Greetings, my fellow MLASCCers! It was wonderful seeing many of you recently at our annual meeting hosted by the Geisel Library at UCSD. Thank you to all the planners, John Redford, Stephanie Bonjack, and David Gilbert; hosts, Ken Calkins and Jim Soe Nyun; and presenters, Eunice Schroeder, Stephanie Bonjack, Jeannie Pool, John Redford, Gary Walburn, and me (feels odd to thank yourself, right?). Although I've only been in California for three years, I feel a little nostalgic thinking that this might have been the last meeting of MLASCC; however, dry your eyes my friends and colleagues, as the MLA California Chapter (MLACC) will hopefully soon be a reality and push us all on to a greater sense of music librarianship community throughout the great Golden State.

Before getting into the nitty gritty merger details, I wanted to report on the recent vote we took to update the Bylaws. The MLASCC Executive Board thought the merger would continue most smoothly if they were able to stay in their respective roles until the process is complete. To that end, we asked the membership to vote on the following:

D.1.a MLASCC will not hold a regular election during 2012 in order to help provide continuous leadership during the merger with MLANCC to the MLACC. If this merger is not completed by 4/15/13 (thus leading to the dissolution of the Chapter) elections will resume on a normal basis with an election beginning on 5/1/13.

This Bylaw overwhelmingly passed as all 62% of the responding members voted in favor of passing this Bylaw.

In terms of the actual merger, you all have had the chance to read a preliminary draft of the MLACC Constitution when I sent it out in early May over the MLASCC listserv. Based on the comments received from members (both over email and at the UCSD meeting), everyone seems to be quite content with the majority of the Constitution.

Continued on page 2
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The merger Task Force will be working on incorporating these comments and a few other ideas into a final draft of the Constitution. Once this is done we will be calling for a final vote from the membership to call for the adoption of this new Constitution.

Once a new Constitution is adopted and MLACC has officially been formed, we will need to legally merge the two (for tax purposes). I have had our case accepted by an Orange County pro bono law firm that is working on placing the case with a qualified lawyer.

Other tasks that need to occur include the creation of a new website (which will most likely be hosted by the national Association), listserv, and hold an election to fill two positions on the Executive Board. Per our discussions in both Dallas and San Diego, we will only be looking to fill the positions of Secretary/Treasurer and Chair-Elect as Nancy Lorimer (from NCC) will stay on as Past-Chair and I will stay on as the first Chair (in my second year) of MLACC. This will mean that the Executive Board will be 4 members the first year; however, I’m sure that we will be able to work together and get through any possible deadlocked decisions.

If you have any questions or comments, I encourage you to communicate with either me or any other current member of the Executive Board. Whether you support or oppose this merger, please make your voice heard on this important issue.

Finally, I’d like to take this opportunity to publicly thank our amazing Newsletter Editor, Laurie Bailey. Laurie has been expertly editing and publishing our Newsletter since 2006, but will begin to transition out of this important position with us. Laurie, THANK YOU for all your hard work and dedication!

Best,

Scott Stone
MLA/SCC Chair

MEMBER NEWS

Hermine Vermeij, UC Los Angeles

Hermine Vermeij and her husband Dante welcomed son Felix Samuel Bossardt on May 23, 2012. He joins big brother Linus, 3. Hermine will be on maternity leave from UCLA until mid-August enjoying her family.

Laurie Bailey, San Diego Public Library

Laurie Bailey has transferred from the La Jolla/Riford Branch Library to the Central Library, Children’s Room. Laurie’s new responsibilities include centralized collection development for juvenile print and media collections, grant writing, programming, outreach, and assistance with the move to the New Central Library, opening July 2013.
On Friday, June 1st, members of the Southern California Chapter met for the annual MLA/SCC Spring Meeting. This year’s event was held on UC-San Diego’s campus in the Geisel Library. The day’s events included Chapter updates by Scott Stone and members of the Board. Attendees also had the opportunity to tour UCSD’s Arts Library, led by Ken Calkins, as well as the spectacular Conrad Prebys Music Center, UCSD’s newest performance space. Throughout the day, MLA/SCC members presented sessions on topics such as recent projects, ways to improve library instruction, and collection development. For those unable to attend, our members have graciously submitted presentation summaries.

Update your Bibliographic Instruction with Prezi—Scott Stone, Chapman University

Traditional bibliographic instruction sessions rely heavily on Microsoft PowerPoint to communicate important concepts to students; however, I believe many current students find it difficult to resonate with this somewhat antiquated presentation technology. This past semester, I used Prezi, an online presentation software that offers a dynamic, flexible, and free alternative that is able to quickly catch the eye and attention of digital natives to create a fun activity. I first introduced Prezi by teaching attendees how simple it is to create and modify a Prezi presentation and then I discussed how I used it to create a Music Library Jeopardy game during the second hour of a class to review the information learned during the first hour. This activity was very well received by both the students and professor and will definitely be something I keep in my teaching portfolio for future classes.

Digitizing and Reprinting Music In-House—John Redford, Biola University

I described how music libraries can use Adobe’s InDesign software to create reprint editions of out-of-print public domain music, and demonstrated how to import and format scanned music scores. In the second part of my presentation I described how I developed this service into a business to expand access to my catalog, culminating in a distribution contract with C.F. Peters in New York. In the concluding part I mentioned the musical and aesthetic pleasure I derive from this work, especially from working with scores that provide important musical/historical evidence, for example Le Tombeau de Debussy (1920) which contains musical tributes to Debussy by Ravel, Stravinsky, Dukas and others.
A Piece of the Pie: Allocating a Music Collections Budget
Eunice Schroeder, UC Santa Barbara

My brief presentation, "A Piece of the Pie: Allocating a Music Collections Budget," presented a strategy for allocating a music monographic budget among formats, based on specific circumstances at UCSB. The presentation gave a brief overview of the UCSB music department and the configuration of the budget. Next, assumptions and data elements of the allocation strategy were given, and finally, a sample calculation for each of two scenarios: an equal number of books and scores to be added to the collection, and secondly, an unequal number expressible in a simple proportion such as 2:1.

Collection Development Strategies—Stephanie Bonjack, USC

I was asked to talk about collection development during the MLASCC meeting on June 1, 2012. I presented the following recommendations:

1. Get a sense of how collection funds are allocated

It’s useful to know why you receive the funding you do, should you desire to make a case for greater funding. I was interested in this subject, so I had an illuminating conversation with the USC Libraries’ Associate Dean and Director of Collections about funding allocations. I learned that the process is based on the history of allocation and needs of each subject. Those subjects that receive most of their materials through our Yankee approval plan tend to receive less funding for firm orders than those (like music) which receive very few of their materials through approval. I also learned that slightly over half of our overall collections budget now goes toward serials, with electronic resources and monographs taking the second and third largest allocations. I receive about half of my funds through the monographs budget, so the rising cost of serials has a direct impact on subject specialists at my institution.

2. Consider Approval Plans

Approval plans are a great way to build collections that reflect the needs of a diverse user population. When I first started working at USC five years ago, I looked into approval plans as a way to address the regular complaints I received about gaps in the Music Library’s collections. I went this route instead of firm ordering everything because some departments in the music school are outside of my area of expertise (e.g., harp music, baroque oboe), and I wanted to uniformly build collections across departments. I set up a plan with Theodore Front, which covers American music publishers and CDs, and I also have a plan for European scores with Harrassowitz. I now allocate 65% of my total collections budget to approval plans, and it has paid off: the Thornton School of Music recently

*Continued on next page*
went through a strategic planning process, and the Dean informed me that not a single complaint about the Music Library came out of their sessions.

3. Petition your faculty

Most librarians have a funding gap during the summer, and that is the perfect time to reach out to your faculty. Every summer I target a department for collection development. For example, during my first summer at USC, I worked with the composition department. I compared each composer’s works list to the library catalog, and reported my findings to each professor. I asked if they had copies they would like to donate. If not, I informed them that I would purchase the missing scores once my funds were refreshed. This yielded over a hundred donations and more involvement with faculty members.

**The Restoration of the Original Score for the 1927 film WINGS**
(released on DVD in January 2012 and on CD in April 2012)—Jeannie Pool

This presentation covered how I researched the original score materials, searched the original copyrights to determine what could be used in the restoration, and what had to be replaced, and the process of creating a new recording of the original score.

Fascinating discoveries were made in the process: What was the nature of Sam Fox Music’s business in the 1920s? Who was J.S. Zamecnik? What was the process for creating a score for live orchestral accompaniment of silent films with sound effects? How many things on the ASCAP ACE Title Search database are inaccurate and what clues will alert users to this? What is a compiled score? How did I figure out that more than 600 silent film scores were recorded at Victor in Camden, NJ, during this period and what are the implications for the future of silent film restoration? The newly recorded score is 2 hours and 24 minutes in length and was rerecorded for full symphony orchestra (midi and live) and has received fabulous reviews, and is being shown at film festivals around the world this year.

According to Leonard Maltin in his review of the news WINGS, “Similar care has been taken with the soundtrack. The unsung heroine in this process is Jeannie Pool, who has overseen the Paramount music library for many years. Her extensive knowledge and research made it possible to recreate the orchestral score by J. S. Zamecnik that was originally commissioned for *Wings*, supplemented by piano work by the gifted Frederick Hodges. The new recording was orchestrated and arranged by Dominik Hauser, with Jeannie serving as session producer. (I’m delighted that the powers-that-be decided to retain Gaylord Carter’s organ score, as well, on a separate track.) Another expert, and die-hard film buff, multiple Oscar-winner Ben Burtt, undertook the task of recreating the picture’s sound effects, in partnership with Dustin Cawood, being careful not to overwhelm the score (or the picture, for that matter) and stay true to the period.”

*Please see page 9 for additional photos from the meeting.*
Blair Whittington, Brand Library & Art Center

Brand Library is currently closed for renovation and is due to reopen in early 2014. The library, gallery and recital hall closed to the public on March 3. A portion of the collection became available at Glendale Central Library on May 1, approximately 1/3 of the circulating collection. The rest of the collections are stored at Brand Library and will not be accessible until the library reopens in early 2014. Glendale Central Library didn’t have room for all of the Brand Library collections. Our art librarian, Cathy Billings, and I had to select materials that we were going to bring. We had 6 weeks from the time we closed until the library movers came. At first I thought I might be done early but it took until the very last minute to make selection decisions.

Just to give you an idea of some numbers – we were able to bring 13,000 out of 33,000 CDs, about 36% of our regular sized circulating music books/scores and about 50% of our DVDs. Collections such as miniature scores, oversized books/scores, most reference/ready reference books and LPs were stored. The collections will need to be reintegrated when the renovation is complete.

The full time Brand Library staff has been deployed to the Glendale Central Library until the renovation is complete. My office phone number and e-mail address are the same.

More information on the Brand Library renovation is available here: http://www.brandlibrary.org/BrandLibraryRenovation.asp

Make sure to take a look at the Public Presentations and the renovation project FAQ sheet.

Updates on the project are also available on the Brand Library Facebook page: https://www.facebook.com/brandlibrary

We are looking forward to when the renovation is complete and Brand Library reopens!

Yi Hong Sim

I moved to San Diego in August 2011 after receiving my double-M.A. in Library & Information Studies and Music History from the University of Wisconsin-Madison. I have been on the MLA Legislation Committee since 2010, and my research focuses on intellectual property issues concerning musicians and music libraries, with a special interest in educating musicians and scholars about copyright and fair use. My first peer-reviewed paper, "More Than Just a Budget Label: A History of Naxos," was published in the Fall 2011 issue of Music Reference Services Quarterly. In 2010, I founded the Music Library Student Group (MLSG) in collaboration with Veronica Alzalde Wells and the MLA Career Development & Services Committee. I went on to serve as MLSG’s first Chair from 2010 to 2011, and continue to be a supporter of music library students and their educational and networking opportunities. From August 2011 to May 2012, I worked at CSU San Marcos as an adjunct instruction-reference librarian, serving as liaison to the Arts and Humanities, Psychology, Human Development, and Kinesiology. I am a composer and writer in my free time, and in my even freer time enjoy dabbling in permaculture-based gardening in hopes of someday having a sustainable home-scale farm.
Laura Horwitz, UC Los Angeles

Laura Ann Horwitz retired from the UCLA Library after 36 years of service. She began her service in 1975 as a secretary in the Circulation Department of YRL (then the University Research Library). In 1977, she moved to the Music Library, where she held various job responsibilities including the Sound Recordings Copy Cataloger, and in 2000, she transferred to the Cataloging & Metadata Center (then the YRL Cataloging Department) to catalog music materials.

Over her time cataloging scores and sound recordings, Laura added tens of thousands of records to the UCLA Library Catalog. She actively participated in the Music Cataloging Discussion Group and the Music Library Association, and she has always been happy to provide reference service at the Music Library reference desk. Laura served three terms on the Library Staff Association Executive Board and organized and conducted the LSA Chorale at several winter parties. Her music expertise and careful work have been a great benefit to the library.

During her tenure at the Music Library, Laura earned a masters degree in Choral Conducting from CSUN, and throughout her UCLA career, pursued an active career as a professional musician. She toured with the Roger Wagner Chorale nationally and internationally, and sang with the Los Angeles Master Chorale as well as numerous local choral organizations. Laura was guest conductor at the Easter Sunrise Service at Forest Lawn Hollywood for three years, and served as Director of Music at Burbank First United Methodist Church. The choir was featured in the made for TV movie "Naomi and Wynonna: Love Can Build a Bridge".

A retirement party was held for Laura on January 31 in the Green room of the Schoenberg Music Building. After retirement from UCLA, Laura plans to continue her studies towards a degree in nutrition, with the eventual goal of a second career as a nutritionist.

Sharon Benamou, UC Los Angeles

Sharon Benamou has been elected as Vice President of the Research, Archive and Special Library division of the Association of Jewish Libraries.
MLA/SCC collaborated with the Technical Services Interest Group of the California Library Association to host a very successful music cataloging workshop, presented as part of the CLA Spring Fling series of training and continuing education opportunities.

The program was held on Friday, April 13 at the John F. Kennedy Memorial Library’s computer learning lab at Cal State Los Angeles. Our presenters for the full-day session were Hermine Vermeij and John Redford of MLA/SCC and Nancy Lorimer from Stanford.

The program’s format was an experimental "hybrid session," mixing live registrants with online ones. There were 12 paid registrants for the in-person session, plus two complimentary registrants for each organization. The online registration was much larger, with 44 registrants. The online participants came from all over, including several from Southern California who might have attended in person had the online option not been available. Other participants ranged throughout the country, from Boston and Champagne, Indiana to four in Alaska. Being a new, complex presentation format there were a number of people involved in making the session fly, including help from the company supplying the webinar software, to the CLA webmaster who assisted remotely in Sacramento. Assisting me on MLA’s side we had Terry Williams of Cal State Fresno and Laurel Diskin, a current SLIS student at San Jose State University. (Thanks for your help!)

Clearly this was a program that helped with the educational needs of participants in our chapter’s geographical region, but the high profile of our instructors helped to make it a program with national interest. At the same time, that raises interesting questions about who is the appropriate organizing body for a program of this sort, particularly if the sessions are offered purely online, as CLA is interested in doing, at least for some of their offerings.

The instructors led a general introduction to music cataloging issues, from basic AACR2 cataloging to cataloging under the upcoming RDA standard. PowerPoint slides were used for the core of the presentation, but instruction also included a brief session with live searching on OCLC. The InfoPeople software included a small window on the online attendee’s webinar screen where they could see the presenters—something that helped combat typical webinar fatigue. Participants who responded to the evaluation were pleased with the session, and had some constructive ideas for improvement. The hybrid live/webinar approach, along with a purely online approach, should be kept in mind for any future training sessions we might think about pursuing. We do lose some of the social interactions, but it is an option that can provide cost-effective training to a larger audience.

All in all, the day was both a useful training session and a successful experiment.
### MLA/SCC Treasurer’s Report

**As of June 12, 2012**

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**Transactions since November 2011:**

**Income:**

- Memberships: $249.00
- Meeting Registrations: $225.00

**Total:** $474.00

**Expenses:**

- Retirement event: $100.00

**Total:** $100.00

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*Additional photos of MLA/SCC’s Annual meeting.*

_Above: Ken Calkins leads a tour in the Arts Library._

_Right: The Conrad Prebys Concert Hall._

_Photos by Laurie Bailey_
MLA/SCC Executive Board 2012-2013

Chair: Scott Stone, Chapman University
Past Chair: James Soe Nyun, UC San Diego
Secretary / Treasurer: John Redford, Biola University
Members-At-Large: Kathy Carbone, Publications, CalArts
Blair Whittington, Membership, Brand Library & Art Center

MLA/SCC Newsletter
No. 96, July 2012

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

Visit the Chapter’s website at http://www.mlascc.org
for more chapter information & resources!

CALENDAR

July 12-15, 2012: Comic Con, San Diego, CA
July 15-18, 2012: Special Libraries Association Conference

Chicago, IL
July 22-27, 2012: AIBM/IAML Conference, Montreal, Canada
November 2-4, 2012: CLA Conference, San Jose, CA
February 27-March 3, 2013: MLA Annual Meeting, San Jose, CA

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