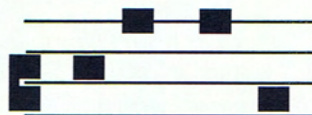


# BREVE NOTES



Newsletter  
Southeast Chapter  
Music Library Association

No. 52

January 1998

## 1997 SEMLA Chapter Meeting Columbia, SC

The 1997 Southeast Chapter meeting took place at the University of South Carolina, Columbia, on 16-18 October. Held in various settings from an original 1801 campus building to the new School of Music, the proceedings offered much old and new.

The Music Library was the site of the opening reception on Thursday evening. In addition to viewing this new facility, members enjoyed a faculty trio performance. Those who wanted a second look at the Music Library were invited on a tour during the Saturday session break.

The first session took place in the Honors College, situated on "The Horseshoe" section of the campus. The meeting room itself was once the quarters for a 19<sup>th</sup>-century literary society, whose impressive chair and lectern lent the session a formal air. The first presentation, "Civil War Music in the Carolinas: The Beginning and the End" given by John Druessedow (Duke University), fit in well with the surroundings. The Union surrender of Fort Sumter, located off the coast of South Carolina, opened the Civil War in 1861, and the burning of Columbia three years later by invading Union troops crippled the Confederacy and hastened the need of the war the following year.

Druessedow presented the changing fortunes of Columbia as a Confederate city through contemporary sheet music, its musical contents, and its covers.

The other two presentations that morning discussed music cataloging. One, "Sabbaticals at the Library of Congress," given jointly by Laurie Gibson (Loyola University) and Margaret Kaus (University of North Florida), reported on current

cataloging procedures at the Library of Congress. Both Gibson (whose in-absentia remarks were read by Sarah Dorsey) and Kaus had served as music catalogers at LC while on sabbatical from their respective institutions. Much of the materials they treated were sound recordings in 78 rpm and 33 1/3 rpm LP formats. The concerns involved in preparing



discographic descriptions for these items and the limits placed by LC in researching specific points towards such descriptions were shared with SEMLA members by the speakers. After a short break, Edie Tibbetts and Glenna Jolly (both of East Carolina University) continued the cataloging dialogue in "Librarian as Detective - The Intrigue of Analyzation." Through the fictional ghosts of Sherlock Holmes and Dr. Watson, Tibbetts and Jolly assessed the bibliographic obstacles in analyzation that persist even with ample research resources at hand.

The Thomas Cooper Library, the central university library, was the site of the second session. As any visitor to the Cooper Library well knows, the open stacks are maintained in underground floors. The Multimedia Classroom, where the afternoon papers were given, is likewise below ground level. Donna Lehman (University of South Carolina) gave an extensive

*continued on next page*

### Contents...

1997 Annual Meeting Summary.....	1
Administrative Structure of SEMLA.....	2
From the Chair.....	3
Music Resources in Arkansas.....	4
Wayne Sanders Broadway Sheet Music Collection.....	8
Minutes of the 1997 Business Meeting.....	10

## 2 Breve Notes

### 1997 SEMLA Chapter Meeting

*continued from previous page*

introduction to the black "Gullah" culture of certain South Carolina sea islands and coastal towns. In addition to the Gullah elements found in George Gershwin's opera *Porgy and Bess*, the other aspects of Sea Island music and culture were presented and discussed. After a break, Jim Hobbes (Loyola University) demonstrated his "Computerized Discography of Cajun and Zydeco Music." Cajun and Zydeco cultures of Louisiana and the respective types of music have received burgeoning attention worldwide in the last ten years, and over time the variety and quality of issued recordings of them have offered fascinating listening and study. Hobbes showed the electronic means by which he is able to maintain discographic control of a bilingual body of recordings, and discussed the opportunities he took to examine rare and out-of-print 45s and LPs.

The third session, on a rainy Saturday morning, was held in the choir rehearsal room in the new School of Music building. The spacious room was perfect for trying out the dance steps described in Roberta Chodacki's talk, "Carolina Beach Music: An Overview." While North Carolina teenagers of the 1950s and early -60s did not develop a musical style of their own, they did have their own dance which a contemporary account aptly described as "dancing the jitterbug on Valium." The last paper of the meeting was "Jazz in Opera: it Ain't Over 'Till the Fat Lady Swings," by current Gerboth Award recipient Jennifer Ottervik. Enlarging on the presentation on Gershwin's *Porgy* the previous day, Ottervik gave a thorough overview of jazz in opera, from the initial attempts in the 1920s through the latest efforts of Anthony Davis, delving through several previously unexplored byways in American music.

The business meeting completed the program. Officers elected were Edward Komara, Member-at-Large, and Lynne Jaffe, Secretary/Treasurer. Outgoing SEMLA chair Roberta Chodacki was recognized for her exemplary service during her two-year term, and the first act of the new chair Lois Kuyper-Rushing was to call the meeting to a close.

The hospitality extended by the University of South Carolina ensured comfortable sessions everywhere. Columbia, the state capitol, offered much to the visiting, from Amadeus, the excellent restaurant where the chapter held its Friday night banquet, to Northwoods, a Scottish links-style course where several members teed off after the meeting. Also enjoyed by many was the side trip to Charleston, the colonial port town justly famous for its historic buildings and its fine cuisine.

*Edward Komara*  
*University of Mississippi*

#### SEMLA

Chapter Officers--1997/98

*Chair*, Lois Kuyper-Rushing  
Louisiana State University

*Past Chair*, Roberta Chodacki  
East Carolina University

*Secretary/Treasurer*, Lynne Jaffe  
Jacksonville Public Library

*Member-at-Large*, Sarah Dorsey  
University of North Carolina  
at Greensboro

*Member-at-Large*, Edward Komara  
University of Mississippi

*Archivist*, Robert Curtis  
Tulane University

*Newsletter Editor*, Jennifer Ottervik  
University of South Carolina

Breve Notes is published three times a year in January, April, and August.

Subscription is by membership in the Southeast Chapter of the Music Library Association.

Membership dues should be sent to:

Lynne Jaffe  
801 Bahia Dr., St. Augustine, FL 32086  
(w) 904-630-2403 (fax) 904-630-2431  
LJAFFE@COJ.NET

Send submissions for *Breve Notes* to:

Jennifet Ottervik,  
Music Library, School of Music,  
University of South Carolina, Columbia, SC 29208  
(w) 803-777-5425 (fax) 803-777-6508  
OTTERVIKJ@TCL.SC.EDU

## From the Chair...



*Lois Kuyper-Rushing*  
*Louisiana State*  
*University*

Greetings to the Music Librarians of the Southeast area! What a pleasure it is to send you warm wishes in the holiday season, and to thank you for this opportunity to work for the good of our organization. I hope you all feel as lucky as I do to be a part of this profession and this region. Oooh, makes you feel good all over!

The first thing I want to say as Chair is "THANK YOU" to Roberta Chodacki of East Carolina University for her two years as SEMLA Chair. She has accomplished so much in these two years, and there is much for which we should thank her.

One of the most beneficial accomplishments of her time as Chair was the development of the SEMLA Chapter Officers' Handbook. At this point, I probably appreciate this more than anyone else in the Chapter! But as each of us takes on new responsibilities in the Chapter, we will realize the value of the Handbook and thank Roberta for it.

Roberta is responsible for the creation of the SEMLA Web Site Committee. This committee named Rebecca Littman as Web Master, and thanks to her and the committee, the SEMLA web page is "up and running." Roberta saw us through changes to our Constitution and Bylaws, and she launched the "lost sheep" campaign. As chair of MLA's Ad Hoc Chapter Committee, she brings our chapter's accomplishments to the attention of the national MLA, and continues to serve the chapter in this position. With the introduction of the SEMLA web page, much was possible, and she led the way to the *Directory of Music Collections in the Southeast United States* being posted there.

Along with these accomplishments, Roberta answered tons of e-mail, she led well-organized meetings and delegated responsibilities appropriately throughout the Board and the general membership. And she has done it all with grace and a wonderfully diplomatic spirit. She has answered every one of my hundreds (or thousands even?!) of e-mail messages with well-considered answers and more patience than I could possibly muster!

So it is with fear and trembling that I gingerly take up the reins from Roberta. As Robert Curtis quipped, "Is there anything that Roberta isn't perfect at? All of SEMLA is expecting at least as much from you, Lois!" Although I know that he was teasing and that no one could possibly succeed as Roberta has as Chair, I also know that the work ahead for me and for all chapter officers will be more clearly defined and easier to do thanks to Roberta's time as chair.

I would also like to recognize and thank some other SEMLA members for their work this year. We owe deep

appreciation to Jennifer Ottverik of the University of South Carolina for hosting our chapter meeting. What a wonderful event that was! Thanks also goes to the rest of the Local Arrangements Committee (Jeff Whitson and Donna Lehman, both of USC), the Program Committee (Sarah Dorsey, University of North Carolina--Greensboro, Chair, and Jennifer Ottverik), and the Nominations Committee (Cheryl Gowing, University of Miami, Chair; Richard Golden, Emory University; and Carolyn Walden, University of Alabama-Birmingham). Much work was done this year by Ann Viles (in her new position at Appalachian State University), former *Breve Notes* editor, and her associate editors Anna Neal (University of Memphis), Neil Hughes (University of Georgia at Athens), Carolyn Walden, and Lois Kuyper-Rushing. I also want to express my appreciation to former Secretary-Treasurer Leslie Kamtman (North Carolina School of the Arts) who just completed her second term in office!

And now, on to other chapter news. Our Web Site Development Committee has accomplished wonderful things, and we now have a SEMLA Web Page (<http://www.lib.ecu.edu/OtherSites/SEMLA/SEMLA.html>)! We thank the committee for their hard work: Rebecca Littman (East Carolina University), Chair, and web site administrators, Sarah Dorsey, Neil Hughes, and Roberta Chodacki, ex officio until October, 1997. We received word recently that Rebecca Littman has accepted a new job outside of the SEMLA region as Head of Music & Sound Recording Collections at the University of Wisconsin, Milwaukee. We wish her well, and after we shed a tear or two, the Web Site Development Committee will have another mission: to find her replacement! By the time this newsletter is published, you will have seen announcements on our listserv concerning this. Please contact a committee member if you are interested in this position.

The MLA meeting in Boston is approaching, and plans for our meeting are taking place. We will be meeting Thursday evening, time and place will be announced. If you don't have access to SEMLA-L, please contact me and I can give you this information. Proposed agenda topics include the following:

1. Approve minutes from Columbia business meeting;
2. Report concerning the 1998 joint meeting between our chapter and the Texas chapter scheduled for October 16-17, 1998, in Houston, Texas);
3. Review host site choices for 1999 and 2000;
4. Report from the Web Site Development Committee concerning its search for a new web site administrator;
5. Other old or new business.

Please send any agenda items you'd like me to add. My address, phone, fax and e-mail are listed below.

I'm very excited to have the chance to work with chapter members, including our illustrious 1998 SEMLA Board members: Roberta Chodacki (Past-Chair), Lynne Jaffe of the Jacksonville Public Library (Secretary/Treasurer), Sarah

*continued on page 6*

#### 4 Breve Notes

### Unique or Unusual Resources in Arkansas for the Music Researcher

by  
**Jennifer Kolmes**  
University of Arkansas

#### Part 4. Miscellaneous Music Resources in Arkansas

In my last article on music resources in Arkansas, I discussed folk music resources in northwest Arkansas and included the Ozark Folk Center in Mountain View. Continuing my drift toward the central part of the state, I turn now to Batesville, Arkansas, the home of Lyon College and birthplace of former Southwestern University professor and folksong collector, John Quincy Wolf (1901-1972). From the late 1950s through the early 1970s, Prof. Wolf and his students traveled throughout the delta and Ozarks regions in search of opportunities to record authentic folk singers and blues artists in action. The result was several hundred reel-to-reel and cassette recordings of artists such as James Corbett Morris (better known as "Jimmy Driftwood") and Almeda Riddle, including such diverse performers as "Sacred Harp" singers from Mississippi and blues singers from Memphis and the delta region.<sup>1</sup> Housed in the Regional Studies Center at Lyon College, texts for this valuable collection of primary source material are currently being transcribed and indexed. No online access is available at present; however, the indexed portion of the collection can be accessed on-site by the name of the performer, song title, or first line of text. At the time of this writing, approximately one half of the collection has been indexed. Inquires regarding these recordings should be directed to Librarian Nancy Griffith at Lyon College, Batesville, Arkansas, 72501 (501-698-4330).

Another resource of interest to folk music aficionados is the Ozark Heritage Institute's collection of transcripts and tapes documenting twenty-plus years of activities by the Rackensack Folklore Society. David Peterson, director of the Ozark Heritage Institute at the University of Central Arkansas in Conway defines a "Rackensack" as a free-spirited rustic--i.e., someone who is "not quite a redneck,"<sup>2</sup> but showing definite tendencies in that direction. Founded by Jimmy Driftwood in 1962 for the purpose of promoting Ozark music and culture, the Rackensack Folklore Society met twice weekly in Mountain View from the early 1960s until the mid-1980s. A second chapter, formed at a later date in Pulaski County, still meets; however, it is the Mountain View group that left the fifty-five bound volumes of transcripts currently held by the institute, along with photographs and recordings from its programs over the years. Access to the volumes by subjects, places, and names is available by catalog cards and computer disk.

According to Director Peterson, the Ozark Heritage Institute also holds the largest collection in the state of materials on folk-dancing. Many of these resources were used in producing the eight-part historical dance series of videos for AETN,<sup>3</sup> a project which was underwritten by the institute, the Ozark Folk Center, and several other organizations.

There are a couple of small but interesting collections in southwest Arkansas that deserve the attention of the music scholar. The first is a group of about twenty shape-note songbooks, including some "rare Primitive Baptist hymnals."<sup>4</sup> Along with the songbooks are newspaper clippings and magazine articles pertaining to the Primitive Baptists, who, as strict Calvinists, believe in redemption for those preordained by God and who oppose any form of centralized administration and organized missions. Held by Hartsel Cayce of the Cayce Publishing Company in Thornton, Arkansas, this collection is not indexed and must be used on-site. Questions may be directed to Mr. Cayce at P.O. Box 38, Thornton, Arkansas, 71766 (501-352-3694).

Also of interest is the collection of manuscripts and materials donated to the Southwest Arkansas Regional Archives by Arkansas author Claud Garner (1891-1978). In addition to writing fictionalized accounts of life in the Old Southwest, Garner had a good baritone voice and traveled for a while with a vaudeville show. He is credited with composing several songs, including "Looking for a Gal Like My Maw" and "I'll Find My Own Rainbow."<sup>5</sup> Included among his papers are the manuscripts for his novels, his autobiography, numerous photographs, and recordings of his songs. For more information, contact Lucille Westbook, Director, Southwest Arkansas Regional Archives, P.O. Box 134, Washington, Arkansas, 71862 (501-983-2633).

An important Arkansas resource of interest to researchers in jazz history is the John D. Reid Collection of Early American Jazz at the Arkansas Arts Center in Little Rock. Donated in 1963 by the former RCA Victor electrical engineer for which it is named, the Reid collection covers the period from 1920 to the 1960s and includes books, periodicals, recordings, (primarily 78 r.p.m.), photographs, and various other memorabilia commemorating the blues and New Orleans jazz. Much of the material in this collection focuses on the career of clarinetist and soprano saxophonist Sidney Bechet, whom Reid followed from venue to venue during the late 1930s and early 1940s in order to record for his personal collection. Access to collections at the Arkansas Arts Center is closed; however, volunteer Betty Lanes is available to assist with research and can be reached at 501-372-4000. A book catalog to the collection

*continued on next page*



Photo courtesy of KFFA, Helena, Arkansas

was published in 1975.<sup>6</sup>

*continued from previous page*

If you have ever driven through east-central Arkansas around noon and heard "Pass the biscuits! It's King Biscuit time!" on your car radio, you've heard one of the great repositories of Arkansas blues lore--Mr. Sonny Payne of Helena, Arkansas. Announcer for the *King Biscuit Time* radio program since its debut in 1941, Sonny can still be heard daily from 12:15 until 12:45 p.m. on Radio KFFA, 1360 on your AM dial, as he spins discs in promotion of the blues, Sonny Boy Corn Meal, and King Biscuit Flour.



Although many of the program's original stars, such as Sonny Boy Williamson and Houston Stackhouse are long dead now, Sonny keeps their memories and music alive by playing their records and tapes, but he also honors their spirit by interviewing new artists and giving them a chance to be heard as well. According to Jim Howe of Delta Broadcasting, owner of KFFA radio, Sonny still grants interviews to interested scholars and blues fans who can afford his rate of \$100 per

hour, with a one-hour minimum.<sup>7</sup> There will be scant record of *King Biscuit Time* remaining after Sonny Payne is gone, unfortunately, as the program was recorded at sporadic intervals during the 1980s and has only been consistently recorded during the past five years. (All music was performed live on the program during its first four decades.) The station does have a few dozen blues recordings on hand, which are uncataloged, but this obviously merely skims the surface of the rich cultural heritage for which *King Biscuit Time* has been the medium. For information about the show or Arkansas delta blues, contact Sonny Payne or Jim Howe at KFFA in Helena, Arkansas (870-338-8361).



Photo courtesy of KFFA, Helena, Arkansas

## Here it Is! From KFFA

### The Story and Pictures of King Biscuit Time & The Blues

The musical history of Arkansas is as rich and as varied as its diverse citizenry. While much of what was unique and interesting in the musical record of the state has undoubtedly been lost, there is much that remains in Arkansas's museums, libraries, and people that suggest important stories in danger of being forgotten, as well as music and instruments waiting to be rediscovered and brought to life again. As I conclude this brief survey of unique or unusual music resources in Arkansas, it is my hope that these little articles might help to foster interest in some such remembering or re-birthing processes. Barring that possibility, I would settle for simply making life a little easier for our Arkansas reference librarians.

#### NOTES

1. Nancy Griffith, telephone interview by the author, 27 and 28 January, 1997.
2. David R. Peterson, telephone interview by the author, 22 November, 1996.
3. AETN, et al., prod., *Arkansas Historical Dance Series: A Cultural and Historical Description of Dancing and Other Forms of Entertainment*, text written by David R. Peterson, videos written and directed by David R. Peterson and Charlie Sandage (Conway, Ark.: UCA Press, 1995).
4. Hartsel Cayce, telephone interview by the author, 18 December, 1996.
5. Lyman B. Hagen, *Claud Garner*, Arkansas Authors (Jonesboro: Arkansas State University, 1981), 8.
6. Meredith McCoy and Barbara Parker, comps., *Catalogs of the John D. Reid Collection of Early American Jazz* (Little Rock, Arkansas: The Arkansas Arts Center, 1975).
7. Jim Howe, telephone interview by the author, 20 November, 1996.

*Many thanks to the staff of the Special Collections of the University of Arkansas, and especially to Andrea Cantrell, for assistance in locating supporting materials and for permission to publish the title page of "My Happy Little Home In Arkansas." Thanks also to Jim Howe of KFFA radio in Helena, Arkansas, and for providing the photographs of the King Biscuit Time radio program, and to W.K. Neil of the Ozark Folk Center for his assistance in providing information on that important resource.*

## 6 Breve Notes

### From the Chair...

*continued from previous page*

Board members: Roberta Chodacki (Past-Chair), Lynne Jaffe of the Jacksonville Public Library (Secretary/Treasurer), Sarah Dorsey and Ed Komara of the University of Mississippi (Members-at-Large) and the Web Site Development Committee. I'm also thrilled to welcome Jennifer Ottervik as our new *Breve Notes* editor. She takes on not only editorship responsibilities, but mailing as well, formerly done so capably by Neil Hughes. She has lots of great ideas, so watch for new things in the newsletters to come! It will be an exciting year, culminating in a joint meeting with the Texas Chapter. And Boston, here we come!

**Lois Kuyper-Rushing**  
Louisiana State University  
Middleton Library  
Baton Rouge, LA 70803  
(504) 388-4622  
notlkr@lsuvm.sncc.lsu.edu

### Columbia Program on the Web Someday!

SEMLA is an organization on the cutting edge! We are excited to announce that the Columbia program will be linked to our web page. Not only the program itself, but there will be links to the presentations which are appropriate for that format. So, if you were, for some reason, unable to attend, you will never be able to experience the amazing meal and cute waiters at Amadeus, BUT you WILL be able to experience a majority of the papers in a web-like fashion. Cool, huh?! In order to do this, however, we need to find a new webperson (see page 7 for more information).

**Sarah Dorsey**  
1997 Program Chair  
University of North Carolina  
at Greensboro



### Stop by the MLA Shop in Boston

or

Visit the Shop's Web Site

<http://www.sc.edu/library/music/mlashop.html>

Offering...

1997 New Orleans t-shirts and 1998 Boston t-shirts  
\$15.00

New This Year...

Post-It Notes  
(MLA logo)  
\$2.00 or 3 for \$5.00

and

Mouse Pads  
("Music Librarians Know the Score")  
\$7.00

ACCEPTING VISA AND MASTERCARD  
AT AND AFTER THE BOSTON MEETING

Direct Inquiries to:

Jennifer Ottervik  
Music Library  
School of Music  
University of South Carolina  
Columbia, SC 29208  
803-777-5425  
ottervikj@tcl.sc.edu

## Member News

Congratulations to **Lynda McNeill Aldana** for her recent marriage to Milton Aldana, Trombone/Euphonium Professor at the University of Mississippi. Formerly Research Associate in the Blues Archive at Ole Miss, Lynda is now the Non-Book Cataloger/Preservation Librarian.

## New Members

**Paul C. Gahn**, University of Alabama, has been Music Librarian at the University of Alabama since December of 1997. His previous position was Music/Media Cataloger at Wichita State University. He has a BM in Tuba Performance from Western Michigan University and an MILS from the University of Michigan.

**Kerri Scannell**, University of South Carolina, will be graduating from the College of Library and Information Science in May of 1998. She earned a BA in Music (clarinet) from USC in 1996 and will be pursuing a Master's Degree in Musicology in the Fall of 1998.

**Jeff Whitson**, University of South Carolina, is a part-time library science student expecting to graduate in the Spring of 1999. He received a Master's degree in voice performance from USC in the Spring of 1996. Currently a soloist at St. Martin's-in-the-Fields Episcopal Church, he enjoys golf and playing basketball.

## Goings

**We'll Miss You, Rebecca!!!**

Best Wishes as  
Head of Music and Sound Recording Collections  
at the University of Wisconsin--Milwaukee



## Webperson Needed!

SEMLA is looking for a replacement of the original webperson of our organization. We are losing our own Rebecca Littman to the chilly north (Milwaukee) and their gain is our loss. The job involves maintenance of the page as it now exists and updating of links as they change. It also will involve finishing and posting the SEMLA Directory. Knowledge of (or willingness to learn) html is essential. Also, the webperson must be able to assure that their institution will agree to hosting the web site and provide technical support. **The application deadline is March 1, 1998.** Applications should be sent to Sarah Dorsey, Chair of the Web Site Development Committee (address follows).

Thank you, Rebecca for your pioneering work--good luck in your new job!

*Sarah Dorsey*  
*Chair, Web Site Development Committee*  
*University of North Carolina at Greensboro*  
*School of Music*  
*P.O. Box 26167*  
*Greensboro, NC 27402-6167*  
*(w) 336-334-5771*  
*(fax) 336-334-5497*  
*sarah\_dorsey@uncg.edu*

## Change of Address? Change in Membership?

Send corrections and updates to:  
Lynne Jaffe  
801 Bahia Dr.  
St. Augustine, FL 32086  
(w) 904-630-2403  
(fax) 904-630-2431  
ljaffe@coj.net

## The Wayne Sanders Broadway Sheet Music Collection

by

Dr. Ronald N. Bukoff

Hurley School of Music Library

Centenary College of Louisiana, Shreveport

The Wayne Sanders Broadway Sheet Music Collection is located in the Hurley School of Music Library at Centenary College of Louisiana. Centenary College is in Shreveport, Louisiana, eighteen miles from Texas and sixty-five miles from Arkansas. This Methodist-affiliated college has 800 students and is the regional center for the arts in the Ark-La-Tex.

The Hurley School of Music Library was built in 1990. It houses the college's music and recording collections, as well as an up-to-date computer laboratory, a conference room, and a technical services room. It even boasts its own private garden! A recent addition to the library's reading room is the Wayne Sanders Broadway Sheet Music Collection. Although donated to the college in 1990, the Sanders Collection was "rediscovered" and made available to patrons in Fall 1996. Because of its value, the Sanders Collection is kept locked in steel-reinforced cabinets, but it may be examined by permission of the library director.

The Sanders Collection was developed by Wayne Sanders and it consists of music he purchased over a three-decade span from the 1940s to the 1970s; plus, music formerly belonging to earlier collectors of the genre. The collection focuses primarily on Broadway sheet music, although there is a smattering of British show music, and some music from films and television. Approximately 650 shows by 180 composers are represented, totalling about 5,000 works. Both sheet music and piano/vocal scores are in the collection, but the former predominates. To understand the existence of the Sanders Collection requires knowledge of Wayne Sanders. The following biographical material was supplied by Max and Jasmine Morelock, Anita Mary Steinau, Thomas H. Arnold, Jr., and Kathleen and Elizabeth Waller, all friends of Wayne Sanders.



Wayne Sanders (1923-1990) was born in Haynesville, Louisiana, a town sixty-four miles northeast of Shreveport, and four miles from the Arkansas border. Wayne was from a well-to-do family and he began piano lessons in fourth grade. His first music teacher introduced him to Broadway music and he was hooked. At the age of twenty, Wayne moved to New York City to study at the Juilliard Conservatory. He entertained the troops in the United States, England, and Europe during a World War II stint in the U.S.O., and after the war, he returned to New York where he remained until 1972. During his years in New York, Wayne made an attempt to see every Broadway production of significance and to purchase the music for each musical. This was the beginning of the Sanders Collection. Wayne took pride in saying that not only did he collect the music, but he could also play any of it on request. When word got out about this collection, producers and directors would turn to Wayne for impossible-to-find music.

On occasion, Wayne played in Broadway pit orchestras--a job he hated. He also had a combo that played for leading fashion shows, he played piano in supper clubs, and by day he was a well-known and popular vocal coach and accompanist. Wayne's night job was at the famous Goldie's supper club and cabaret on the fashionable East Side. Goldie was a Southerner like Wayne, hailing from Alabama. He and Wayne had grand pianos facing each other in the middle of the club, and they would play popular and show tunes together. Regular guests included Mary Martin, Ethel Merman, Carol Channing, Judy Garland, Kay Francis, Clark Gable, Mae West, Fred Astaire, Ginger Rogers, and Gene Kelly; to name a few.

As a person, Wayne was well-groomed, methodical, and disciplined; and as a coach and close observer of human nature, he had the knack of being able to choose the right song and key to help his pupils and friends prepare for auditions. And Wayne was friends with many of the legends of show business.

Lucille Ball asked for his help when she was preparing for her Broadway debut in the 1960 musical *Wildcat* by Cy Coleman and Carolyn Leigh. He found her to be a fascinating person and far more beautiful than she appeared on screen, but his serious nature was intimidated by her comedic reputation. Lena Horne often called upon Wayne to entertain in her home and at her private parties. Judy Garland also counted on Wayne Sanders as a friend. On more than one occasion, he would return to his apartment late at night from his supper club gig and would receive a telephone call from Garland, a notorious insomniac. Wayne would go to her apartment and the two would talk, sing, and play music until dawn. He would return home to a couple hours sleep before beginning his days as a vocal coach and accompanist. Speaking of Garland, Wayne would recall with great fondness her extraordinary talent, as well as her profound vulnerability. One of Wayne's best friends was the Broadway superstar, Ethel Merman. He was her preferred accompanist and after he left New York in 1972, Merman would frequently call him in Louisiana to see how he was doing.

Wayne returned to Haynesville in 1972 for family and personal reasons. He renewed old friendships, made new

*continued on next page*



*continued from previous page*  
 lessons. He would make regular return trips to New York for the Tony Awards to visit old friends and see the new shows.

He was often accompanied on these trips by Jacques and Anita Mary Steinau, friends from Shreveport, who were also financial investors--"angels"--in various Broadway productions. At one Tony's backstage party, Bea Arthur informed Mrs. Steinau: "Wayne was my accompanist for the audition that I either had to win, or give up making it in show business--and he let me know he wouldn't accept a penny from me if I lost." During another trip to the Tony's, Betty Comden (of the famed writing team of Comden and Green) said to Mrs. Steinau: "You know you are with the greatest pianist in the world." Mrs. Steinau assured Ms. Comden that she did.

Sadly, Wayne Sanders developed cancer of the larynx in early 1990, and died in November of that year. Before his death, he decided to will his collection of sheet music to Centenary College. He chose Centenary due to his friendship with several patrons and benefactors of the college, especially Anita Mary Steinau and Max and Jasmine Morelock.

All of the major Broadway composers and librettists from the beginning of the century to the 1960s are represented in full. The theatrical and film career of Jerome Kern is well-represented: over 85 shows and films by Kern appear in the collection. The Kurt Weill sheet music collection--Weill's American years--is virtually complete; and the collection has extensive holdings of the music of: Irving Berlin, Noel Coward, Rudolph Friml, George Gershwin, Cole Porter, Richard Rodgers, etc. As a concert pianist, Wayne Sanders was widely-regarded as a Gershwin specialist.

A handful of the works in the collection are signed by various composers, librettists, and performers. On the cover of the song "Lucky to Be Me," music by Leonard Bernstein, lyrics by Betty Comden and Adolph Green, from *On the Town* (1944), Adolph Green wrote: "To Wayne Sanders: My favorite interpreter of all and any of our songs. . . Gratefully, Adolph Green." However, the gem of the Sanders Collection is copy #144 of a 300-copy limited edition of Cole Porter's piano/vocal score *Red, Hot and Blue* (1936). The score has Porter's signature and the following dedication: "To Wayne, All the best, Ethel Merman."

Besides the songs with inscriptions and signatures, there are some unusual items in the collection. For lack of a better term, I call them "cut songs": they were published while a show was in its out-of-town pre-Broadway trial period, but were eliminated from the show before its Broadway opening. Examples of cut songs: "It's a Nuisance Having You Around," which was eliminated from the 1956 musical *L'il Abner*, music by Gene de Paul, lyrics by Johnny Mercer; and, "Don't Cry Girl," words and music by Charlie Smalls, removed from *The Wiz*, prior to its Broadway opening in 1974.

Undoubtedly, the most interesting cut song in the Sanders Collection is the love song "Boys and Girls Like You and Me" written in 1943 by Richard Rodgers and Oscar Hammerstein, II, for the show *Away We Go!*, the pre-Broadway, working title for *Oklahoma!*. As an aside, "Boys and Girls Like

You and Me" finally made it to Broadway in the 1996 music version of Rodgers and Hammerstein's *State Fair*.

**DEAR OLD PRISON DAYS**

---

F. RAY COMSTOCK & WILLIAM ELLIOTT  
PRESENT

THE  
NEW MUSICAL COMEDY

**68 OH LADY! LADY!!**

MUSIC BY  
**JEROME KERN**

BOOK & LYRICS BY  
**GUY BOLTON  
AND  
R.G. WODEHOUSE**

VOCAL

When the Skies Come Flutter	All
You Found Me and I Found	You
Before I Met You	All
Some Little Bird	All
Dear Old Prison Days	All
New York	All
Wednesday Day	All

**T. B. HARMIS  
CONTRACT**



Besides the published music, the collection also includes handwritten music manuscript pages (sides) that Wayne wrote and used as a pianist in Broadway pit orchestras. One of the most extensive sets of sides is for Kurt Weill's *One Touch of Venus* (1943). Broadway productions undergo many changes during their early days, and Wayne's handwritten score for *One Touch of Venus* indicates alternate variations in keys and style for several songs.

The Hurley School of Music Library is pleased to have the Wayne Sanders Broadway Collection, and it is the school's hope that students and scholars of the musical will use the resources of this wonderful collection.

*Dr. Ronald N. Bukoff has been the Director of the Hurley School of Music Library, Centenary College of Louisiana since Fall 1996. Dr. Bukoff has an M.L.S. from Indiana University, Bloomington, and a Ph.D. in Musicology from Cornell University.*

## MINUTES OF THE 1997 SEMLA BUSINESS MEETING

Columbia, South Carolina

October 18, 1997

Roberta Chodacki, Chair, presiding  
(40 people present)

### 1. MINUTES

The minutes of the January 31, 1997 interim meeting in New Orleans were approved as written.

### 2. THANKS TO THE NOMINATING COMMITTEE

The Chair recognized the efforts of this year's Nominating Committee: Cheryl Gowing (Chair), Richard Golden, and Carolyn Walden, for developing an excellent slate of candidates for the offices of Secretary/Treasurer and Member-at-Large.

### 3. FIRST-TIME CHAPTER MEETING ATTENDEES

First-time chapter meeting attendee Richard Harwood was acknowledged.

### 4. TREASURER'S REPORT

Balance forward from FY 96/97: \$2,028.24

#### INCOME (FY 97/98)

Dues:	253.00
Member donations:	60.00
Interest:	4.69

TOTAL +317.69

#### EXPENSES

Newsletter postage:	-66.21
---------------------	--------

BALANCE (10/16/97) \$2,279.72

### 5. CHAIR'S REPORT

#### a. Thanks

Thanks to Vice-Chair/Chair-Elect Lois Kuyper-Rushing, Secretary/Treasurer Leslie Kamtman, Members-at-Large Cheryl Gowing and Sarah Dorsey, and Archivist Robert Curtis, for their many efforts, advice, and support during a very active year. One Board project of special note is the creation of a Chapter Officers' Handbook. Other SEMLA members that contributed to this effort include Laurie Gibson, Neil Hughes, Lynne Jaffe, Margaret Kaus, Edward Komara, Jennifer Ottervik, Ann Viles, and Dennis Wujcik.

Special thanks to those members who have recently resigned from their work on *Breve Notes*--Editor Ann Viles and Associate Editors Neil Hughes and Carolyn Walden. The Newsletter is a very important tool in the work of the Chapter and they have played significant roles in its development. Thanks also to Associate Editors Lois Kuyper-Rushing and Anna Neal for their continuing support, and the Newsletter Editor Search Committee:

Lois Kuyper-Rushing (Chair), Anna Neal, and Neil Hughes. Our new editor is Jennifer Ottervik. Jennifer has also agreed to coordinate production/distribution and USC has graciously volunteered to support production and mailing costs. Therefore, we will not have to contemplate raising dues to cover anticipated production expenses. Thanks to Jennifer and USC for supporting the chapter in this vital activity.

Web Site Development Committee members Sarah Dorsey and Neil Hughes, chaired by Rebecca Littman, have agreed to serve another term. New projects include mounting the *Directory of Music Collection in the Southeast United States* and the Chapter Officers' Handbook on our home page. Thanks to Bill Coscarelli and UGA for continuing support for our listserv. Many thanks and deep appreciation to all who worked to make this very successful meeting happen: Program Committee Chair Sarah Dorsey and member Jennifer Ottervik; Local Arrangements Committee Chair Jennifer Ottervik and members Jeff Whitson and Donna Lehman; The University of South Carolina, its libraries, the School of Music and its Dean, Dorothy Payne, Vice Provost and Dean of Libraries and Information Systems, George Terry, and Head of Special Collections, Allen Stokes, for their warm hospitality, support, and good wishes; Nancy Cooper and Nancy Washington for logistical planning and support; Marty Rubin for sponsoring the opening reception; USC Libraries and School of Music for sponsoring the continental breakfasts; UNC-Greensboro for the meeting programs; SEMLA presenters John Druessedow; Laurie Gibson (in absentia), Sarah Dorsey, Margaret Kaus, Edie Tibbits, and Jennifer Ottervik; guest presenters Glenna Jolly, Donna Lehman, and Jim Hobbes; performing artists Wendy Channel, Drs. Connie Lane, Rebecca Nagel, and Jerry Curry; and to the SEMLA membership for a great turn-out this year.

b. We sent out 17 letters of invitation to join SEMLA this year.

c. Reminder of upcoming meetings:  
SEMLA joint meeting with the Texas Chapter in October 1998 at Rice University in Houston;  
National MLA meeting: 1998 Boston, 1999 Los Angeles, 2000 Louisville.

### 6. OTHER REPORTS

**Program Committee: Jennifer Ottervik and Sarah Dorsey**  
45 SEMLA members registered for this meeting. Five first-timers and two students participated using our new reduced-rate registration fees. It was recommended that we continue to offer these reduced registration fees for first-timers and students.

**Web Site Development Committee: Rebecca Littman**  
The Committee will soon announce when the Chapter *Directory of Music Collections in the Southeast United States* is available on our home page. A form will be created to submit corrections via Netscape or mail. Since current information is important, the directory will be updated regularly.

*continued on next page*

*continued from previous page*

**7. NEW BUSINESS**

Our chapter recently received a letter from MLA convention Manager Susan Hitchens which asks the chapter to consider hosting a national MLA conference. The Chair asked for comments. A discussion followed. There was also a review and discussion concerning future SEMLA meeting sites. Roberta reviewed her responses to the Ad Hoc MLA Chapter Committee Survey of Chapter Chairs and requested feedback on selected questions.

**8. ELECTION RESULTS**

Secretary/Treasurer: Lynne Jaffe  
Member-at-Large: Edward Komara  
Congratulations to the new officers.



*Amadeus Restaurant, 1997 SEMLA Chapter Meeting*

**9. THANKS**

Chair Roberta Chodacki expressed her thanks for the wonderful opportunity she's had to serve as SEMLA Chair for the past two years.

Meeting adjourned.

Respectfully submitted,  
Leslie E. Kamtman, Secretary/Treasurer

**SEMLA**  
**Southeast Chapter of the Music Library Association**  
**Membership Application Form**

Name:  
E-Mail Address:  
Preferred Mailing Address  
    Street Address:  
    City:  
    State:  
    Zip:  
Work Phone:  
Fax:  
Institutional Affiliation

Are you currently a member of the national Music Library Association?   Yes   No

Membership categories:  
Personal         \$5.00  
Student         \$2.00  
Institutional    \$5.00

Please make your check payable to SEMLA and mail it along with this form to:

Lynne Jaffe  
801 Bahia Drive  
St. Augustine, FL 32086