BREVE NOTES

Newsletter
Southeast Chapter
Music Library Association

No. 131 April 2026



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SEMLA

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The Southeast Chapter of the Music Library Association, Inc. (SEMLA), is a non-stock, non-profit organization dedicated to promoting the establishment, use, and growth of music libraries and collections of music materials in the Southeast. It encourages communication and cooperation with libraries and music collections not affiliated with the Music Library Association to determine how the Chapter may be of assistance to the individual library. SEMLA provides a forum for the exchange of ideas regarding all aspects of work with music materials as well as initiating and encouraging activities to improve the organization, administration, holdings, and public services of such libraries and collections. The region covered by the Chapter includes the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and the Commonwealth of Puerto Rico.

Membership Information

Membership in SEMLA is available at three levels:

Regular ($15.00 U.S.)
Institutional ($20.00 U.S.)
Student/Retired ($5.00 U.S.).

Dues are collected through the Music Library Association website at https://www.musiclibraryassoc.org/page/JoinMLA.

Instructions are available at https://semla.wp.musiclibraryassoc.org/become-a-semla-member/.

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SEMLA-L

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From the Chair

Peter Shirts

Emory University



Shirts

The SEMLA officers were recently asked by the business office to rate the "overall health" of our chapter. We were confident in choosing "secure." Why? I think much of it has to do with our Secretary-Treasurers' efforts—most recently Amanda Scott, Lina Sheahan, Amy Strickland (now at LoC), lisa Hooper, and many more before. They are the ones that keep the finances in order, produce detailed reports, choose the systems to collect and handle funds, and make sure SEMLA can continue strong. The other officers help, of course. But most importantly, SEMLA is secure because of all of YOU—a dedicated membership base that believes in our organization and continues to pay dues, donates extra funds, proposes sessions, volunteers time, and plans and attends our meetings, whether in person or hybrid. Why do we believe in it? Because we know it is worth an extra effort to have a community where regionally close performing arts librarians and staff can get together, share ideas and goals, and make friends. (It may also help with promotion). As we gear up for our most important meeting of the year—the annual meeting in Coral Gables, Florida, on October 29–31, under the competent leadership of Rebecca Shaw, Sara Manus, and their committees—let's make sure all our performing arts library colleagues in the Southeast know the meeting is happening and invite them to present (proposals due June 28) or just attend. The more the merrier! And, if they need an extra incentive, remind them that there will be gators! Though, I suppose gators may not be novel for many of you—I'm excited for the gators (and other wildlife), at least.



The Chair's daughter calling a pretend SEMLA meeting or just torturing a plastic gator? You decide.



Real Everglades gator, Photo courtesy of Peter Shirts

SEMLA 2026 at the University of Miami

Save the Date!
October 29-31, 2026

The SEMLA 2026 Annual Meeting will be held October 29-31 in Coral Gables, FL at the University of Miami. Sara Manus, director of the Marta and Austin Weeks Music Library will host our SEMLA chapter and even schedule a visit to Everglades National Park. In the August issue of *Breve Notes*, you will find more information about conference registration, places to eat, music events, and activities!

Call for Proposals

The SEMLA Program Committee is now accepting proposals for the upcoming Annual Meeting to be held at the University of Miami in Coral Gables, Florida on October 29th - 31st. Proposals should include a title and brief abstract (around 100-250 words). Presentations may fit into a traditional 30 or 45-minute time slot, or you may propose an alternate format such as a panel discussion, a round of lightning talks, interactive discussion sessions, or something completely new.

We invite topics that reflect the diversity of our field(s) and within our field(s)— including, but not limited to, aspects of music librarianship such as collection, instruction, music cataloging and metadata, outreach, public services, music archiving, music scholarship; or similar topics in related interdisciplinary areas such as dance, theater, and art.

Please note that presenters and co-presenters are required to register for the SEMLA meeting, even if only for a single day. This will be a hybrid meeting so options for online/hybrid presentation and attendance are available.

Proposals may be submitted via this online form. The **deadline** for submissions is **June 28, 2026.**

Music Library Association Annual Meeting

Salt Lake City, UT

February 25-28, 2026

Report by Kate Linton, Newsletter Editor

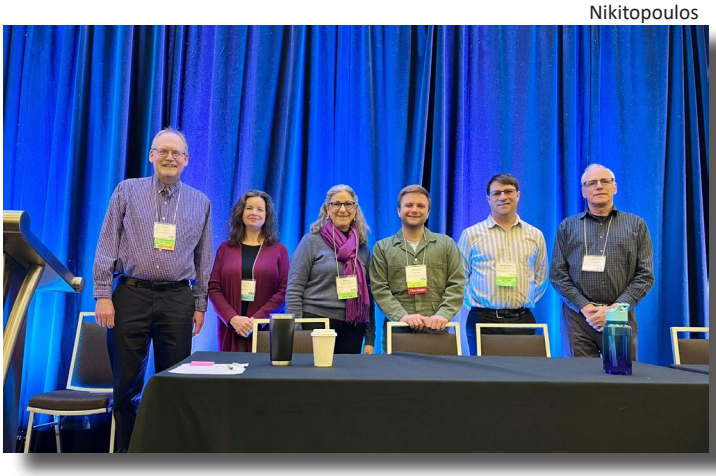


Conferences do three things well. They bring together our profession in forms of information sharing, collective learning and problem-solving, and relationship building that sustains our work. Learning extends beyond the presentation spaces, shaped equally by the connection to the place, its history, and the surroundings we may not otherwise discover. Conferences leave us fuller in memories made, knowledge and insights gained, and relationships fostered.

Shared Learning

Our SEMLA colleagues strongly represented our chapter at the 95th Annual Hybrid Meeting of the Music Library Association held in Salt Lake City. Thursday morning, Alison Nikitopoulos was a speaker for "Public Library Programming" plenary session and shared her success working with the local music community and building music programs for children at the East Baton Rouge Parish Library. That same day, I learned from our instruction and information literacy specialists (including our new colleague Lauren Lundy) at the "Lesson Design Charrette" where we solved instruction pain points and gathered new ways of tackling teaching issues together! While I was attending instruction-related sessions, lisa Hooper represented SEMLA in the collections arena and Nurhak Tuncer and Reed David were speakers for the "Tech Hub." On Friday, you couldn't walk by the poster sessions or enter a room without

Nikitopoulos





see ***Annual Meeting*** — continued on **page 6**

Annual Meeting — continued from **page 5**

hearing from our SEMLA colleagues. The presenters included our very own Lauren Lundy, Sonia Archer-Capuzzo, Jacob Mauldwin, and Patricia Sasser. Later that evening Veronica Wells gave her 'Best of Chapters' presentation. Bright and early on Saturday morning, I, Rebecca Shaw, and Shane Watson touched on important issues and conversations surrounding music library jobs, the market, and hiring. Congratulations and a big round of applause to all the SEMLA members that presented at the 95th Annual MLA Meeting.

Shared Experiences

Building relationships with our colleagues may be the most important aspect of any conference. Wednesday's opening reception provided the perfect space for gathering after last year's all-virtual MLA conference, and it was almost impossible to hear anyone due to the noise and excitement of seeing colleagues! Our Friday SEMLA dinner at Squatters Pub, a short walk from the hotel, was full with every seat taken. At my end of the table, our conversations centered around dogs, and Sonia and I planned our dinner around the brownie dessert. The fun didn't stop there. On Saturday, MLA hosted its first cat and dog therapy session, supported financially by all the chapters, including SEMLA. Grover, our MLA curmudgeon, needed convincing, and I managed to capture his time with the furry visitors. I departed before the closing reception but by first-hand accounts the after party in the President's suite was a big hit. Rumor has it that our group of librarians, ironically, received a noise complaint. The Big Band and Rock Band gave a stellar performance and fun was had by all. A week after the conference, our SEMLA chapter meeting met over Zoom and ended with a signature sign-off photograph!



Eller





see *Annual Meeting* — continued on **page 7**

Annual Meeting — continued from **page 7**

New Learning Shaped by Place

Library conferences have a distinctive way of offering new learning through geographical location and place, and what kind of librarians would we be if didn't embrace the life-long learning we so often strive to instill in others!? The Modern Architecture Walking Tour led by Matthew Vest, Music Inquiry and Research Librarian at UCLA, took us across Salt Lake City to venues like Abravanel Hall, home of the Utah Symphony and Utah Opera, Temple Square, the courthouse, and the former public library. At each stop, we discussed the modern designs and our interpretations of the spaces in relation to our surroundings. We stretched our brains and our legs before resting and awaking for more learning during the opening ceremony. The Dean of the University of Utah Libraries, Sarah Shreeves informed all MLA conference attendees that the very name of Utah Symphony and Opera's home Abravanel Hall was named for the music director that also led the Utah Symphony to being the first American orchestra to record all of Mahler's symphonies. More city explorations and learning programs filtered into the next day when Alison Nikitopoulos led a Salt Lake City Public Library tour.



Vest



Shaw



Nikitopoulos

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Personally, I learned a few new things from my own city adventures. Utah is nicknamed the Beehive State, which was made evident by the library of bees on the top floor of our Hilton hotel, beehive statues outside the State Capitol, beehive state highway route markers, and of course all the local souvenirs of beehive magnets and stickers. I put my research skills to good use by discovering a local lunch staple on Yelp called the Red Iguana, a find later confirmed by my Lyft driver. I immersed myself in everything Salt Lake City had to offer including the natural landscape! I climbed up to Capitol Hill and beyond, disappearing into the canyon on City Creek Canyon trail. The learning that takes shape in the cities we visit for professional conferences offers a wealth of knowledge, opportunity, and experience through the man-made and natural surroundings, stories, and collections.



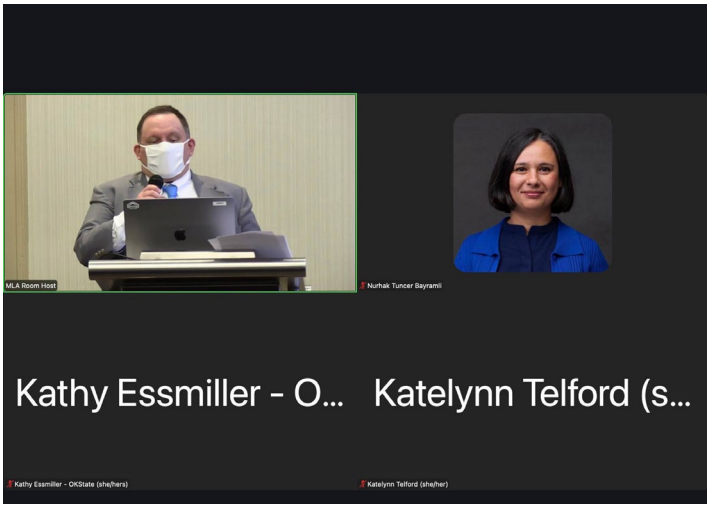
Reflections from the Newsletter Editor

As a newer SEMLA member and early-career Music Librarian, I found comfort in landing a temporary role as Grover Baker's conference buddy, filling in for the irreplaceable Chris Durman's (UTK). I cannot say I performed my job in true "Durman" fashion, but I can say it provided an easier conference experience with it only being my second in-person MLA. I was pleasantly surprised at the BNA airport in Nashville, TN at 5:00 AM, barely awake, to find Grover standing right in front of me at the ticket kiosk. After my airport laps, we caught up over coffee, planned our arrival to Salt Lake City, navigated the SLC airport to the train that only cost us $2.50 to ride, and attended many of the following day's sessions together. He and Jake Schaub crashed my solo dinner at Eva, a newly opened tapas restaurant, where we tried to recruit Connor from the University of Alabama to become a SEMLA member. It was at dinner where we also shockingly discovered that Connor and I interviewed for the same position at Vanderbilt. Thankfully, it didn't stop us from connecting and supporting each other through our early-career work and MLA conference experiences! It was nice to have a conference buddy, even if he was borrowed. Unfortunately, once we reach SEMLA 2026 in Miami and MLA 2027 in Detroit, Chris will ultimately return as Grover's conference companion. Does anyone need a new conference buddy? I am available! In closing, I believe we can all relate to the conference magic of fostering new and old relationships, shared learning, gathering in a place less traveled, and leaving with fond memories and refreshed ways of thinking!



Shared Learning, Shared Joy!

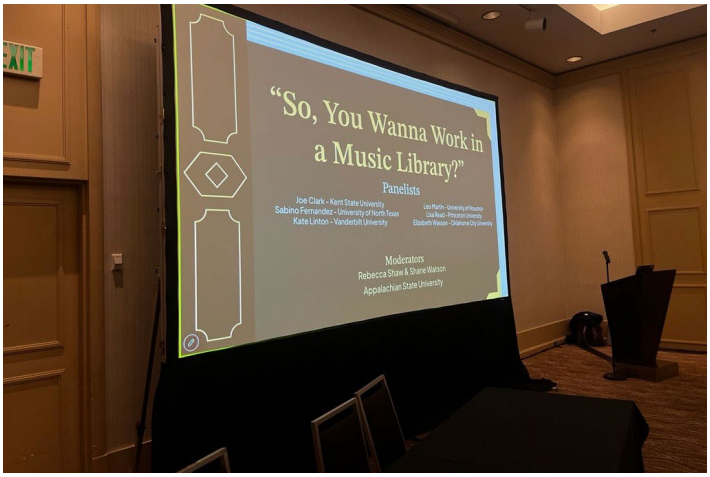






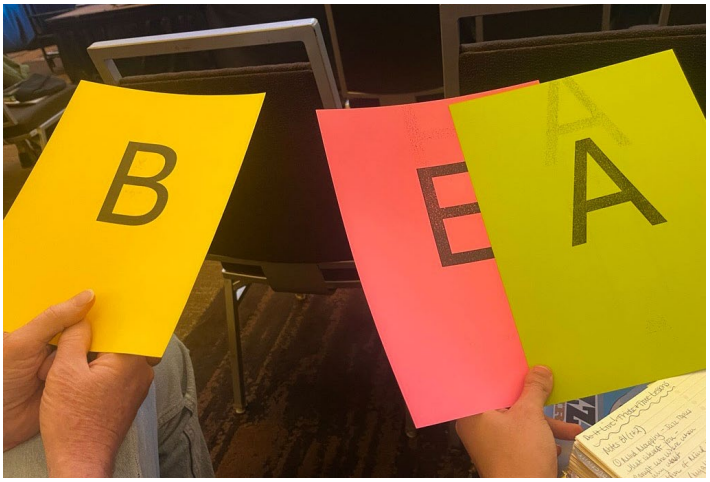






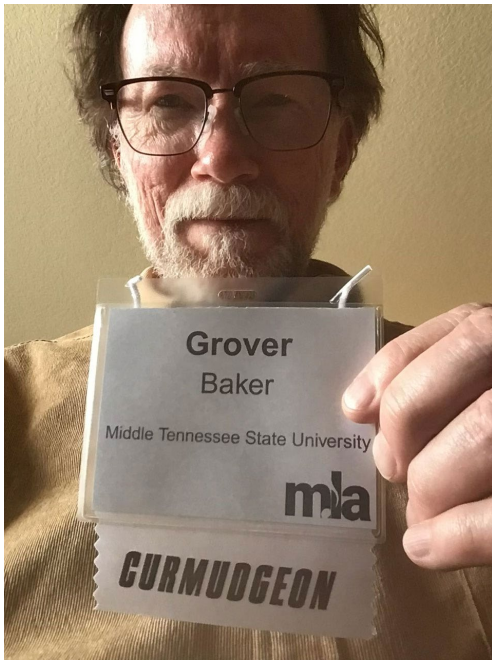


Shared Learning, Shared Joy!















Shaped by Place





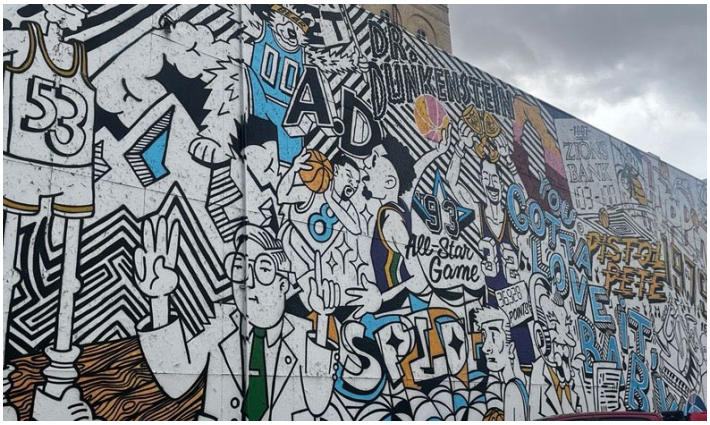




Shaped by Place







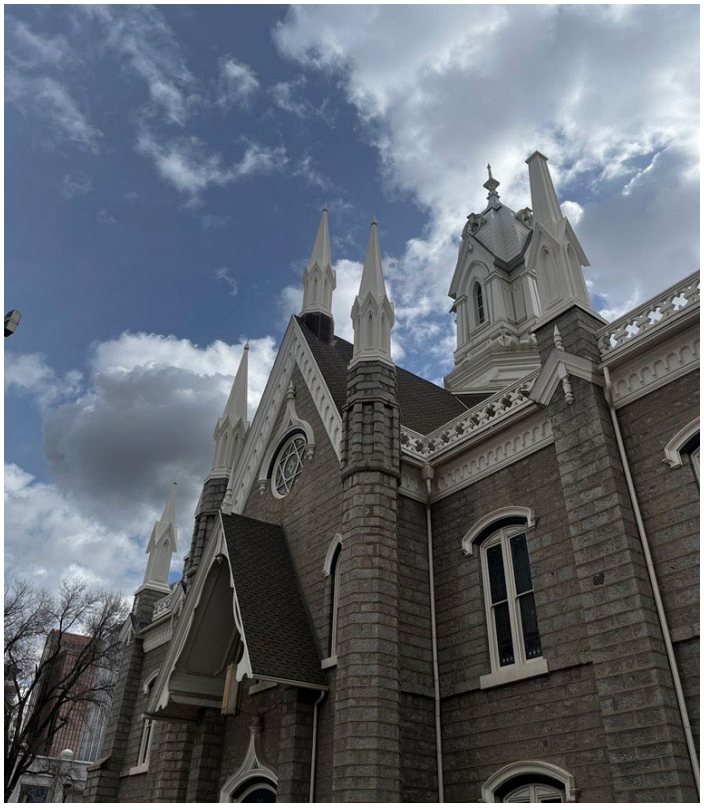


Shaped by Place





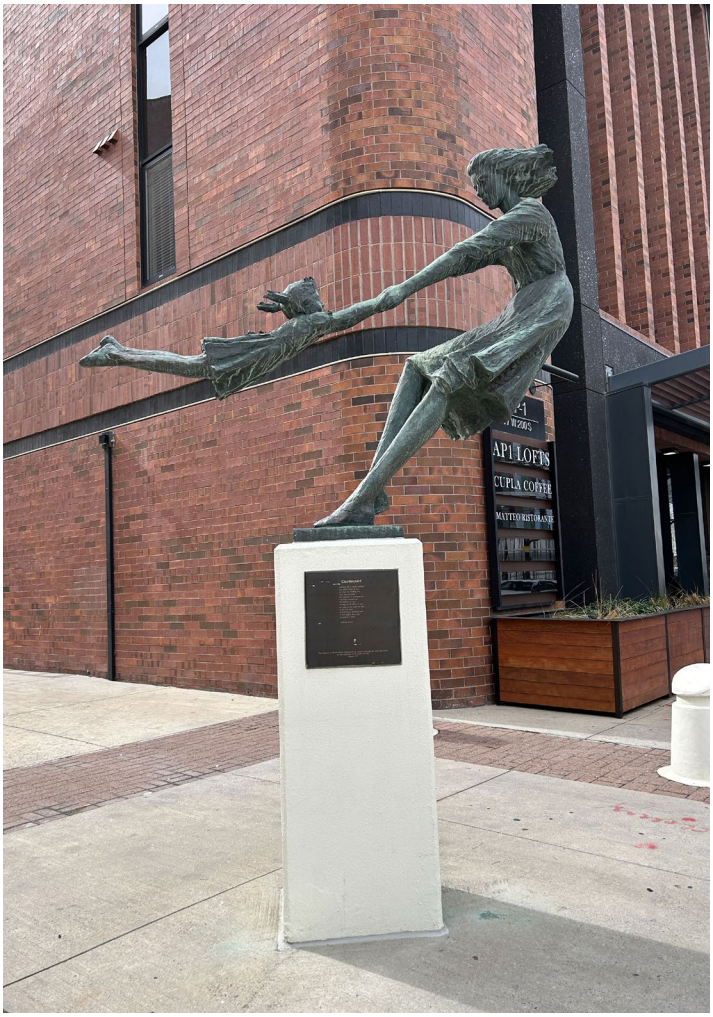




Shaped by Place









SEMLA Oral History Project:

Lynne Jaffe

At Your Service: Library Contract Cataloging

Chapter Chair 2005-2007


Jaffe

INTERVIEWEE: Lynne Jaffe
INTERVIEWER: Grover Baker
DATE: August 7, 2025
LOCATION: Zoom
LENGTH: 2:08:04

Grover Baker: Let's start out with your education. And I do have a question about that … what's your instrument?

Lynne Jaffe: Well, it originally was clarinet, but by the time I hit grad school, I was told I needed to be in an ensemble or take piano lessons again, but I did not. I took clarinet lessons there for one semester. I never said I was a performance major. I came in as a music theory major, and the woodwind faculty was like, "You're not going to teach or anything?" "No." They didn't really want to pass me. They told me I had to take lessons, and I did, but they finally recommended that I join an ensemble. The Early Music Ensemble at Florida State sounded interesting. So, I played just about anything they threw at me [chuckles] …and danced …and sang.

GB: Go ahead and talk about your education.

LJ: I started at JU, which no longer has a music department to speak of. They were in the news all spring, and that was them.

GB: And that's Jacksonville University.

LJ: Yes. In Jacksonville, Florida. I entered as a Music Ed major, and then they all of a sudden introduced this Music Business major that semester, and I switched in a heartbeat! I was in the hopes of going into publishing and printing, so I took all the methods classes, to learn about all the different instruments. By the time I was in my third year, I also took all the music theory classes I could take. The Music Theory Department head, William Louis Schirmer, …you would call him a major professor… he really was my guide and advisor, as far as where I went after undergrad. We were looking at stuff, and there was a Bachelor of Arts in Music. He said, "You know, you have just about all the credits you need for that degree too." I just needed to add an extra year of German, because I had only taken one year. So, I took one year of that, and I don't remember what else, but I had enough to get two degrees.

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They asked me when I was getting ready to graduate, "Are you sure you want to get your Bachelors of Science degree in December and not wait until April, when you get your other one?" I said, "I finished it now. I want it now!" Had I waited, they both would have been *magna cum laude*, because I got straight A's my last semester! I was like, live and learn! So, I finished two degrees in four years total.

GB: That's impressive!

LJ: I had a lot of CLEP credits when I walked in the door. I tested out of a lot of stuff before entering college, so I was a sophomore by my second semester. My music theory professor kind of encouraged me to look into going on to a master's in music theory. It was Arizona State or Florida State, basically, where I was looking. At Arizona State, the only money they offered was to be in the marching band. Not doing it! Nope! Nope! Nope! So, I went to Tallahassee, and the rest is history. In the process of getting the master's in music …Oh! I guess I took off [from her CV] the certificate for Computers and Music that I also earned… but I earned one in Early Music. The Computers and Music thing is kind of obsolete. We went and toured where the computers were these big, huge things… back from the dinosaurs' age… and filled a whole room.

GB: So, did you do any computer compositions?

LJ: No, this was more for teaching purposes, not composing. It was from the music education side of things, like how to teach people music theory and other things like that. It really wasn't composition at all.

I worked in the music library as a student assistant or a paraprofessional, and I went on to get my library science degree, courtesy of the State of Florida.

GB: So, how did you get started with libraries? Was it while you were at Florida State?

LJ: I was a student assistant in the libraries at JU for a little while, and then I wound up one semester with 18 credits, and something had to give! That was one of the things that gave! I think I dropped chorus that semester too, because I was doing chorus and orchestra and band. I didn't like the music in chorus, so it went bye-bye! We were singing *Sea Drift*, by Delius, and I really didn't like it [both laugh], so I didn't mind dropping chorus at that point. I had worked several jobs while I was in grad school, and finally, I think after my second semester, there was an opening in the music library that I got hired for, because I had applied several times. I didn't get a graduate assistantship. I was just a student assistant, and I did data entry. Because I was a graduate student, I got projects to work on. Eventually I became a paraprofessional in the main library in cataloging, while working on my master's in music. Then I moved over to the music library and then proceeded to go on and get my master's in library science.

Dale Hudson was my boss at the end. He was my mentor who kind of helped push me …as well as my major professor. I was working on my thesis. At the time I entered FSU, they had a non-thesis music theory program – with no caveats or warnings or anything. That's what it said in the catalog. Then they later told me, "Well, that's really for doctoral students who are going on to a Ph.D. in music theory." Well, my major professor was the musicology professor in early music, Jeffrey Kite-Powell. He went and talked to the head of the music theory department – without telling me! – and he said, "She's completed all our coursework. She's passed all her comprehensive exams. She's not going to teach. She wants to be a librarian." They finally let me out, but he did it! I didn't ask him to do it! And they let me out, because I had done all that stuff, and I promptly entered the library science degree the following semester. And the rest is kind of history! …Because there's no exams! There were no comprehensives for library science. You just took coursework. And that was part of what influenced their decision to say, "Okay! We'll say you can leave and grant your degree."

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GB: Well, it's good that he did that for you! That's a good mentor.

LJ: Yes!

GB: All right! So, employment is the next thing we're talking about, but I'm very interested to hear about your journey – how you got to where you are now, because it's not typical for most of the librarians and folks in SEMLA. The fact that you've been mostly in public and private libraries, and then you started your own business. That's a fascinating journey that I want to hear more about!

LJ: I graduated in '91, and the semester before me was a small cohort. There were 15 students; all but three had jobs. When it came to the spring semester, when I graduated, there may have been 12 or 15 of us, and only three people had jobs! The job market had completely changed. So, Dale advised, "You need to take anything professional. Just get that first professional job to jump into whatever." I turned down one at Miami Dade Public Library, because it was in West Dade County. I would have had to beef up my Spanish skills, because there was a large Hispanic population over there. But the salary was not livable. I would have had to live with my parents. And it was funny how the grapevine works, because somebody from the library school said, "We heard that somebody from Florida State turned down a job with Miami Dade!" It's like, "Hello! It's me!" And then I literally auditioned for a job in the children's department in Alachua County in Gainesville. You had to do a book talk. You had to do a song with hand motions. It was a true audition. I came in second, because I didn't do the children's track in library school. I did special libraries, kind of creating my own program and my own projects, all focusing on music. The Jacksonville job was held by a former FSU employee, Ed Lein, who was friends with my boss, Dale Hudson. He had been a bibliographer in the cataloging department. He's a composer and a singer, and he had this job. He was promoting to a branch manager position, so he called Dale. Dale called me at home and said, "You need to apply for this." So, it hadn't even been advertised yet, and I applied. They interviewed me, offered me the job, and it was more money than south Florida. I started there sharing a job on the public desk and up in cataloging for two years. Then the guy I was sharing it with had surgery, and when he came back, he didn't want to do cataloging. So, my position actually was assigned to that department, and I moved up to cataloging.



MLA 1999 - Courtesy of Lynne Jaffe

front row: Lynne Jaffe, Roberta Chodacki Ford, Jill Shires ; back row: Ericka Patillo, Diane Steinhaus, Laurie Phillips, Sarah Dorsey, and Margaret Corby

And yeah, I felt kind of weird being the only… well… Dennis [Wujcik] was from Memphis-Shelby County Public Library. He was part of SEMLA at that time, and he was really active. So, there were just two public librarians. We were a very small minority [in SEMLA].

From there, my husband took a promotion or a transfer to a job with Georgia-Pacific in Atlanta, so that was the end of JPL. I got this part-time job sharing with a business librarian in Atlanta. That lasted until my older one got the flu for nine days, and I messed up her life! She was like, "You need to resign, because we need somebody who doesn't have small kids." He kept spiking a fever every afternoon, so he couldn't go to daycare the next day. We all remember those fun days!

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At the same time, I was still active in SEMLA and MLA, and we went to the 2002 MLA Annual Meeting in Las Vegas. Fern Hieb of Flourish was looking for more catalogers, so I put in my name. I'm thinking, "I'm sure I could probably do this from home," because she explained it to me. Well, Fern hired me!

Steve Mantz was taking over as Secretary-Treasurer of SEMLA. He came down to Atlanta from Davidson College in North Carolina to get the records in person. I was at work, and he came to the business center. He was watching me enter the rental audio books into the system, cataloging them, and he says, "I've got some CDs. Would you like to catalog them?" With Steve's help and his wife's, because she was an independent contractor, they helped me get set up and get started. Between both of them, it was like serendipity, how it all kind of came together. As our family moved around the southeast, I was able to take my job with me, instead of resigning and applying to bricks and mortar libraries.

Davidson was my first contract of my own. Through Flourish, I worked first on Arizona State. Then, because I was now east of the Mississippi, I wound up working on Tulane, until they couldn't afford to pay two catalogers from Flourish. So, ownership of Flourish kind of said, "Thanks, but we don't need your services anymore." But I've worked for East Carolina. Before them, I got Emory, when their music cataloger was retiring. When we were at the Emory meeting in 2004, I talked with Richard Golden [Emory University], and he got me hooked up with them. I took over for him. They never replaced him when he retired. Then East Carolina's music cataloger passed away, and I began working with them. Even when they hired Nara Newcomer as their music cataloger, for a while, I continued to work with them. But then all the budget dried up, I got my last paycheck, and they said, "We can't continue with this." I worked for Kansas State, because of my connection with Margaret Corby. But right now, my main contracts are Emory, and I also work on the Russian materials in the Ophee Collection for Gary Boye at Appalachian State University. But it's all winding down.

GB: Tell me a little more about Flourish, because I'm not familiar with them, and I'm sure there's probably other folks who aren't.

LJ: They're actually more well-known than I was, because Fern was doing it first. She had worked at UNC-Chapel Hill or Duke for a while.

GB: And this was Fern…?

LJ: Hieb. H-I-E-B. She's out in Arizona, and she the very first one to do it on her own. Not part of Backstage or one of the other vendors you see at MLA in the exhibit hall. There's a couple of them. She had several people that were working with her. Terry Simpkins, from Middlebury, was one of them, and now he's one of the owners. Casey Mullin is the managing partner. And Wendy Schlegel… she was at Saint Louis Public Library, but now she works at a private university [Webster University] as well. And they're the owners of Flourish now. But back then, it was just Fern, and she would review all your work, because it reflected back on her. She would get the contracts and ask you how many pieces a month you could work on. But I only worked on one contract at a time for her. Everything else was my own, modeled on what she did. But there was nobody to review my work, except the people I worked with.

GB: You mentioned your connection with Margaret Corby. What is that connection?

LJ: It actually goes back to Jill Shires. Margaret worked at the University of North Florida while I was working at Jacksonville Public. We did not know each other at all. We were at the San Francisco meeting in

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February/March of ’93, and Jill Shires introduced us to each other. We didn’t know we were in the same town! Then we roomed together at the Tuscaloosa fall meeting, which was one of the *best* SEMLA meetings ever! The SEMLA banquet started at that meeting. Margaret and I just got along great, so we roomed together for all the chapter meetings that we both attended. And somewhere along the line, her national roommate stopped coming, and I got to become her roommate for national meetings. It just worked out! Then when she was at Kansas State, they needed somebody for contract cataloging, because they had too much stuff. In fact, Fern and I bid on the same project, and I won that contract. Then the last time I worked for them, I didn’t have to go through that state bidding process anymore, which was a relief, because there were really a lot of hoops to jump through. So, Margaret and I have been friends for a long time!

GB: This is some good stuff! I hadn’t heard that about the banquet. You said that was at the Tuscaloosa meeting?

LJ: The Tuscaloosa 1993 meeting… because my very first SEMLA meeting was Miami in ‘92, and we traipsed all over the beach. We had split up into smaller groups, and I was with Robert Curtis and I think Neil [Hughes] and Roberta Ford and maybe Leslie Kamtman. We were looking for a restaurant, because Robert was a vegetarian, and we had to find someplace where he could eat. But it was small groups of people. I was staying at my parents’ house. I wasn’t staying at the conference hotel. And so, you know, it just felt disjointed. I was brand new and not an academic librarian. So, other than Dale, I didn’t really know anybody, and at that point I was still pretty shy! [laughing] …Still kind of lean that way! But the following year, when we all kind of stuck together, we went to the restaurant. We came back, and there was a Rathskeller on campus. There were dart boards, and there was pool table, and Dale and Laura Dankner were sitting there having coffee or beer or whatever, and Lenny Bertrand, Tim Cherubini, Laurie Phillips, Margaret, and I …and maybe a couple others were playing darts or shooting pool. We sat down and just shot the breeze with Dale and Laura, and it was simply the camaraderie of us all kind of moving together, even for the meal, that really made SEMLA feel extra special for me. That piece was missing the year before.

GB: We’ll get into more of that later, about SEMLA meetings and that kind of stuff, but that’s fascinating! And it’s nice to know that tradition of camaraderie continues. At least, that’s the feeling I have. I think you do, too. And I hope we’re sharing that with our new members.

LJ: I think Neil’s influence with the banquet fund helps.

GB: Yes, it does! So, under the topic of employment: “Provide a description of primary responsibilities and activities.” I would imagine they’ve probably changed through the years. What were your primary responsibilities and activities, and how had those changed as you’ve advanced in your career?

LJ: Well, no longer working in a bricks and mortar building, I don’t have to worry about scheduling meeting rooms or booking films for people. Now, I might provide reference assistance through an email, but not any in-person reference or checking out materials on a Sunday desk shift. We cross-trained in the public library, in case we needed to be down in circulation, or if we worked a circ desk on a Sunday for comp time or overtime.

So, I don’t do those kinds of things, but the cataloging, I still do. I still keep statistics. And it could be copy cataloging. It could be original, depending on what I’m sent. So some of that hasn’t changed, but the cataloging code has changed. But, if I could still be using AACR2, maybe I wouldn’t be! [laughing] I don’t know. Some of that is driven by the client. Emory was an RDA beta tester. So, if I did any small change to the record, I had to change it from its previous set of rules to the current set of rules for the whole record. At Flourish, we were just

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getting our feet wet, but Emory was like, "Here… just jump into the deep end and go swim!"

I don't know that a lot has changed in how we do the records. We used to just email files. We don't email files anymore. We either put it in an online save file that they can retrieve, or they actually give me permission to be in their local systems, because that's less work for them. I don't do physical processing, other than maybe writing call numbers on a piece of paper or on an item.

Doing virtual cataloging… I never did that before. That's something that's happened over time. I did a little for East Carolina with some rare things. But my whole contract with Gary, that stuff's too fragile and rare to send to me. He scans it, gives me the dimensions, and I go from there, cataloging the PDF files as if they were printed materials in front of me. I'm not cataloging them as an electronic file, which is a little different. It feels like I'm doing the same stuff, you know, authority work and everything, as if I'm still part of the NACO project checking things. So, I don't think it's changed a whole lot.

GB: Did you always want to be doing cataloging?

LJ: No!! [laughing]

GB: How did you get there?

LJ: Well, as a paraprofessional, I started in the cataloging department at Florida State. Sarah Cohen can tell you just how bad it was at that point.

GB: Wait! Do you mean how bad your cataloging was? [laughing] Or…

LJ: No, the administration of the library and even the department head that I worked under. You felt like you were being… [pausing] It wasn't bad when I started, but a couple of the data entry operators, two women, actually got into a physical fight in the bathroom, which was just around the corner inside Tech Services. So, all of a sudden, any paraprofessional got treated like we were in kindergarten. We had to make sure we signed in on time, sign out to go to lunch or let somebody know or whatever or to go get a drink of water. They watched us when we went to use the restroom. Everything was under a microscope. I had done some special projects, but my department head was not putting me in for merit pay at that point or ever.



The Cataloging Fairy

The science library was being built, and they were getting ready to shift the materials from the main library, where I was, to the science library. They asked Dale, from the Music Library, to supervise Circulation at the Main Library, so they needed somebody to supervise the Music Library, and they asked me to do it. The assistant director asked me but didn't talk to my department head… just came straight to me. My department head thought I went behind his back or around him to do this, because I said yes and went.

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And when I had the opportunity to stay there permanently –because the Student Supervisor had left, and they needed somebody to supervise the student assistants and run the library – I happily transferred there permanently! But Dale was gone for at least a month maybe, to move all those materials and get the science library set up.

So, you were belittled, and you didn't feel valued at that point. You just felt like you were under a microscope, and it wasn't pleasant.

When I was at the Music Library permanently, Sarah [Cohen] was working as a cataloger, and Randye Jones was working as a cataloger. Randye had been one of my graduate student assistants in the library, so I had been her supervisor at one point, before she took the paraprofessional job in the main library and got herself started on that career path while working on her Master's in voice performance.

It wasn't a pleasant place!

GB: At that point, you probably thought you were done with cataloging.

LJ: I did. I guess it put a bad taste in my mouth. Then I took cataloging classes, and the first thing we learned, because there were several of us that had or were working in the Cataloging Department taking these classes, was that you could not mention the name of the Main Library. It was the "S-word," because the name of the library was Strozier. We weren't allowed to talk about how we did things there. And when we wrote up local policies for cataloging, if you were going to mimic that, you had to be explicit, because Dale had a local policy. If "sonatas - clarinet and piano" was your subject heading, he always wanted a second one that said "clarinet and piano music," in case somebody did not look for it under sonatas. So, to continue that on my special project, I had to add that statement that this was a local policy to follow. It gave me a sense of what local policies were

When I was in cataloging class, my cataloging instructor, Doris Clack, was one of the editors of AACR2. She was a big name in everything. When I told her about the job I was being offered at Jax Public, which would be split between Public and Tech Services, she got *so* excited for me… that somebody was actually getting a job in cataloging! She taught these classes at eight in the morning, so that's when I had lunch! [both laughing] Dale was great about it! "You've got class? That's your lunch hour? Fine. No problem." It didn't matter. That's how I worked it out. But she was so excited for me. She was really happy, and that kind of put that enthusiasm back.

It was different at Jax Public, because you had all of these people, and they got along, and you were treated like adults and respected. And they had unions. Working at the university as paraprofessionals, we didn't have that. Well, there was a union for the professional librarians, but it was separate. But it just was completely different as to how we were treated. And so, I didn't mind it after a while, especially when I was living in St. Augustine. You didn't work nights and weekends in Cataloging.

I started out doing nights and Saturdays. We also found out later that if you worked at the Main Library, you didn't get the pay differential that you got at the branches for nights and weekends, because you didn't stay till 9:00 at night. But we had to pay for parking every day. It was just crazy!

It was nice when I moved upstairs permanently, especially after Leo [first child] came along, so I could leave and get to the daycare. He was in daycare in St. Augustine. So, it was an hour to get to him, and I had to make sure I got there before six. So, I usually left work a quarter-to-five. If I could have left early, you know, come in earlier, I probably would have, because he was one of the first ones that got dropped off. If he got sick, I didn't want him having to deal with an hour car ride to the pediatrician. Five minutes? No problem. [laughing]

The business information center in Atlanta was a little of everything. It was back to being public and tech

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services combined. But I was the one that did all the cataloging and data entry of the non-print materials. So, I got back into it.

GB: Talk about the changes in technology from your start in cataloging to now. You've mentioned a few of the things, but the actual physical technology and machines and things have changed. Haven't they?

LJ: They have. We had dedicated machines that were OCLC computers, I think, at Florida State. I didn't even have a computer on my desk when I started. I had three different editions of AACR: Pre-AACR, AACR1, and AACR2. At Florida State, whatever the rules were, that's what you followed. Whereas now, I have the option to use the older rules, but I tend to upgrade to the current rules, because it's just easier. You're used to using the newer ones. But when I was at Florida State, if it's cataloged with the old rules, then you have to pull out and use the old book. I didn't have a computer on my desk. I think eventually we might have gotten something. And Florida State had their own catalog system that they created themselves. Sarah [Cohen] could write you a book on the whole process, because she went through it from beginning to now. I wasn't part of the creation of the IT part of it at all.

When I got to JPL, we shared computers again for inputting OCLC records, but eventually we got to do stuff on our own desks, and we had our own access through various Windows programs. At that point, I wouldn't even call them apps, although they might have been by the time I left. I left in 2000.

I'm trying to remember. I have OCLC Connexion, and I think that's what I've used all along, but probably not. No, we used something else. There was another version of OCLC before Connexion that we used, but the name of it escapes me, it's been so long. We've been on Connexion forever. You have a login and a password, and I have different ones for every client. And you have to keep them separate. It allows you to stack and have a whole list of them. Everything's on my laptop, and I have a second screen where I put all the reference tools. I'll have Connexion up on my desktop or the laptop, and on the other screens I'll have things like the M Schedule for call numbers, and I'll have Emory's catalog open or the Google Drive open for App. State to be looking at the score. In that case, I also have Google Translate open, so I can punch in the Cyrillic. Yippee! What else? Sometimes I'll have Grove Online open or RDA. Those are things I have to pay for myself… Yeah! [sarcastically!] So, there's those tools… and I'm trying to think… Oh, yeah! I'll also have the local catalog opened, mostly for Emory, because I have to verify whatever record I find in OCLC is the one in their catalog or change the number to match what I found, if it's a better record than what they pulled, to make sure it overlays correctly and doesn't create problems in their system.

But I have my own volumes of the LCRIs [Library of Congress Rule Interpretations] from old days, where I had to buy my own tools. Those are totally obsolete now, but I did have to buy them when I was getting started with Fern. And I had to have all the MCBs, the *Music Cataloging Bulletin* and the Music Cataloging Decisions. There was an investment, so to speak, to get started… to have the tools. Now, the only thing I don't subscribe to is the Cataloger's Desktop, which is like $600 a year. I'm like, "Nope!" I've managed to live without that, between paying for RDA and Grove Music Online. I use IMSLP a lot for Gary's stuff at App State. I started paying for that, because I was using it so much.

Did I cover everything?

GB: I think so. Let's move along. The next thing on the list is your professional activities. And I will get into MLA and SEMLA later. Anything in here? And honors. We definitely want to mention your honor that you have listed. [both laughing]

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LJ: Well, I'm still a member of the Music OCLC Users Group. Margaret got me into going to that, because originally, I was not a member of it. But I found that, especially early on, the hands-on information we would get before the MLA annual meeting started was very, very useful, because they did a lot of workshops. Their newsletter had questions and answers... that column from Jay Weitz, and formerly Morris [Levy], because he just got laid off from OCLC last week. I was a member of OLAC for a while and went to one meeting, and I participated in their NACO Funnel Project for a little while. And then once we left JPL, because I was a member of NMP (NACO-Music Project) as well during that time, I couldn't really be a member of that Funnel Project without paying for my own OCLC membership… which was not happening. I always used my clients' logons, so that kind of went away. I just kept getting the newsletters for a while. It was helpful. Mostly it's been MLA and SEMLA.

GB: All right, let's hear about your honor that you listed on your CV. [laughing], and you've already talked about it a little!

LJ: Oh! The Blues Lyrics Contest! Yeah, honor, award, whatever! I mean, there was no monetary award. It got performed at the banquet. In fact, I just found the email. It was from January 2006, with emails to Ed Komara and suggestions from somebody else. They were doing all this stuff to commemorate the 75th anniversary [of MLA], and I guess I decided to try my hand at writing blues lyrics to the Saint Louis Blues. [laughing] And I came in second. I was going to sing, but I just couldn't do it after my dad had just passed. So, I think Vince Pelote sang for me instead. I got cold feet to sing, so he sang the lyrics that day.

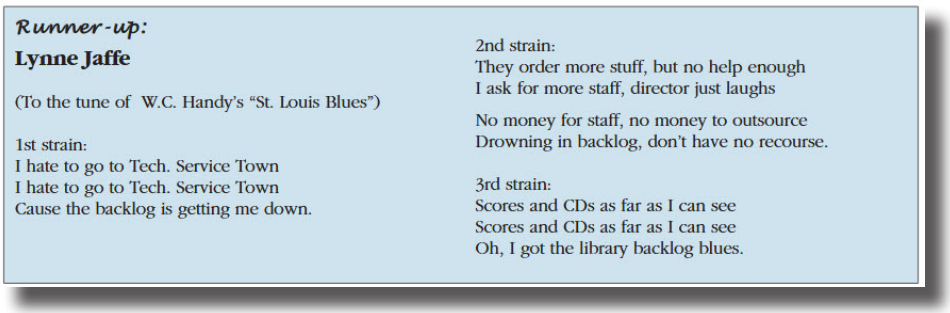
GB: Well, we may need to dredge up those lyrics and include them! [laughing]

LJ: Feel free! You can access it from the MLA website under "Publications" and go under "MLA News." That's why I put the issue number [No. 144, March-April 2006]. Yeah, they're still in there!

It was fun, but that was stressful meeting for this chapter.

GB: Was that the Memphis meeting?

LJ. Yes. That was the Memphis meeting.



Runner-up:
Lynne Jaffe

(To the tune of W.C. Handy's "St. Louis Blues")

1st strain:
I hate to go to Tech. Service Town
I hate to go to Tech. Service Town
Cause the backlog is getting me down.

2nd strain:
They order more stuff, but no help enough
I ask for more staff, director just laughs

No money for staff, no money to outsource
Drowning in backlog, don't have no recourse.

3rd strain:
Scores and CDs as far as I can see
Scores and CDs as far as I can see
Oh, I got the library backlog blues.

GB: We might get into that in a little bit and find out more about it. The next thing on our list of questions is a bibliography of writings about you.

LJ: I don't think there are any. I found a couple of blurbs in [*Breve Notes*] about, you know, Leo showing up, and then Evan, and about me changing jobs. but I don't think that really counts. Just, you know, like SEMLA news.

GB: Well, the bibliography of your writings… including papers, presentations, that kind of stuff… you've attached your CV. [see below] Have you done some presentations?

LJ: Only the ones that are listed. I did a poster session in Boston ["To Outsource or NOT to Outsource the Cataloging of Videos"], because the way I was figuring it, it was cheaper to pay me overtime or comp time than it was to outsource, because Tech Pro from OCLC was

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the only real outsource outfit that could handle the videos at the time. It was cheaper to pay me, because I was already being paid benefits.

And then, we [JPL] were just getting started with the worldwide web in '99. So, I came up with different reference sources ["Music Reference Using the World Wide Web"] to help our branch staffs [during a Staff Training Day]. I presented it again for our consortium [NEFLIN] later that year.

I shared a presentation ["Technical Services from Home"] with Kathy Glennon at the Tech Services Roundtable at the 2005 Vancouver, British Columbia meeting. She was working from home but still attached to her university in California before she was hired by University of Maryland in College Park. And I was cataloging from home for Davidson, not ECU yet. I might have even been working for Emory by then.

Jeanette Thompson and I did a joint presentation at MOUG ["Making Heads AND Tails of It: Contract Cataloging from Both Sides of the Process"], with her being the agency hiring an outsource person and me being the outsource person. We did run it by Flourish, because I was subcontracting for Flourish in that case. So, we made sure that was made clear. It wasn't a direct contract with At Your Service and Tulane. I never had direct contract. It always went to Flourish with them. But because I had a personal relationship with Jeanette through SEMLA, I could ask her direct questions on occasion. But originally, my questions went to Fern, who then would ask Jeanette, who would give the answer to Fern, who would get the answer to me. We finally said, "This is ridiculous." But we were trying to keep those organizational lines in place.

It goes the same way at Emory. I have to go through their cataloging people. I'm not supposed to ask Peter [Shirts] directly, because I don't work for Peter. I work for tech services. So, I ask my questions that way, or I'll include Peter in the loop if, if it's something else like that. But those lines of are kind of set.

GB: All right. Moving into our philosophical questions, I think we've kind of answered this first one, which was "What was the source of inspiration or what were the circumstances that led you to become a music librarian?" Anything else you want to add to that?

LJ: It was working as the Student Supervisor in the Warren D. Allen Music Library on the public service side under Dale. My major professor could see I had applied for and was already leaning in that direction. He was going to suggest it to me, had I not figured it out on my own. But with Dale's mentorship… because when I started library school, I also joined SEMLA at the same time... and MLA, I think… in 1989. It just felt like the right place. I felt like I found where I needed to be.

I couldn't dress like my student assistants, like some of our professionals do. Like, I couldn't dress the way Chris [Durman …and I would add myself, Grover!] dresses, in jeans, because I would be mistaken for one of them, as opposed to their boss. Because I had student assistants who were older than me at points that were doctoral students. So, I had to try to be professional. Dale never said that. He didn't have a dress code, but it was like a self-imposed one.

GB: All right. So how do you define the profession?

LJ: Oh, that answer could be different for every person in it. depending on your responsibilities. But it encompasses, and this goes back to Ralph Papakhian, where being a catalog librarian is truly still a public service librarian, because you want the public or your users to be able to find the materials they're looking for. So, I always have remembered that as how I go about cataloging, such as maybe adding an additional subject heading or two. Some of these things that I've done for Gary, which are like bound collections, will have way more subject headings than you're technically supposed to include. But with no card catalogs anymore, you're

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not restricted, like we used to be, to three subject headings, because you're not printing out card sets. It allows for a lot more freedom. So, you have more leeway to better serve those people who are going to be using your catalog: be it the general public; your faculty and students, if you're on a campus; some researcher in another country, or even your own country, if you're in an archive.

Every situation is different. Some people do everything. Some just do the behind-the-scenes work or the cataloging. Some are just doing reference and don't want to know about the behind-the-scenes stuff and how that works. I always remembered that Dale said he hated it when catalogers would talk in MARC format. If he was a part of the group, I always made a point of using terms like "uniform title" …which is not the correct term anymore! It's "authorized access point." Using those terms, as opposed to saying "240" or "245," because it's shorthand, and if you don't know that shorthand at the tip of your fingers, then you're speaking a foreign language, and you're excluding somebody in your group. And I never wanted to do that. I always remembered that lesson that he had taught, in a way. Just his mentioning it always stuck with me.

So, it's kind of hard to say. It just depends on where you're at, as to what the field is. I mean, you've got people who do social media, and they have other people on staff that are in charge and do the administration. So, it varies depending on what your job description is. Did I make sense?

GB: Oh, absolutely! You did mention something that I want to jump into, kind of going back. Talk about the actual card catalog. In your career, were you typing up cards for the catalog?

LJ: I was! And using the electric eraser to correct the card catalog! Like when a uniform title changed. Because when those "Music Cataloging Decisions" would come out, we would get them in the mail. So, if a uniform title changed, or if we had to change a call number, we'd have to go and pull the card set, carefully erase the card, throw it into the typewriter and fix it, and then go refile them. And we'd have to truck over to the music library to do their catalog, and I think we dropped a set into the main library as well. So, we were ordering double sets.

GB: So that technology has definitely changed!

LJ: Oh, yeah! No more producing cards. Thank God! [both laughing]

GB: When I was at seminary, in my music bibliography class [1993-ish], one of the things that we had to do was to actually type up card catalog cards. And we were graded – our teacher was the music librarian at the seminary – and she would get out her ruler and measure to make sure that you had everything at the right distance and the right spacing and the right indentation…

LJ: Oh, gosh! [laughing]

GB: And she would count off, if you didn't have it exactly correct. So, yeah, that's something that has definitely changed… one technology!

LJ: I forgot about that part!

GB: Do you consider yourself a librarian, a musicologist, or an information specialist?

LJ: A librarian. It's just the easiest way to describe what I do, especially to somebody who has no clue what you're talking about. It's the simplest way.

GB: What is your personal philosophy of librarianship? You've kind of touched on that earlier with what do you, about the cataloging.

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LJ: It goes back to both what Dale and Ralph have said. We are there for our users, whatever kind they are. So, make your materials findable or accessible, be it with extra subject headings, now that we're allowed to put in lots more of them. There are no constraints because of card sets. Also to be inclusive when you are in a mixed group. It's one thing, if you're a bunch of catalogers and you start talking in code. Although now if they talk in RDA, it goes over my head, because I don't keep those rule numbers in my mind. MARC coding is easy to keep, because you still use it, but I'm mindful of who's in the group having a discussion. Like when the four of us would go out to dinner, you, me, Chris, and Margaret. We have two catalogers and two public service librarians. To talk in MARC code would be excluding half the group! You understand what a uniform title is and concept. Why would I exclude you from the conversation? That's just rude, and I just can't do that. I was brought up better than that! [both laughing]

The idea is to be inclusive and to make your materials accessible, so everybody can find their book, as Ranganathan had said. "For every person their book" …or material, since it's not just books anymore.

GB: What do you think are the ideal qualifications for music librarianship?

LJ: Oh, boy! You've got to understand how to read music, in some way. That's part of it. You have to have a music background to have an appreciation for it.

You have to have the foundations of library science. I mean, people graduating today, what they learned in school is different. It's more up to date. It's current – that's the word I want – as far as technology and what's expected. But there should be some basics that are the same regardless.

And it depends on what you want to do, where you want to work, as to what kind of musical background you need, because you could have a background in pop music, and it would still be fine to work wherever. But you must have an understanding of what music is. I mean, if you don't have an appreciation of music, why are you in a music library? That doesn't make any sense to me. There are other libraries where you could be perfectly happy and better serve your users than that. Does that answer that question? It's kind of a hard question!

GB: It is!

LJ: These questions were written in… okay, revised in 2008. And now it's 2025. So, the field has really changed. And had I known you could write theses or dissertations on pop music or country music… wow! I might have gone in a totally different direction. I was writing, transcribing Renaissance lute tablature into a guitar notation… modern notation for guitar. So, I might have gone somewhere else with that.

GB: Well, what do you envision as the future of music librarianship?

LJ: Oh, boy! That's a tough one in today's world, because of what universities are doing: centralizing, getting rid of subject departments in some places and that specialization.

I still think there's a place in bigger population centers, large cities, where you find music departments or substantial collections where you might need a music specialist. That's more so than in a smaller library where, yes, there's music, but you've got a generalist doing all the cataloging of all the media, be it, audio books or DVDs, for those that still circulate,-like at Rocky Mount [Braswell Memorial Library, Rocky Mount, NC].

And in universities, I see the need. If there's a music degree offered, there should be a music department or something in the library. But I know that a lot of places or their funding is going away, or they're centralizing the collections. I've seen it happen. Or when somebody retires, like at Emory. Richard Golden retired, and they

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didn't replace him. They hired me. I've been working for them for 21 years now. 20 years? That's a long time, and we've worked it out as to how we're going to switch to the next person. Because my contract with them, the new one, is just for a few months, and then Sonia Archer-Capuzzo is going to be taking over that contract.

GB: Okay. So you have a target date for…

LJ: The end of this year.

GB: …for retirement.

LJ: December 31st. I hope to have everything finished before then.

GB: Well, I hope that's not your retirement in SEMLA!

LJ: I'll still be a member, but I may not make it to meetings after this.

But, when Emory was looking for someone to do their stuff, I remembered Sonia had taught the pre-conference workshop at Emory. Their librarians had taken that workshop. They had met her, so they knew her. Well, she's a lot less expensive and much better at it than others are. She teaches library science, so she was perfect for this, and she was willing! I hope it'll be a smooth transition for them.

GB: Good. Well, the next section is about your career, which is winding down. You're counting down the days, it sounds like! [laughing]

LJ: Yeah!

GB: So, what was your concept of your role in American musicology, music librarianship, and information science? That's another one of those that is difficult to answer. I don't know that I've ever thought about, even though I had to answer it when Chris interviewed me!

LJ: Argh! My role! I don't know what my role is, except to answer questions like, "How do you make your job work?" We've moved all over the southeast, so this is such a unique situation. I fell into it. It was serendipity that it got started, and it's been a blessing for all these years. Because after we left Florida, we moved to Georgia. We were there for about two and a half years. Then we moved to South Carolina. We're only there nine months. Then we moved to Mississippi for a little over two years. And then we moved to the middle of North Carolina, where we were there for seven years. And we've been here since 2012, in eastern North Carolina. But we're eventually going back to the Winston area. So, it worked out for me. I guess my role is to explain to people that you can do cataloging from home and make it work. You may not be able to make it work full time for you, depending on who you are. When it was really going, I had four clients running simultaneously at one point, and you stagger your work, and you only work on one client at a time, so you don't mix up their materials. I kept the local policies in a folder, so I would pull out that folder. Okay, I'm done with that one. Put that one back, pull out the next one, so that I could refer to it, if I needed to. So, a lot of my role would be answering, "How do you do it?"

It's unique, because it's so different from everybody else. At big MLA, I sometimes felt lost, because unless there was some hands-on thing, a lot of that stuff didn't apply. I didn't do reference. So, I didn't always feel like I fit.

GB: That surprises me! That you didn't feel like you fit, because I think about MLA, and I think about you, and

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I think about it almost like it's one in the same.

LJ: When I was at the public library, I remember the Seattle meeting [1996]. The public librarians had just started their Public Library Breakfast. It was the first time we all went out for breakfast, and I was on the Public Libraries Committee, because at JPL, to get money to cover more than just registration, you had to be on a committee – they pushed you to get involved! So, the Public Libraries Committee is sitting in the back [of the meeting room] on the floor. The plenary speaker was not real exciting, and it was totally geared to academic librarians. We were going down the list of attendees and looking for other public librarians to see how many. There were only around 10% of the conference attendees who worked at public libraries, because you couldn't count Library of Congress. Yes, it's a public library, but not really. And even parts of New York Public… like where Suki Sommer worked. That was a research library, as opposed to where Joe Boonin was, which was really a public, circulating collection, which was more like what we did on a daily basis. Joe would go out to breakfast with us, but Suki didn't, because it was just totally different. So, already I felt like part of a smaller group within the group.

The cataloging sessions at MLA are the ones where I would find stuff that I needed to do on a daily basis. And all the local music sessions were always interesting and fascinating. But some of the ones about working with students or faculty or about teaching reference courses or bibliography courses… I didn't do that stuff. So, sometimes I wound up going off on my own, checking out the local sites. It just felt weird sometimes.

GB: So, what were your personal goals?

LJ: I guess the original one was to get a job! [both laughing] Get that first professional job, and everything else just kind of bounced off that. I mean, I don't think I had the goal of working for myself. But with the support of my husband saying, "You can do this," and Steve Mantz giving me the basic steps through his wife… going through setting it up, getting a business license and whatever hoops I had to jump through legally… a work-from-home permit, that kind of thing. It gave me a boost to my confidence, but I don't think I ever thought that I would be doing this. But I was glad I didn't have to apply and resign from bricks and mortar places. I mean, David Hursh asked me if I wanted to work at East Carolina at one point, because I was within proximity. But timing-wise, the commute didn't work for my kids' schedule, because we didn't have school buses that would pick up in our area. We lived too close to school. So, this just worked out. It's different from everybody else's path. I forged my own.

GB: You definitely did!

We've kind of touched on this too… "technological developments." They mention here compact discs, OCLC, MLA-L, databases, internet, wireless, virtual reference, getting rid of card catalogs.

LJ: Some of it, like Grove Music being online, I don't have to have a music library that I can travel to. When we were in Mississippi, I had to do some research for Arizona State to look up something. I had to go down to Hattiesburg and the University of Southern Mississippi to use their collection one day. I had lunch with Dale, because he is living there. When I lived in Atlanta, I had permission from Joyce Clinkscales to use the Emory collection, and I would pop down there, because I was working on an early violin collection for Arizona State at that point. So, I would save everything up and make one trip, so I could do it all that at one time. So, I like having access to the research. And now Wikipedia is an actual trusted source. Way back, when it first started it, it was not. Now you can do a lot of stuff online that you couldn't do. You had to go to a university. To go to Chapel Hill? That's an hour and a half from my house. I guess I could have gone to the Joyner Library at

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East Carolina. That's closer. But it depended on what I was looking for and whether they had it. Now even Pazdirek's online. That's mostly why I would go to Emory, to use Pazdirek. I even went to UNCSA at least once, living in Winston, to use their library.

GB: You just mentioned something I'm not familiar with: Pazdirek. Can you spell it?

LJ: P-A-Z-D-I-R-E-K. It lists all the published scores by composer. It's multi-volume. It's now free online. So, you can go and see what somebody published under a certain composer to see what the actual title was, if it's not correct, or to check the opus number or something. It's for early published stuff. I can send you a link, if that helps. [Pazdírek - IMSLP]

GB: It sounds like something I need to know about! [laughing]

LJ: I'll make a note to do that. After we're done, I'll send it. It's a multi-volume set that I used to have to go into a library to look at to verify editions.

We can do a lot of reference work online… researching stuff that I couldn't do. Some of the stuff for Gary, I'll search under the Cyrillic version, and I can get a whole lot of information for some of these pieces. If I type in a romanization, a transliteration of it, I may not find it. But if I put it in the original Cyrillic, I get some information that might help me identify whatever I'm working on for him. So that's real helpful.

My current computer does not have a CD or DVD player, and I had to buy an external drive when I still did some of that stuff. I guess I got it when I still worked for Tulane. But they were still sending me VHS tapes – and only me – because I had a working VHS player! I don't know what they're doing with that stuff now.

I'm glad we don't have dial up anymore!

GB: All right. Well, let's start talking about SEMLA!

LJ: Okay!

GB: Well, you've kind of talked about this, but what was the source of inspiration or the circumstances that led you to become a member?

LJ: As I say, I started my library science degree in this spring/summer of '89. I'm dating myself terribly, but that's okay. Dale suggested that I join as a student member of both organizations, because he was very active. In fact, I did one of those "Mentor at MLA" for my very first MLA meeting, but my mentor was looking for jobs and didn't have time for do the mentee/mentor program. I met Suki Sommer through him [Dale Hudson] and Lenore Coral at my very first meeting. I sat with him in the business meeting, and I learned to be a lot more laid back after that meeting. [laughing] I didn't need to bring back publishers' catalogs. I schlepped home a lot of stuff I didn't need to, but it took time to learn that. He took me under his wing. I met Joe Boonin at that meeting when he was a vendor. He still had his publishing business then, before he went back to NYPL. So, I was a student member. As soon as I started a library school, he suggested I join both organizations, and I did. I haven't looked back since.

GB: Talk about your involvement in SEMLA.

LJ: After getting hired at JPL, Margaret and I were at the Tuscaloosa meeting and rooming together. Robert Curtis, I think, was the chair. It could have been Bill Coscarelli. One of them. [Bill Coscarelli was

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chair at the start of the meeting and then handed off to Robert Curtis – from the SEMLA website.] Margaret and I talked and decided to make an offer, pending our institution saying yes, to co-host the 1995 Twenty-fifth Anniversary Meeting of SEMLA in Jacksonville… which they were still talking about when we went back to Jacksonville in 2007! That water taxi ride… everybody was still talking about it, and we had to do it again! We took the water taxi from one side to the other to go to our banquet at the first meeting. It was a good meeting! We actually met at both the public library, and then in the afternoon, we went over to UNF. So, it truly was a joint meeting with joint locations, even though everybody was staying in downtown Jacksonville. That was the beginning. Margaret and I shared Local Arrangements, and Laurie Phillips was the Program Chair for that meeting. So, we were on the Program Committee for that as well.

GB: So, you've been on the Program Committee…

LJ: For that for the '95 meeting. And I helped out with Local Arrangements in 2016. I helped out with the last Emory meeting. I don't even remember where we were in 2016.

GB: I'll have to pull it up…

LJ: Oh, that was the Duke meeting!

GB: Yes!

LJ: I was on that one. I guess it was 2023 when we were at Emory the last time.

GB: And what offices…? Talk about all the offices you've held.

LJ: I started out as Secretary Treasurer.

GB: When was that?

LJ: That was 1997, when I was still at Jax Public. And that went through the move from St. Augustine to Atlanta. And then the next office was Chair in 2005-2007. Everything else was committee work.



SEMLA Meeting 2005 in Memphis, showing Diane Steinhaus handing over the hammer to Lynne when she took over as Chair

GB: Right. Because you were Chair when I first joined.

LJ: Oh! The very first thing I was on was the Chapter History Committee, thanks to Pauline [Shaw Bayne]. It was Pauline and Dale and me, because they were two of the original members of the committee, and they just allowed me to help with that, because it made sense, because it was the anniversary meeting, and it was held in Jacksonville. But that was really my actual first involvement on something. Pauline was very inclusive and mentoring in that respect. So that was very nice!

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GB: What did you accomplish while serving as an officer of SEMLA?

LJ: Okay. The big one – and I looked this up! In the August 2007 issue of *Breve Notes*, number 81 – and it's there in print! It was over that summer that I wrote out the chapter grant that got the pre-conference workshops started! [Grover laughing] Because it says that we got the funding so that you all could go to the workshop to learn how to do this stuff. And that was the beginning of SEMLA's pre-conference workshops. And I have never been more proud of anything that I have done professionally! Even though all I did was write it up, and we got the funding. It got it started, and it's been running ever since!

GB: Yes! And I remember when we first started talking about it, you were sending out emails about it to find people who were interested. I think I responded, and this was right after I had started at the Center for Popular Music. My intent was just to say I want to make sure that popular music gets included when we're talking about music reference, so it's not all focused on classical music.

LJ: Right.

GB: And then you kind of took that as, "Okay, you're going to be one of the instructors too." [Lynne laughing] So, it wasn't my original intent, but that's the way it ended up! Actually, at the time, I think the qualifications to be an instructor said you had to be in a professional position for like five years or something.

LJ: I don't even remember that part.

GB: Yeah. At the time, I think it was less than a year [in a professional position] …maybe a little over a year when we started. But I ended up getting into it and getting certified. That was back when you had to be certified to be a trainer, too!

LJ: Right. And I'm looking at the original list, and the only other one who still does it is Liza [Weisbrod] from Auburn. You guys are two of the original six.

GB: Was Chris [Durman] one of those?

LJ: No. Jean Wald, Joyce Clinkscales, Liza, David Guion from Greensboro, and Scott Phinney were the six that went. Writing that grant, and it being actually accepted – we got money for it! – because I am not a writer! It's like pulling teeth for me. So, to have done something that has provided such a long history and benefit to people… that's my proudest thing for SEMLA, helping to get that off the ground.

GB: Well, it's something I take pride in too… that we've kept it going so long.

LJ: That's my big thing.

GB: With whom did you work to achieve goals to further the chapter? Are there any folks in particular that you want to name?

LJ: There are too many, and I'd leave somebody out. It would be the members of SEMLA. And I'd have to also say the members of the Texas Chapter, when we were trying to do a joint meeting, working that out. Because I can't remember our first one that we had with them. [1998, at Rice University in Houston – Lynne was on maternity leave at that time.]

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GB: That was in New Orleans, wasn't it? [Actually, the New Orleans meeting was the second joint meeting with TMLA. As mentioned above, the first was in Houston.]

LJ: Yes. The offer was originally Davidson [College]. They ruled out East Carolina because of travel, because you'd have to fly into Charlotte and then transfer to Greenville. And so, Charlotte [SC] was an option for Davidson, but then Steve Mantz took a job in Colorado, so that offer got rescinded. So, New Orleans became the place to meet with Texas, at least twice.

GB: Yeah, that was Loyola. 2009.

LJ: We were discussing it during, I think it was the summer of 2007, when I was getting ready to roll off and become Past-Chair. It was a little sticky. I don't remember why, but it was meeting order or something. But they were gracious enough to work with us. I just remember we were walking on eggshells for a little bit at that point.

I would just say it would be working with the membership of the chapter, really. We all work together really, really well. And then when we interact with other chapters to do joint meetings, at the times when those happen.

But mostly, it's that the chapter membership just gets along great. It's like having family. It's like visiting family when we get together.

GB: Yeah. I'll also put out there that you've kind of been – you, and Sarah Cohen has as well – you've been one of the folks who have helped us. Because, honestly, most folks in SEMLA, you know, we're Southerners, and our religion is Christianity. And so, you've been one who's been good to help us to broaden out and realize there are other religions, and there are things that we need to think about, like holidays and when to schedule our meeting. And you've been someone who's helped us and guided us through that process the entire time that I've been here.

LJ: Well, for the East Carolina meeting we had a pre-conference on Yom Kippur. You all ran it by me, and because I was not going to show up until the following day. I wasn't going to travel that night after the holiday was over, because it's over late. So, I said it was fine. And it turned out that one of my friends, who took over as the Fine Arts Librarian at Jacksonville University (and then she wound up at High Point University), went to that pre-conference workshop. She went to my wedding! I knew her from back then, but I hadn't seen her in forever. I didn't even know she was in North Carolina! She's Jewish, but she was willing to come on Yom Kippur. Not everybody is as observant as I am. We were trying to be respectful, and I said it was okay, because I didn't even think about it… that there were going to be other Jewish people that might want to attend this. I wouldn't make that decision now. I wouldn't. I would change it. I would suggest picking a different date.

But part of it is football!

GB: Yes! [laughing] Football in the South is a religion!

LJ: So that was part of it. I mean, East Carolina is a big football school. But just the verbal blow up and blow back on it for that... but that's why I gave you that link to the Hebrew calendar with the holidays. [https://www.hebcal.com/holidays/] Because eventually, I won't be providing that information, and people should have some reliable source to go to for it.

GB: Well, you've kind of been that conscience for me, anyway, as I've been looking at the preconference and

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planning it. And I know through the years, sometimes we need a push to think outside of our little window… to see… Oh! There's stuff going on around us that we need to be considerate of. And inclusive. Although that's an ugly term these days! [both laughing] But I do appreciate that about you.

LJ: Thanks!

GB: I'll give you the chance to edit any of this out that you would like to! [both laughing] So, did we cover your concept of the role of SEMLA?

LJ: I don't think so.

GB: Okay. So, what is the role of SEMLA?

LJ: It fills in the gap. It makes it feel like the music library world is not so big… that there's some smaller version where you can find that camaraderie. So that if you don't go to a national meeting… that's not the be-all-end-all. You do get that networking. You get the friendship. You get learning from the sessions. And then if you do go to National, you have a crew! You have people you feel comfortable with, and you don't feel so lost.

It's just a very welcoming group, and it helps you find your place and see how other librarians do what they do, whether dealing with the same things or different. Although, nobody's dealing with what I'm dealing with! [laughing] Not on a professional level, necessarily.

GB: So, you kind of mentioned it, just now. What's distinctive about SEMLA, as compared to other chapters of MLA?

LJ: From what I gather from other people, and even Margaret, who's no longer part of it and misses it, it's the camaraderie of our members. I feel blessed that every place we've moved, we've never left SEMLA. I mean, there was one inkling where we almost went to Indiana and would have been part of Midwest – which is almost as good, but not quite. It's not SEMLA! [both laughing] – it just feels like, you know, you're going to visit family. Everybody welcomes you. It's warm. It's inviting. We make an effort to welcome new people – I have to do a little better with that, because sometimes my shyness gets me – to be more inclusive. We just take people as they are and expect no less than that from somebody else.



L-R: Neil Hughes, Lynne, Lenny Bertrand at the 2006 SEMLA Meeting in Columbus, GA

I don't know, we're just more laid back, maybe? I never felt uptight. I worried more about the national meeting, going and being judged or looked upon, than SEMLA.

I think that would be everything. There's a lot! [laughing]

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GB: Okay. Well, what involvement was there with National MLA, or what chapter projects were sponsored? You've already talked about the pre-conference, the Educational Outreach Program.

LJ: We were in charge of fundraising for the [MLA] 75th Anniversary Meeting in Memphis.

GB: Yes! Let's talk about that!

LJ: A *very* big deal! Laura Whistler deserves all the kudos. She was the fundraising point person. We just did everything, you know: with coming early and putting everything together for local arrangements; manning the desks. That's when we still did the bags, putting the packets, putting all that stuff together.

Our October meeting, before National, was a test run. We didn't stay at the conference hotel, because we couldn't afford to stay there, but we went there. I had my kids with me, because my mom couldn't come to stay with them. She was supposed to come, but a hurricane knocked out their airport. So, the boys were with me, and Leslie [Kamptman] brought her son, Jeremiah [Kamptman], who is now a music librarian in his own right. So, I took mine to see the ducks at the Peabody. We got to see the ducks. All the pre-conference tours were previewed, so people signed up for different ones. We did the fastest tour of Graceland on record. [Grover laughing] It's like, don't touch! Because you had to go through the house in order to see the planes and the cars. They wouldn't let you skip. So, we went as fast as we could go through that house, because the boys wanted to see the planes and the cars. [Grover laughing] But it was a very cool meeting at the Folk Life Center in Memphis.

And it was just after Katrina.

It was an emotional meeting, because Kirsten [Dougan, now Johnson] wasn't there. She was giving birth to her oldest. Diane [Steinhaus] was chair, and I was taking over, because Margaret had moved to Kansas at that point. We did a preview of the national meeting. There was a lot of talk about the money and all the fundraising, trying to go to companies to solicit donations to cover stuff.

GB: Yes. Talk about what the chapter that was sponsoring the national meeting had to do at that time.

LJ: We were in charge of all the Local Arrangements [for the MLA Annual Meeting]. That's why we met in some of the places we met. There was an institution or two that would sponsor Local Arrangements. You were dealing with the banquet, the opening reception. But there was so much more, with it being the 75th anniversary. We weren't in charge of the commissioned piece and the concert that went with it. Big MLA was in charge of that. But we were expected to raise like $10,000. And what was left over is what's in the SEMLA coffers that we are now able to use to help sponsor the Big Band, among other things. It was a lot of work for Kirsten and for Laurel [Whistler], because they were the national point people, Laurel mostly. Neil [Hughes] was on the board, I think, at that point. They came up with the blues contest to have some fun things that were geared to the membership, not necessarily something bigger.

My very first meeting was '89, and it was an anniversary meeting. There was a commission by the composer Bruce Adolphe that we went to see. No! My first meeting was '91, and I guess it was the 50th or something. I don't know…, but it's one of those big numbers when they commissioned a work! But being new, I didn't understand how all that worked.

And the rest of us were the foot soldiers, basically, even though I was Chapter Chair by that point going into the national meeting. But leading up to it, Neil played a big role, because I think he was on the national board at the time. Laurel also played a major role. And me, to a lesser extent than everybody else. We were doing a lot of

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work to help Anna Neal, being the Memphis point person, with the local arrangements... things like who could come in and fill the bags/packets and coordinate that. It was a lot. There were some hard feelings along the way.

It was just more stressful on us.

GB: Because, at that time, the local chapter had a whole lot more responsibilities for the national meeting than they do now.

LJ: Oh, yeah! Right! Until we contracted with whatever service company we were working with before the Hilton contracts, and before we had a business office, it was definitely a lot of work.

GB: All right! Next on our list, "What description can you provide of chapter meetings while an officer, chapter meetings while a member, and national MLA meetings?" You've already hit on a lot of this, but are there any other SEMLA meetings or MLA meetings that come to mind… that stand out?

LJ: Well, I like the way we do the chapter meetings where we kind of move as a pack. As a group, not a pack! That's Boy Scouts! [both laughing] But we move as a group. We go to things together. And especially once we instituted the banquet. We stay together. At National, you diverge, and it's harder for all of us to get together, to see each other, unless we make an effort. Yes, there's the chapter meeting, and maybe we'll all go out to dinner after that chapter meeting, if we don't have other responsibilities. But like the Pittsburgh meaning that was with SAM [Society for American Music]. Yes. I felt like we were on two ships on different paths. Because you had the SAM people and the reference people going over here. You had the tech services people going over here. We didn't necessarily even see each other, even in the halls. It truly felt like we were separated, other than the chapter meeting, for that particular one. It really felt like, 'Hi!' and you're waving from a distance, and you didn't even have time to talk, to visit. And we hadn't seen each other since October.



L-R: Grover Baker, Chris Durman, Margaret Corby, and Lynne Jaffe

And I think that's what adds to the camaraderie of SEMLA. MOUG is the same way, where you can get more of that, because there are no breakout sessions at MOUG. Well… they're they now do it with cataloging and reference a little bit. But by and large, in that group, which is also smaller, you have your meeting, and everybody attends everything, just like at SEMLA. There's no diverging of the paths. There's less of it now at MLA, because most of the committee meetings are online. It was a good thing to have shifted that, so that people do spend more time together when they are together.

But you can feel lost at MLA. I never feel like that, really, at SEMLA.

GB: "Are there any stories or recollections that stand out from your time in SEMLA or MLA?" I'm sure you have lots of stories! [both laughing]

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LJ: For SEMLA, one of them was that that very first banquet at Tuscaloosa. That was just the camaraderie, and we had such a good time! Just shooting the breeze, throwing darts, playing pool, or whatever! After the banquet, we went upstairs and changed clothes. Got comfortable. We were in an on-campus hotel, and they had the Rathskeller down on the ground floor. So, we just went up to our rooms, put on our jeans, and came back down. It was really nice!

Trying to think… Most of the SEMLA meetings were always nice, though.

GB: I don't think we mentioned it anywhere. You've been part of the silent auction at MLA. You participated with that for as long as I can remember. How long have you been working with that?

LJ: Good question. Let me see... I served three stints on the Marketing Subcommittee, because I liked it so much! They actually asked me to be Chair at one point, and I said no, because they changed things. They dropped our skits.

GB: Oh, yeah!

LJ: And the way they told the person I would be replacing that they were no longer Chair was not very nice. So, I refused to take it over from that person. The skits, to me, were the highlight. [laughing] Sometimes the opening session was… They were fun! One of our favorites was when we did the cowboys sketch in Texas, "The Lives of the Cowboys," and we had David Hunter and [John Wagstaff] – oh… the guy that used to be in Illinois, who's back in England. I can't remember his name right now. He was Kirsten Duggan's boss at that point… but two British guys speaking with Southern, cowboy-type accents. We were in hysterics! We could barely hold it together for rehearsal without falling on the floor laughing. And we were doing coconuts for the horse hooves, and we were just having the best time! Sometimes we'd have people that were just doing the sketches. They weren't part of the committee at that point, or it was after they had left the committee. Suzanne Lovejoy from Yale wrote most of the skits, and they were just so much fun. I remember the pirate one in Newport, where I took a stuffed parrot and pinned it to my shoulder. [laughing]. We just had a good time with them! Apparently, we were distracting.

GB: Well, for folks who never saw one, or don't know what you're talking about, explain what they were.

LJ: We would do a skit to help sell, to help promote the silent auction and whatever marketing items we were selling. We would hold up the water bottle, or the hat, the pin, whatever, to show them to the members before the very opening plenary session. It was basically a song-and-dance commercial for the Silent Auction and Marketing Subcommittee's marketing table, to get attendees to come and take a look. Everybody seemed to enjoy it. We had a good time.

But at some point, somebody on the Board said, "This is not professional," and that was the end of those little skits. But we always still had the silent auction. It started to move online. I don't know if they did it for the last meeting, because I'm no longer on that committee. But it was fun! Everybody had a good time. Some things kept coming back as joke items year after year for a few years. It just seemed like, you know, a fun thing to do. The vendors would donate things, and it was a way to raise money for MLA. And sometimes donations would be given in honor of an outgoing officer or somebody's upcoming retirement.

It was easy, and you didn't have to have any special skills to be on the subcommittee. So, if you ran into somebody that was a first-time attendee, you talk to them about it – because this was a great way to meet people – and you tell them about the subcommittee, and that they should think about joining it, if they wanted to get

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involved. It was an easy way to meet a lot of people, because you're right there in the exhibit hall. So, yeah, we had fun! That was my favorite subcommittee to be on… or committee.

GB: Any other memories of SEMLA meetings or MLA?

LJ: The night… I think it was '97, in Oxford?

GB: I've got it pulled up here. I'll look. That was '96.

LJ: '96. Okay. We did a disaster preparedness workshop. Some of us went to see the Faulkner House. And El Vez was performing, but I did not get to see him. But that was when Ed Komara was at the Blues Archive and Robert Freeborn was the music cataloger. It was a fun meeting. It was also one where we stayed right on campus, and we had that banquet right there. I think the ones where we don't have to be off-campus, or we can pal around a lot longer after dinner or something, then we seem to have a really good time. It was a fun meeting. I did not go to the other Oxford meeting, so I cannot speak to it.

The Athens meeting! Oh, that was fabulous when we did the Halloween thing, and Neil knew nothing about it. We were able to get word out to everybody – maybe we blocked him from SEMLA-L for a couple of days. The business meeting was on Halloween, and it was my idea that it would be fun to do it in costume. And that was so much fun! Yeah. That was my favorite business meeting. [both laughing]

GB: And that's where… I forget who [Renée McBride] handed the "Yellow Hammer of Despotism" off to Chris. I think that was when he took over as Chair.

LJ: He did.

GB: But he was dressed in his clown costume. Yeah. So, that photo may be in the interview I did with Chris earlier. [It is! See *Breve Notes* no. 128, June 2025, p. 21]

LJ: I like the one that you had of me as the Music Cataloging Fairy. I waved my wand and everything's shelf ready. [Grover laughing] Yeah, that was fun. So, we don't have to always be serious. We can have fun.

Oh, and one more! The very first one that we did at Baton Rouge with the alligators and bayou tour. We went to the alligator farm, and we watched them feed raw chickens to the alligators. We went on a boat tour on that bayou too. So, that was fun.

But the business meeting from Athens has to be the best. So, yeah! We have fun together, and that's nice. We don't always have to be the stereotypical staid librarians!



Athens Business Meeting in 2015

see *Oral History Project* — continued on **page 38**

Oral History Project — continued from **page 37**

GB: Right! That's definitely not how you'd describe the SEMLA librarians!

LJ: Maybe that's why I never wanted to leave!

GB: All right, let's see… "Who else was significantly involved in SEMLA chapter activities?" You've mentioned several.

LJ: You, Chris, Neil, Sarah Dorsey, Diane Steinhaus, Lois Kuyper-Rushing… I mean, the list is endless. And the minute you start naming names, you're going to forget somebody. So, I'd rather not name names, because I know I'll forget somebody and hurt somebody's feelings. And I don't want to do that! And everybody is involved one way or another… did something sometime to make it special.

GB: "Do you have photographs, programs, handouts, minutes, documentation that you're willing to donate?"

LJ: I gave you the photo from '99… the one with the bunny ears. That's really a fun one. The original one I must have sent to whoever was *Breve Notes* editor then, because I don't have that one anymore.

GB: Okay, let's wind it down here. Some of this we've already covered, I think, but "…specifics of a person's career. What are you most proud of achieving while a music librarian?"

LJ: Being able to have a very unique career path. And being respected for it. Not looked at like, you know, she's weird.

GB: Well, you should be proud to have carved out that path for yourself and to have been able to make a living and sustain it. That's not easy to do. I hadn't even thought about some of the things you mentioned, like having to get a business license.

LJ: And a "work from home" license in some areas. I had to have permission from the city of Winston-Salem, but I didn't have to do it more than one time. But to also have the respect of my fellow music catalogers. Some people… I think it might have even been Neil at one point. If he saw that it was Tulane's [OCLC] symbol or Emory's symbol on a record, he knew that most likely I had done it, and he would accept that copy cataloging, because they were real picky about copy cataloging at UGA at one point. And that made me feel good. That my colleagues respect my cataloging work.

GB: Absolutely!

LJ: And that people came to me asking, "Can I hire you?" I had to turn University of Iowa down ~~a~~ second time, but I worked for them for a small project on Jew's harp music CDs. I don't buy the stuff that was a donation, but it was eye opening, all the different terms. You learn a lot from doing stuff because I have absolutely no input on what's bought or anything. I just have to catalog what they say to catalog and how they want me to do it. So, it's different.

GB: The next part is "What are you most proud of achieving as an MLA officer or a member?"

LJ: MLA, hmm… serving on the Best of Chapters Committee and chairing that committee, I would have to say. That was meaningful, because you're helping choose presentations to be shared for a wider audience, so you're giving voice to other librarians to have a bigger impact.

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Oral History Project — continued from **page 38**

GB: Yes.

LJ: So, I would say that was important, more so than the Marketing Subcommittee, which was fun but not quite as impactful, librarianship wise. That was just money. Also important, but not the same.

GB: Well, I've been on all sides of that committee: as a recipient and as a member and chair of the Best of Chapters. And it gives people something to put on their resumes!

LJ: Yes, it does!

GB: And that's very helpful, if you're going up for promotion or tenure… things along those lines.

The questions about being retired… You're not retired yet…

LJ: No, not yet!

GB: …so I'm not going to ask you those. So… any parting words of wisdom?

LJ: For people who are new to the chapter, come to the meetings, and just introduce yourself, if one of us doesn't come up to you. And just get involved. Come. The more we see you, the more it becomes like visiting family. That's how I feel when I go to a SEMLA meeting. It's if not family, it's visiting really good friends. And that's something I'll treasure. I'm looking forward to coming in October. But… I also made an offer to my younger son that if he needed a driving buddy to his next base, if he wasn't coming back to North Carolina, I would go with him. But I think I'm going to rescind that offer. He drove to Oklahoma on his own, and he's doing okay. So, I'm going to put myself first, in this case, and say I want to go to SEMLA and not Oklahoma! [both laughing] Well, that's the plan!

GB: All right! I hope we see you!

Member News

PUBLICATIONS

Adam Berkowitz, alongside faculty advisor Miriam E. Sweeney, published article "Simulating Voice and the Simulacra of Voice Clones" in *Philosophy & Technology,* https://doi.org/10.1007/s13347-025-01027-8

PRESENTATIONS

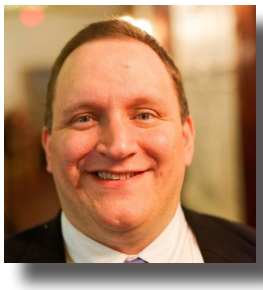
Reed David, Duke University, and **Nurhak Tuncer,** Elizabeth City State University will give a presentation entitled "Cataloging Self-Published and AI-Created Music" at the annual congress of the International Association of Music Libraries (IAML) in Thessaloniki, Greece this summer.

PROMOTIONS

Elizabeth Uchimura, Florida State University, has been promoted to Associate Librarian effective August 2026.

HONORS & APPOINTMENTS

Adam Berkowitz received a Graduate Council Fellowship from The University of Alabama and an award for Outstanding Research by a Doctoral Student by the College of Communication & Information Sciences.



David

Reed David, Special Formats Description Librarian at Duke University, has been elected Continuing Education Coordinator of the Music OCLC Users Group. He will be the program chair for the 2027 and 2028 MOUG annual meetings.

COLLECTION NEWS

In February 2026, the **Center for Popular Music** (CPM) at Middle Tennessee State University successfully completed the acquisition of the archive of the seminal San Francisco area punk fanzine Maximum Rocknroll, including over 50,000 sound recordings. It is believed to be the largest collection of punk sound recordings in the world. The massive collection is currently being processed and is not open to researchers, but you can read more about it in this article from MTSU News that features insights from archival assistant Harlow Crandall, interim director Rachel Morris, and head librarian (and SEMLA member) **Logan Dalton** about its contents and the larger context of the collection.



Harlow Crandall, Archival Assistant
Photo courtesy of Logan Dalton

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Member News

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RETIREMENTS

After 26 years as Coordinator/Director of the Erneston Music Library at Appalachian State University, **Gary Boye** will be retiring at the end of June. Gary says, "during this phase of my life, one of my most endearing memories are the friends I've met in MLA and, especially, SEMLA." At App State, he is most proud of increasing the Music Library from 2 FTE's and part-time help to 4 FTE's and part-time help, as well as acquiring the Matanya Ophee Collection and starting a special collections in music. He plans to spend his retirement playing music, writing about music, listening to music, and enjoying the North Carolina mountains. Don't be surprised if you see Gary at future SEMLA gatherings. He will be the one in jeans and a plaid shirt.



Shaw

App State Music Library Team dressed up as Gary Boye for Halloween



Shaw

Robert Rich will be retiring June 30th from the Wilson Music Library at Vanderbilt University, where he has worked since April 4, 1999.Vanderbilt's motto is *Dare to Grow*, which Robert's 66 years old echo extends to ***Dare to Grow Old***. Robert's brother, Sammy, wrote a song based on the words of a poem by their grandmother, Mattie Holt, when she was 75 years old. The title is expressed in the last words: "An' I'm just a bit more happy since a crossin' paths with you." Robert would like everyone to know that "bit" is more like a Yottabyte because he considers himself beyond richly blessed fer' crossin' paths with you.



Rich

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PERFORMANCES

Grover Baker, Middle Tennessee State University, recently participated in the debut performance of CorAthena, a newly formed professional recording choir based in Nashville. Their first performance took place inside Nashville's Parthenon on February 13. Since then, CorAthena has participated in three recording sessions, including the soundtrack for a short film, *The Last Train*. As a result, Grover now has a page in IMDb!



Baker

OUTREACH SPOTLIGHT

Chris Durman, University of Tennessee Knoxville, is the project leader and team member for the **Boundless: Artists in the Archives** series. This year, the University of Tennessee Libraries celebrated the 8th session of **Boundless: Artists in the Archives** when Americana roots musician Trisha Gene Brady and her band performed the songs she wrote to contribute to the **Boundless** project before a full crowd at the Knoxville Museum of Art on March 25th, 2026. The **Boundless** project commissions regional artists to visit UT Libraries' Betsey B. Creekmore Special Collections and University Archives, find inspiration for a new creative work, write and record the composition(s) inspired there, and perform the work(s) at a release event. The purposes of program show that primary source materials held in Special Collections can inspire new works as well as inform and encourage artists and attendees of the release event to consider placing their own personal archives somewhere so that future generations might benefit from the information they contain.

Trisha Gene, who has a deep connection to the Smoky Mountains and who traces her own ancestry to the indigenous Cherokee, chose as her source of inspiration the UT Libraries collection on Cades Cove, an isolated cove high in a Smoky Mountain valley. More specifically, Gene focused on information concerning the Oliver family, members of whom were the first white settlers to arrive in the Cove in the very early 1800s. Brady also directed her attention on the native Cherokee who were the true first settlers of the Cove, most of whom were forcibly removed in the ethnic cleansing known as the Trail of Tears in the decades soon after the arrival of the Olivers.

Brady's three songs written for the **Boundless** project include "Family Home," which is quite specifically on John and Lucretia Oliver who were the first of the Olivers to arrive in Cades Cove, "Mountain Song," an ode to the Smoky Mountains sung from the perspective of a native to the mountains using many Cherokee words, and "Hills of Tennessee" in which Brady considers the forces that divided the white settlers from the native Cherokee and the forces that eventually drove both out of the Cove and the Smokies. Brady brought her full recording band

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of drums, bass, electric guitar, and multi-instrumentalist with her to perform these songs and a few others from her most recent release. She discussed her inspirations for the songs, her typical writing process, and then answered questions from the audience concerning how she specifically approached this project.

In recent years, UT Libraries has partnered with the **Big Ears Festival** to host the **Boundless** release event as an opening event for the **Big Ears Festival**. While many in attendance that evening were fans and friends of the Libraries, of the Museum, or of Trisha Gene Brady, others were in Knoxville specifically to attend **Big Ears**. While those who were in town for **Big Ears** certainly had other opportunities to hear music performed by other local musicians, the Boundless release event provided them with an excellent opportunity to hear newly composed music inspired by local history written and performed by a talented musician native to Knoxville. The recordings of the songs have been made and will soon join past **Boundless** compositions on the **Boundless: Artists in the Archives** webpage. Visit that page to learn more about **Boundless: Artists in the Archives** and to hear the compositions written by previous **Boundless** Artists.



Mike Armstrong, electric guitar, Trisha Gene Brady, acoustic guitar, Andrew Bryant, drums, Jamie Cook, bass, and Kyle Campbell, banjo - Photo courtesy of Chris Durman

Southeast Chapter of the Music Library Association, Inc.

Business Meeting Minutes
March 6, 2026
2:00pm EST, via Zoom

1. **Call to Order (Peter Shirts)**

   After asking for help with Robert's rules of order, Chair Peter Shirts called the meeting to order at 2:05 EST with le marteau plastique jaune du despotisme (the Yellow Plastic Hammer of Despotism) and the SEMLA Gator.

2. **Welcome new members and first-time attendees (Peter Shirts)**

   a. Logan Dalton, James E. Walker Library Center for Popular Music, Middle Tennessee State University

3. **Approval of minutes from Winston-Salem business meeting, October 25, 2025, via Zoom (Thank you, Amanda Scott, for the minutes!) (Peter Shirts)**

   https://docs.google.com/document/d/1grvKwSz0keaUw2VkgBPASMXDXRM36roQ/edit?usp=sharing&ouid=110629532323232479266&rtpof=true&sd=true Reed David moved to approve the minutes; Marliese Thomas seconded. The minutes were approved.

4. **Officers' reports**

   a. **Treasurer's Report (Alison Nikitopoulos)** https://docs.google.com/document/d/1PPiyzImmoDTpx_mVE4ASYZW4KeR1mBqG/edit?usp=drive_link&ouid=110629532323232479266&rtpof=true&sd=true
   After thanking outgoing Secretary-Treasurer Amanda Scott for spending approximately thirty hours training her, Secretary-Treasurer Alison Nikitopoulos presented the Treasurer's Report, noting that SEMLA's net worth has decreased slightly due to having lost money on the preconference and banquet portions of the annual meeting. She also shared that we have moved SEMLA's money to a new account at the First Internet Bank.

   b. **Vice-Chair report (Grover Baker)**

   Grover is forming two new committees for travel grants and Best of Chapters. These are both wonderful professional service opportunities. Email Grover Baker directly (grover.baker@mtsu.edu) or SEMLA-L if you are interested in serving.

   c. **Member-at-Large report (Joel Roberts)**

   Joel thanked Marliese Thomas and Lina Sheahan for serving on the nominating committee. They will begin work in the next couple of months. There are two available offices: Chair Elect and Member-at-Large. Nominate yourself or someone else by emailing Joel Roberts (jcrberts@memphis.edu).

   d. **Member-at-Large report (Rebecca Shaw)**

   Rebecca announced that the first call for proposals went out on February 5 without specific dates for the Miami meeting. Rebecca expressed gratitude to Sara Manus for chairing the local

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arrangements committee. The deadline for proposals will be June 28, 2026. Dates will be announced shortly.

5. Breve Notes Editor's update (Kate Linton)

a. Due to a death in Kate's family, there will be a delay in publication for the January issue of Breve Notes. Instead, there will be one issue in March and another in April.

b. The oral history transcript of Grover's interview of Lynne Jaffe will appear in the April issue.

c. Kate asked for more photographs for the April newsletter with a deadline of April 1.

d. There will also be a call for Member News at the beginning of April.

6. Web Editor's update (Enrique Caboverde)

a. Ricky was unable to attend but provided a report for Peter to read. Ricky and Kate collaborated to create new procedures for filling the web editor and newsletter positions.

b. The website updated the new by-laws to reflect amendments approved during the October election.

c. The most recent directory is now posted to the website in a password-protected format.

d. Ricky is also working on an archival project: adding presentation slides from previous annual meetings to the website.

7. Upcoming SEMLA meetings (Peter Shirts)

a. 2026 – University of Miami

Sara Manus is hard at work organizing our meeting, still working on finding a hotel in Coral Gables. We now have firm dates for the meeting: October 29-31. As this includes Halloween, there may be a costume contest as well as a possible tour of the Everglades also on October 31. There is currently no plan for a preconference this year; we will definitely hold one in Nashville in 2027.

b. 2027 – Joint meeting with Midwest Chapter in Nashville (Holling Smith-Borne)

Holling reported that the local arrangements group is ready to go with Lina Sheahan in the lead. Home base will most likely be Belmont University. They are looking into tours of musical institutions like the Country Music Hall of Fame and the National Museum of African American Music. Hotels will probably be expensive. Given that the 2027 Nashville meeting will be a joint one with the Midwest Chapter of MLA, they are imagining a good turnout. RDA will be in motion by then, so there maybe be sessions on RDA at the preconference. There are no official dates for the meeting yet. Peter added that he does not think there has ever been a joint SEMLA / MWMLA meeting.

c. Future meetings?

Peter asked about ideas for 2028. Reed David suggested Louisiana as it represents the far southwestern corner of our region. (Miami will be the southeast corner, Winston-Salem was the northeast corner, and Nashville will be the northwest corner. Thus, Louisiana would complete the

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rectangle.) Peter mentioned that we have never met in Arkansas. Lynne Jaffe mentioned that SEMLA has met in Louisiana twice, and that we have had two meetings at public libraries.

8. Old Business

a. Reincarnation of the SEMLA membership directory (Peter Shirts)

After having been removed for privacy reasons, and after receiving feedback from chapter membership, the SEMLA directory is once again available on the website in a password protected spreadsheet. You may email Peter or any member of the board to get the password. If you would like to opt out of the directory, you may email the Web Editor (Enrique "Ricky" Caboverde at ecabover@fiu.edu). The plan is to update the directory once a year, soon after membership renewals.

b. Report on Emergency Recovery Microgrant proposal (Peter Shirts)

The microgrant proposal was brought up at the very end of the MLA New Business Town Hall in Salt Lake City, but there was not enough time for adequate discussion. lisa Hooper explained the concept; the MLA Board agreed to discuss it. The plan is to continue working to gain traction on the emergency recovery microgrant program at the national level. Chris Durman pointed out that Bruce Evans did not seem to fully understand what the program was; Alison Nikitopoulos agreed that Bruce seemed to think the grant already existed (even though it is still in an exploratory phase).

c. Oral History Project (Grover Baker/Kate Linton)

Kate reported that the oral history project to interview past SEMLA chairs is on track with two transcripts currently in process. Grover explained that Laura Williams and Jacob "Jake" Schaub still need to be interviewed, and that Grover Baker and Chris Durman interviewed each other. The process is extremely time-consuming. If anyone is interested in transcribing or knows of good transcription software, please reach out to Grover. All interviews have the same questions, so interview subjects are welcome to write out their answers. Chris Durman shared that he and Grover are very talkative and that their initial Zoom transcription was 113 pages, so a good deal of editing (on top of the transcription) is required. In Chris's words, "The process needs a little whittling down." Grover mentioned that they used to pay a transcriber. Marliese Thomas shared that these services exist. She knows long-form social media creators who negotiate a per-minute cost. It's important to balance technology with human transcription to get a digestible end product.

9. New Business

a. Updated descriptions for Breve Notes Editor and Web Editor in the Chapter Officers' Handbook (Peter Shirts)

Peter explained that the SEMLA board spent a good deal of time discussing the updated editor descriptions proposed by current editors Ricky Caboverde and Kate Linton. The board is grateful for the thoughtful time and discussion spent by these two. The plan is for each job to last four years with a one-year overlap on either end as new editors phase in and out of these positions. The board decided that they did not want both terms to renew in the same year, so Kate agreed to shorten her term to three years while Ricky will serve the full four years. Reed asked for clarification – would one editor by a three-year job? Kate explained that after her, both positions would be four years. There will be a call for applications in June of each editor's third year. Alison asked when the next

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term would begin. Kate said that there would be a call this June for a new Breve Notes editor. That person would be appointed and begin at the time of the Miami meeting. Kate would stay on all the way through the Nashville meeting. Email questions to either Kate Linton or Grover Baker.

b. New constitutional amendment re: editors (Peter Shirts)

i. Add new clause to Article IV: Officers: "6. The Executive Board may appoint editors for organization publications." This language is modeled on the MLA constitution. At this time, there is no mention of either of the Web Editor or the Newsletter Editor positions in the SEMLA constitution. The board has opted to vote on this amendment in combination with officer elections in the fall, since electronic elections cost money.

ii. An amendment requires 2/3 vote to pass, so we will hold this election with new officer elections Fall 2026. Alison asked for a thumbs up to add this to the fall ballot and got plenty of thumbs all over the Zoom screen.

c. Membership Exploratory Committee official charge and term (Peter Shirts)

i. Proposed Charge: The SEMLA Membership Exploratory Committee (MEC) will be a one-year ad hoc committee whose charge will be to study the issue of whether or not SEMLA could benefit from a more permanent standing membership committee. At the end of one year, the SEMLA MEC will report back on whether or not SEMLA should have a membership committee, itemize the duties of such a committee, and suggest ways to incorporate said committee into the SEMLA bylaws.

Peter thanked all who served on the membership committee last year, and also thanked Rebecca Shaw and Alison Nikitopoulos for the new charge.

Discussion: Grover expressed concern about who might chair this exploratory committee. Shelley Rogers wondered whether such a group might be called a task force rather than an ad hoc committee. Peter asked for clarification about the difference between the two; Shelley said that a task force is more informal. Amanda Scott recommended that perhaps the committee might do better with a six-month term. Given twelve months, the work might languish. Further discussion continued with Peter pointing out that in the world of committees, a year is a short amount of time. Alison asked for someone on the previous committee to comment. Rebecca Shaw said that a year works but so could a shorter amount of time.

Chris Durman asked about the purpose of a membership committee. Peter explained that such committees exist in other chapters and within national MLA. The general purpose is to raise membership numbers, make sure benefits are clear, and increase the value of membership especially in this time of dwindling MLA numbers.

Shelley Rogers suggested that part of the membership committee's duties could be to track trends and report back to us. Amanda shared a graphic of decreasing membership numbers in the recent past. Peter hopes that SEMLA members might reach out to people within their spheres who could be members but are not. Philip Vandermeer clarified that the purpose of this task force is to decide whether or not we need a membership committee, but it sounds like many people already think we need one. Peter explained

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that if we figure out that we do need a committee, we will need to add it to the by-laws (always a difficult task) and determine the committee's scope.

Grover suggested that we specify a business meeting for this group's report. Shane Watson asked if the MLA national membership committee does any work with chapters. Lynne Jaffe, who has been on the MLA membership committee, says it is focused on big MLA and not chapter membership. Phil remembered that the MLA membership committee actually dissolved for a while. Lynne remembers working on tasks like adding a paraprofessional membership category at a lower rate. Peter pointed out that SEMLA member Lina Sheahan is the current chair of MLA's Membership committee. Reed wanted to know more about how other chapter membership committees' work. Kate Linton suggested working with MLStEP.

Peter asked for an informal vote to suggest having a report by the next membership meeting in October. Lots of thumbs up. He then asked about calling it a task force instead. General consensus was that ad hoc exploratory committee is fine.

ii. Call for members
Peter will put out a call for members on SEMLA-L

10. Other new business?

Jake Schaub asked about the status of the banquet fund and that it might be a good idea to do some fundraising and include Marty and Neil Hughes in the communications. Amanda Scott explained that there is a way to donate to the banquet fund when you register for the annual chapter meeting and that there is also a "Donate to SEMLA" button on the website. The banquet fund is tracked separately in the SEMLA ledger and is officially named the Neil R. Hughes and Marty Tanner Hugues Banquet Fund no matter who donates to it. Phil Vandermeer suggested sending a thank-you note to Marty Hughes for past donations.

11. Announcements

a. Peter announced that if you have an institution repository of student recordings, please fill out his survey.

b. Phil Vandermeer congratulated Holling Smith-Borne on being elected President of MLA.

c. Holling congratulated Rebecca Shaw on being an MLA board member now, too, as the Student/Early Career Representative.

d. Marliese Thomas, Anna Dimoula, and Peter Shirts will be presenting a webinar with the MLA education committee, which was accepted at IAML.

12. Adjournment (Peter Shirts)

Rebecca Shaw moved to adjourn; Reed David seconded. Peter adjourned the meeting at 2:58PM EST using SEMLAGator and le marteau.

Southeast Chapter of the Music Library Association, Inc.

Treasurer's Report
For period October 18, 2025, to March 3, 2026
Submitted by Alison Nikitopoulos
Baton Rouge, LA
March 6, 2026

Net Worth as of October 18, 2025 $32,641.84

INCOME			
Dues			$635.00
Annual meeting registration fees			$160.00
Donations			$704.56
	Banquet Fund	*$204.56*	
	Shaw Travel Grant	*$500.00*	
PayPal fee refunds			$2.51
Savings account interest			$0.92
		TOTAL:	**$1,502.99**
EXPENSES			
Annual conference/preconference workshop expenses			$2,961.45
Banquet expenses			$1,748.25
PayPal fees			$10.05
Postage expenses			$26.08
Returned AtMLA donations received at registration			$115.00
		TOTAL:	**$4,860.83**
Combined bank account balances as of March 3, 2026			**$27,899.00**
PayPal balance as of March 3, 2026			**$1,385.00**

Net Worth as of March 3, 2026 $29,284.00

Travel Grant Summaries	
Pauline Shaw Bayne (10/18/2025)	$2,651.53
Income	$700.00
Paid out	-$0.00
Balance (3/3/2026)	$3,351.53
National MLA (10/18/2025)	$2,651.06
Income	$0.00
Paid out	-$0.00
Balance (3/3/2026)	$2,651.06

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Total balance (3/3/2026)	**$6,002.59**

Neil R. Hughes and Marty Tanner Hughes Annual Meeting Banquet Fund	
Starting balance (10/18/2025)	$6,340.68
Income	$254.56
Expenses	-$1,748.25
Balance (10/18/2025)	**$4,846.99**

Net Worth as of March 3, 2026	**$29,284.00**
Total Named Fund Balances	**$10,849.58**
General Fund	**$18,434.42**

Memberships as of March 3, 2026	
Paid Individual members	58
Institutional members	0
Complimentary memberships	1
Total members	**59**