be issued by the end of the summer.

Cynthia Woll from Warner New Media (3500 Olive Ave., Burbank, CA 91505, 818/955-9999) described the four interactive CD products in their Audio Notes series and gave a detailed demonstration of The Orchestra, which is aimed at the junior high school level and uses Britten's Young People's Guide to the Orchestra. It included, in addition to the usual visual and aural demonstration of each instrument, an "orchestration lab", which allows the user to choose instruments to play together, a pronouncing index (listing terms which are heard spoken aloud), and an arcade with games and trivia. Warner will be working on some smaller concept projects in the future in order to put out more new products quickly. They are currently working on Portable Symphony, Pictures at an Exhibition (with the help of David Raksin), and a product to teach very young children how music works, which will include a cartoon and be hosted by Bugs Bunny.

After a brief break, we returned to hear Dr. Karl Miller, Media Librarian at the Fine Arts Library at the University of Texas at Austin. He discussed his ideas on the bibliographic control and public access to new media products. In particular, he urged the rethinking of cataloging concepts, especially in light of the non-linear nature of these products, and he suggested using a less rigid approach in the cataloging of new multimedia materials. He emphasized "information access assistance" rather than "bibliographic control." Also, since the role of the library is expanding beyond the warehouse concept, and as technology and information networks keep advancing, librarians must make less distinction between access to information and the application of that information. We need to provide electronic workstations and work more with systems people and campus computing centers to improve how our systems handle access.

With a head achingly full of new ideas, I returned to my car and headed back to the freeway via Vermont Ave. Charred rubble of several burned out shops stood silently beside the road and the
the graffiti grew thick along the walls of remaining storefronts. The words of the parking attendant kept ringing in my head "...you white people." I wished he had seen me as a person and not judged me by the color of my skin. Even as I thought those words, I felt a pang realizing how readily we categorize each other. As I pulled onto the freeway I sighed a resolve to try to do better. = = =

HELP RESTORE BURNED LIBRARIES!

The Los Angeles Public Library's John Muir Branch and Junipero Serra Branch were totally destroyed by fire during the recent civil disturbances. Six more branch libraries were ransacked and equipment and library materials were stolen. Bookmobiles are supplying interim service to the communities affected. You can help with tax deductible contributions. To charge your donation to your Master Card or Visa account, please call: 1-800-643-LAPL. You can also make checks payable to the Library Foundation of Los Angeles and return them to your local LAPL branch, or mail them to:

Library Foundation of Los Angeles
630 West Fifth St.
Los Angeles, CA 90071

Co-Editor for Newsletter Needed!

Are you interested in writing or interested in being the first to hear chapter news? Consider becoming the Co-Editor of the MLA/SCC Newsletter and eventually serving a 2-year term as Editor. This is a fun and creative way to become more active in MLA!! Please contact Kathy Glennan by October 30, 1992: USC Doheny Library, Catalog Dept., University Park, Los Angeles, CA 90089-0182. Telephone: 213/740-4021 or 213/740-2331. E-mail: glennan@vm.usc.edu or glennan@uscvm.bitnet.

MLA/SCC Publications Available for Purchase

Two essential reference tools for any music library are available for acquisition. The Directory of Music Collections in California, published in celebration of the 50th Anniversary of the California chapters of MLA, contains entries for over 120 music collections in California. This directory is available for $10.00 to individuals and $15.00 to institutions.

California's Musical Wealth, a collection of papers presented at the 1985 joint California chapters meeting, is available for $25.00. The papers describe primary and secondary resources and archives, which document California's musical past.

Make checks out to MLA/SCC and send orders for both publications to: Martin Silver, Music Library, UCSB, Santa Barbara, CA 93106.
The First Annual International Film Music Conference
By Stephen M. Fry and Jeannie Pool

Film music composers, scholars, producers, students and fans from throughout the U.S. and from as far away as England, Germany and Australia gathered at the Universal Sheraton Hotel Thursday, March 12 through Sunday, March 15, 1992, for the First International Film Music Conference. In a wide variety of sessions, the conference addressed current issues relating to the composition, production, performance, research and especially the preservation of the music for television productions and motion pictures. Two major concerts of film music and a simulated recording session, complete with live orchestra and technical gadgetry, were also outstanding components of the conference. Over 130 film music enthusiasts participated in the conference, which was sponsored and produced by the Society for the Preservation of Film Music. More than 200 people attended the SPFM’s Career Achievement Award banquet, which honored Henry Mancini.

A pre-conference tour of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences on Wednesday afternoon, March 11, offered many SPFM members and conference participants an opportunity to view the Academy’s new facilities on La Cienega Blvd.

The conference opened Thursday with a keynote address by Fred Steiner (veteran film and TV composer and researcher) entitled, "The Future Direction of Film Music Research." The first session, "The Early Days of Film Music," was chaired by Lance Bowling (President of Cambria Records). David Robinson (film critic of the London Times) presented a paper "The Problems of Silent Film Accompaniment," which discussed the enormous variety of accompaniment music and the responsibilities of making appropriate selections. Gillian B. Anderson (Reference Librarian in the Music Division of the Library of Congress) gave a paper "Opera and the Silent Movies," which described the rather sensational career of Geraldine Ferrar, who starred in silent films as well as opera productions. Bowling concluded the session with an oral history interview with Louis Kaufman, the well-known violinist and promoter of American music, on his early career as a studio musician.

Session II, "Notes on Film Music: Scholarly Perspectives on Study in the Field," was chaired by Kathryn Kalinak (Professor of Film Studies, Rhode Island College). Martin Marks (Professor of Music, MIT) spoke of the world of silent film composer Walter Cleveland Simon. Marks compared Simon’s music for Captures by Bedouins and The Confederate Ironclad, and discussed the New York Theater orchestra which played the music for these silent films. Peter Rothbart (Director, Electroacoustical Music Center at Ithaca College) used set theory and examples of motion sonority in his presentation, "An Analysis of John Corigliano's Film Score for Altered States." Dr. Kalinak gave her paper, "Current Trends in Film Music: Classical or Contemporary?" which described the "current edge" music, and how it is used, in the popular TV serial Twin Peaks.

Veteran film composer Elmer Bernstein was the luncheon speaker, offering anecdotes about his life in a rare glimpse of the extraordinary world of the film composer. He recounted many of the problems he had faced early in his career, and noted in retrospect his wisdom in refusing to sign contracts that would have limited his work to one studio.

Session III, "Film Music Organizations: History and Influences," was chaired by Gloria Korngold (SPFM Trustee). Representatives from the major organizations representing film composers and arrangers described their work with and services to film music professionals. Joe Harnell (President, American Society of Music Arrangers and Composers--ASMAC) announced the organization’s upcoming awards
to Irwin Kostal and Steve Allen. Michael McGehee (Associate Director, Film Music Section, Broadcast Music, Inc.) explained how the BMI royalty system works for film, TV, and radio music. Carl Stone (President, American Music Center) presented a history of the organization, established by Aaron Copland, Otto Luening, Quincy Porter and other composers in 1939, and described AMC's services (e.g. AMC's catalog database is now accessible on RLIN).

Herschel Gilbert (Past President of SPFM) described the role of the Screen Composers Association in changing the royalty system for film and TV composers. David Bell (Vice President of the Society of Composers and Lyricists) explained how the organization continues its efforts to bring about changes in the royalty inequities which still exist for its members.

Nancy Knutson (American Society of Composers, Authors and Publishers--ASCAP) told about a recent workshop for film composers, which featured composer Fred Karlin.

Session IV, "Resources for Film Music Study and Research," was chaired by Stephen M. Fry (UCLA Music Library). Steve spoke of current sources for film music research. H. Stephen Wright (Northern Illinois University Music Librarian) presented "The Preparation of the SPFM Preliminary Directory to Film Music Collections in the United States." Margaret Byrne (Director, National Center for Film and Video Preservation, American Film Institute) spoke about The National Moving Image Database (NAMID), and its potential for providing credits and other research information. Jack Kranz (Head of Cataloging, CSU Northridge) described his online cataloging system for film music archives, which uses MARC-based software, in his presentation "The SPFM Union Catalog Project: Preliminary Results and Demonstration of the On-Line Access System."

Thursday evening, Gillian Anderson (Library of Congress) conducted a 17-piece Los Angeles Musical Heritage Orchestra in a concert of music popular during the silent movie days. A 7-page program written by Eric Beheim contained comprehensive notes, and Frank DeVol (composer) was the M.C. for the evening.

Friday's sessions focused on the restoration and preservation of film music recordings. H. Stephen Wright moderated session V, "Film Music Audio Preservation: An Overview of the Issues Related to Audio Preservation." Barbara Sawka (Archivist, Stanford University Archive of Recorded Sound and President of the Association for Recorded Sound Collections) gave a paper, "Saving the Sound of Music--Film and Otherwise." She described the project of the Associated Audio Archives to list and index the 78 RPM recordings in major collections. Via a pre-recorded video, William Storm and David Wickstrom reported on the current recommendations for audio preservation of the American Engineering Society (AES) Subcommittee on Audio Preservation Standards. Phil Murphy (Archive & Asset Protection, Paramount Pictures) described a state-of-the-art preservation program applied to the 853 post-1948 motion picture properties--storing 35 mm films and 35 mm sound tracks in the National Underground Storage Facility (a former limestone mine in Pennsylvania) and nine vaults on the Paramount lot in Hollywood.

Jon Burlingame (television critic) chaired Session VI, "Film Music Audio Restoration and Re- Releases: Reports on Recent Releases and Plans for Future Recording Projects." Didier Deutsch (independent producer and CD reviewer, NYC) explained that in producing a film music recording one must realize that not all cues are suitable. Douglas Fakke (Intrada Records, S.F.) pointed out the often insurmountable legal problems in producing a film music CD. He has issued 14 albums of music by Jerry Goldsmith. Nick Redman (Bay Cities Records, Culver City) discussed Bay Cities' focus on the older neglected scores, as well as chamber music by film composers.

Buddy Baker (former Disney staff composer)
directed and demonstrated an actual recording session with a 30-piece orchestra (mostly music students from Cal State Long Beach). They performed four cues over portions of "The Fox and the Hound," the animated Disney feature film.

Jeffrey Graubart (Attorney, Engel & Engel) introduced Session VIII, "Who Owns What in the World of Film Music and The Moral Rights Issue." Christopher Riddle (son of composer/arranger Nelson Riddle) lamented the problems he has encountered with ASCAP and BMI in the distribution of royalties from his father's work. Martin Silver (UCSB Music Librarian and custodian of the Bernard Herrmann Collection) reviewed the discussion of securing rights for performance of film music that had been presented at the Film Music Roundtable during the Music Library Association conference in Baltimore last February. Larry Stephens (Director of Music, Legal Department, Sony Pictures Entertainment) talked about the legal rights problems of "song-driven" feature films like Saturday Night Fever. Julian Bratolyubov (Music Supervisor, Universal Pictures) talked about his experiences in copyright infringement cases, in which he often found public domain quotations of music in litigation for infringement. Eldridge Walker (Music Librarian and Director of Music Clearance, Paramount Pictures) explained how their materials are stored, and why Paramount seldom allows scholars to copy scores or parts. Keith LaQua (Director, Artists Rights Foundation, Los Angeles) examined the Bern treaty's provisions for slander, copyright redress, and the 1990 Visual Rights Act.

Saturday morning's sessions focused on the composers, arrangers, and orchestrators. Gillian Anderson moderated Session IX, "The Demand for Concert Performances of Film Music." Allen Cohen (Producer, Pops Symphony Series at the Meadow Brook Music Festival in Michigan) itemized the film music concerts in the Meadow Brook series, which have included music by most of the well-known film composers. Eric Beheim (Music Director, San Diego Cine-Phonic Orchestra) talked about his orchestra, which accompanies major silent films, and described his collection of 2,500 mood music arrangements.

Glenn Wooddell (producer of the "Music of the Cinema" radio series) moderated Session X, "Meet the Composers of Film Music." Basil Poledouris (composer) decried the influx of rock and electronic music, the need to be musically current, and the pressure to write for younger audiences. Shirley Walker (composer) railed at the pressure for cheaper productions by producers. She explained that a quality musical product requires adequate funding. Fred Karlin (composer) rejoiced at the broad musical vocabulary attainable now. All the composers had stories about the musical meddling of insensitive producers.

At the Saturday luncheon, American Society of Music Arrangers and Composers (ASMAC) members (Joe Harnell, David Raksin, Allyn Ferguson, Frank Devol, Irwin Kostal and Johnny Mandel) spoke about their experiences in arranging music for films.

The afternoon concluded with an exciting concert of film music performed by the California State University, Long Beach Wind Symphony (directed by Larry Curtis), the Make Believe Brass (a brass quintet at Disneyland), and the Masters of Harmony (a 100-voice male choir directed by Greg Lyne). The program included music from: Captain Blood, Laura, The Wind and the Lion, Taras Bulba, Silverado and several other films.

The conference concluded with a Sunday morning Board of Trustees meeting of the Society for the Preservation of Film Music, chaired by President David Raksin. Plans are currently being developed for a Second Conference in March 1993, also to be held in Los Angeles.
MEMBERSHIP RENEWAL

The time for annual membership renewal has come, as our membership year runs from July 1 to June 30. Now is the time to renew your membership for the 1992/1993 fiscal year. Please fill out the membership form enclosed with this newsletter, using the name, addresses, telephone numbers, etc. that you would like to appear in next year's membership directory. By renewing your membership promptly, you will be helping to insure that our exciting joint meeting with ARLIS in San Diego will be a smashing success.--Jill Cogen

MUSIC LIBRARY ASSOCIATION. SOUTHERN CALIFORNIA CHAPTER
MEMBERSHIP FORM

Name: ____________________________
Position: ____________________________
Home Address: ____________________________

Home Phone: ____________________________
Institution: ____________________________
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Institution Phone: ____________________________ FAX: ____________________________
E-mail: ____________________________
Dues: ______ $10.00 Personal ______ $8.00 Institutions ______ (free) Student
Please make check payable to MLA/SCC
Mail check and form to: Jill Cogen
5072 Gaviota Ave.
Encino, CA 91436

Please indicate your interest in participating in Chapter activities:
____ Running for a position as an officer

Serving as a member of a committee:
____ Program ______ Publications ______ Membership
____ Nominations

Please indicate topic preferences for future meetings:

____________________________________________________________________
____________________________________________________________________
MARK YOUR CALENDARS...

for Friday, November 13 and Saturday, November 14, 1992! We are planning a fantastic Fall Meeting, to be held in San Diego in conjunction with the ARLIS Southern California Chapter. The working title for the meeting is "Documenting the Indescribable: Interdisciplinary Arts and the Library," and we expect a rich and interesting panoply of speakers and topics. The meeting will include sessions on current artists/performers, new technology, the recent history and future of interdisciplinary arts, and the challenge for libraries. This will be a terrific opportunity to network with your music and art library colleagues, and besides, it will be FUN! Further details will be forthcoming in the Fall, including information on inexpensive hotels and restaurants, and a roommate-coordinating service. So start planning now for a Fall getaway to San Diego!

--Linda Barnhart (MLA/SCC) and Claire Eike (ARLIS/SC) Program Co-Chairs

Lorelei Tanji
MLA/SCC Newsletter Editor
Main Library, UCI
P.O. Box 19557
Irvine, CA 92713

Calendar of Events

June 25-July 1.
American Library Association Conference, San Francisco

August 30.
IAML, Annual Conference, Frankfurt-am-Main

October 22-25.
Society for Ethnomusicology, Seattle, Washington

November 13-14.

Welcome to New Members

Correction from the last issue, please welcome:
Sheila Nash (LAPL)