In June, SEMLA will be losing another of the Faithful & True, a friend familiar to all of us and to many in the larger worlds of music librarianship and American music: John E. Druesedow, Jr. John is retiring as head of Duke University’s Music Library, and we pause now to wish him well in his retirement even as we raise our voices in chorus to plead with him to return, at least one more time, to Memphis in ’06 for MLA’s 75th anniversary meeting (John has assured us that he’s going to try to be there).

Chair Diane Steinhaus recognizes John Druesedow and Rashidah Hakeem, both retiring this year.

John completed graduate studies in musicology (Ph.D.) and library science (A.M.L.S.) at Indiana University—Bloomington and went to work at his alma mater, Miami University in Oxford, Ohio, where, after a three-year stint as Instructor of Music, he became the first music librarian of the Amos Music Library, a beautiful new facility at the time (1969). He migrated to the Oberlin College Conservatory of Music in 1974, where he remained for twelve-and-a-half years. While there he was instrumental in persuading the Oberlin College Board of Trustees to build a large extension to the Conservatory Library, but he left to come to Duke University before the building phase began. He was the second head of the Oberlin Conservatory Library, after Elizabeth Olmstead. At Duke, he followed J. Samuel Hammond as the second head of the Music Library, and he has been in this position for over eighteen years.

An impressive record in MLA’s Membership Activity Roster stands as further tribute to John’s service to our profession, including:

- Administration Committee, Music Library Facilities Subcommittee, 2001-2005
- Nominating Committee, November 2000 ballot
- American Music Roundtable-coordinator, 1989-1993
- Nominating Committee, 1989
- Fiscal Officer, 1988-1989
- Investments Subcommittee (ex officio), 1988-1989
- Board of Directors; Member-at-Large, 1987-1989
- Finance Committee, 1987-1989

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SEMLA
Southeast Chapter of the Music Library Association

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University of Mississippi

All photos in this issue by:
LENNY BERTRAND
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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 Puerto Rico.

Membership Information
Membership in SEMLA is available at three levels: Personal ($5.00 U.S.), Institutional ($5.00 U.S.), and Student ($2.00 U.S.). Make checks payable to SEMLA. Send membership applications, renewals, dues, and corrections and updates to:

Kirstin Dougan
Box 90661
113 Mary Duke Biddle Music Bldg.
Duke University
Durham, NC 27708

SEMLA Web Site
Lynn Jacobson, Web Editor
http://jpl.coj.net/semla/index/html
jacobson@coj.net

Breve Notes (Newsletter)
John Leslie, Editor

Breve Notes is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

John Leslie
J.D. Williams Library
P.O. Box 1848
University, MS 38677-1848
Fax: (662) 915-6744
jleslie@olemiss.edu

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Greetings! I hope this issue of Breve Notes finds you emerging gleefully from your winter hibernation. I was so pleased at the large turn out of SEMLAnians at the national Vancouver meeting in February -- especially considering the long distance! I think we made quite an impression at the MLA business meeting, don’t you? Maybe at the MLA Memphis meeting next year we can take turns creating “Elvis sightings” around the hotel.

At our interim meeting in Vancouver we welcomed two first-time attendees, both students: Josh Chance from University of Southern Mississippi, and Will Hannah from University of North Carolina at Chapel Hill. We also bade fond farewell to some dear colleagues. John “granpa” Druesedow is retiring after 18 years at Duke University; Rashidah Hakeem is looking forward to teaching piano and writing after 7 years at University of Mississippi; Joan McGormand is relocating to Toronto after 8 years at Southeastern Baptist Seminary; and Margaret Kaus has left University of Tennessee at Knoxville for a new job at Kansas State University. It is exciting to usher new members into the SEMLA family and always sad to see other long-time family members move on. We will miss them and wish them all the best!

One ballot in the newsletter is never enough, so the SEMLA board has decided to present to the membership an amendment to the chapter constitution raising annual membership dues from $5 for Regular members to $10, and from $2 for Student members to $5. Yes, it’s a big increase, but we’re pretty sure it’s never been done. The new levels would bring us in line with the practice of all the other MLA chapters.

Speaking of money, our fundraising efforts for the 75th Anniversary MLA meeting in Memphis in winter 2006 keep rolling along. If you haven’t yet approached that business you deal with down the road, please do! We are now ready to begin our final phase in which we ask our institutions for help. From what I understand, we’ve already received enthusiastic attention – see Laurel Whisler’s update in this issue.

Mark your calendars for our fall meeting in Memphis, Oct 27-29 at the newly renovated Radisson/Doubletree Hotel right across the street from the Peabody, where MLA will meet in the winter. Our program will likely be abbreviated so we can focus some of our attention on pre-MLA Local Arrangement matters. Anna Neal has been furiously planning local arrangements for both the fall SEMLA meeting and the national MLA meeting. And, in case you didn’t know, our own Lois Kuyper-Rushing is Program chair for MLA in Memphis. So you KNOW we’re going to have a good time both inside and outside the meeting rooms!

See y’all in Memphis!

Member News

Kirstin Dougan of Duke University recently received a promotion to the rank of Senior Assistant Librarian.
Fund raising for the 75th Anniversary festivities continues at a great pace!

• We have received just over $3700 from individuals within MLA and $1,000 from the Midwest Chapter! Thanks also to Dana Jaunzemis of Music Library Service Company for another significant gift. Our total raised now stands at $9295 received out of $10,230 pledged. This means we have now passed the halfway mark for the lower end of our goal!

• Several of you have contacted me about local corporate fund raising. Please keep up the good work and let me know of your progress.

• Diane Steinhaus is sending letters to the dozen or so MLA corporate partners thanking them for their participation in our Association and encouraging them to consider a gift to add their "hurrah" to our celebration.

• Finally, it is time to begin asking our institutions for support, for it may be possible for our directors to pledge a larger amount by using funds from two fiscal years. I will send you letters that you may take to your directors in support of your request.

As always, if you have any questions, please contact me (Laurel.Whisler@furman.edu). Checks should be made out to SEMLA and may be sent directly to Kirstin Dougan, SEMLA Secretary/Treasurer (Duke University, 112 Mary Duke Biddle Music Building, Box 90661, Durham, NC 27708)

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Interview—continued from front page

John is well-known among professors and students of music history and musicology for his heavily-used book, *Library Research Guide to Music: Illustrated Search Strategy and Sources* (Ann Arbor, Mich.: Pierian Press, c1982), and his papers on and studies of Civil War-era popular song are legion and legendary.

Neil Hughes: John, you are one of a select group of people in MLA who can wear comfortably the mantle of scholar-librarian. In fact, many of us think of you first, when asked to name a colleague who fits that description. Are you happy with having that be such a prominent part of your legacy, and is it something you would still encourage new music librarians to pursue as a career path?

John Druesedow: This is a very good question to start with, Neil, since it takes me back to my professional roots. I entered the professional world with the notion that I would end up as either a teacher or a librarian and was not really counting on the combination. As time went on at Miami, Oberlin, and Duke, it became clear that a combination was in my best interests and within my abilities. I have found that one can forge a kind of symbiotic relationship between the two fields but that either can suffer if a kind of delicate balance—in terms of time, attention, and study—is not maintained between them. Also, the matter of publishing comes into play. Most of my publications have been in the form of reviews; this has enriched my knowledge and understanding of the business of collection development. As to whether I would encourage new music librarians to consider a scholar-librarian career path, I would say that it basically depends on these things: (1) a deep and abiding love of music per se, its history and literature and its very sound; (2) a very advanced degree in music; and (3) finding an institution where teaching and scholarship are promoted and supported within the ranks of librarians. My feeling about the whole matter is that if you are primarily in the library field, as I consider myself to be, the first order of business is librarianship, and if the opportunity to teach and publish comes along, and you are so inclined, take the opportunity and see how it works out.

NH: How do you feel about the myriad administrative duties you’ve had to perform over the years? We all know that administering a music library is important, but have you taken much pleasure or professional satisfaction from it, or have you found yourself having to turn to your musical and scholarly efforts for most such pleasure and satisfaction?

JD: I take great pleasure in helping people find their way through a large and sometimes thoroughly confusing maze of music materials standing on shelves or lurking in the depths of some database or website. When such activities are successful and an answer is found, the pleasure is increased significantly. I also take pleasure in discovering little-known treasures—treasures at least in my opinion—that may exist in the collection or that I hear about, hurry out to acquire, and then spread the word. Two examples: the violin sonata, op. 13, by Albéric Magnard, a French composer at about the time of
Franck, and the choral works of Juan Gutiérrez de Padilla, a Spanish composer who migrated to Mexico in the 17th century.

NH: Can you identify a “greatest success” among your many notable accomplishments as a music librarian?

JD: Perhaps my greatest success was to persuade the administration and Board of Trustees at Oberlin to build the 1988 addition to the Conservatory Library. I did not get to see even the ground breaking of this project, but I take satisfaction in knowing that the addition was indeed constructed. Also, I am proud of the number of significant special collections that we have been able to bring in at Duke.

NH: How about a “memorable disappointment?”

JD: For a while after leaving Oberlin, I felt somewhat like Moses not seeing the promised land of the new addition mentioned above. But the actual construction and then later the finishing of the second floor of the addition fell into the very competent hands of Dan Zager and Deborah Campana, and I could not be happier that Oberlin now has such a fine facility. Here at Duke, we have had a plan for construction that has not materialized, but I have hope that something eventually will be done to expand the space devoted to the music collection.

NH: I want to share now with our colleagues an anecdote about something that happened to you and me at the Boston MLA meeting in 1998. We were out one day, returning to the meeting from lunch at a nearby eatery, when we stopped in a private art gallery just to see if they had anything interesting on view. Well, there we were, two grey-haired men in ties and trench coats ... we must have been filthy rich, else what business had we in a private gallery in Boston, right? The gallery owner, an expensively-feathered raptor if there ever was one, swooped down and began aggressively courting us and what she apparently assumed were our deep pockets. I immediately became mealy-mouthed and evasive, edging uncomfortably toward the door, but you were the epitome of suave and gracious dissemblance, leading her on without actually leading her astray. I don’t remember how you finally managed to ease us back onto the street without either offending the owner or committing either of us to a purchase of tens of thousands of dollars, but I was quite impressed (to say nothing of highly amused), and I wonder: do you have any secrets you can share with those of us whose people-skills are less polished than your own that might transfer well to the reference desk or the job interview? Perhaps a bon mot concerning techniques for catching more flies with honey than with vinegar, or something to that effect?

JD: Thank you for your eloquent recollection, Neil. I think I was as eager to escape as you in that situation, and I’m glad we got away without committing ourselves to expensive purchases. I try to think empathetically of where people are “coming from,” an oft-used phrase, and to try to understand where they are going, particularly if I am in their path.

---continued on p.6

2005 SEMLA Meeting

Call for Ideas/Papers

This year’s SEMLA meeting in Memphis will serve, in part, as preparation for our hosting of the MLA meeting in February 2006. Therefore, we are trying to create a program around the subject matter of the various tours suggested by Anna Neal, local arrangements chair. The tours will be Elvis Presley’s Graceland, the Memphis Music Tour (including Sun Records, Rock ‘n’ Soul Museum, Stax Records Museum of Soul Music), and Heritage Tours (civil rights history of the area, including the National Civil Rights Museum).

Papers, presentation ideas, and program suggestions are welcome and encouraged. We want the Memphis meeting to be an informative and enjoyable experience for all, and we need each of you to be a part of making it so. Please contact the program committee with your ideas. We look forward to hearing from you.

Robena Cornwell
Chair, 2005 SEMLA Program Committee
University of Florida
(352) 392-6678
robcorn@uflib.ufl.edu

Leslie Kamtman
North Carolina School of the Arts
(336) 770-1395
kamtml@ncarts.edu

Anna Neal
University of Memphis
(901) 678-4412
abNeal@memphis.edu

A multiple Elvis sighting at the MLA business meeting in Vancouver.
Perhaps it is this attempt at empathy that some perceive and that helps me to get through some potentially difficult situations with them.

**NH:** You and I have talked a lot about trends in higher education and how those broader trends seem to be affecting scholarship and librarianship. What concerns do you have for the short term—say, the next decade?

**JD:** I think the formats for music both in sight and sound are very likely to “morph” into a more thoroughly digital world, with streaming audio and a highly enriched repertoire available generally through the Internet, and with digitized scores proliferating in a similar way and perhaps broadcast to performers’ desks when the occasion calls for it. Where the library will stand in this traffic is the question. Also, I have a concern that students entering college now no longer generally have listened to much of the music that may be taught. I hate to think that students may have missed out on hearing what I think of as wonderful music during their formative years. This is an old-fashioned side of me.

**NH:** And on the brighter side, what hopes do you have? What good, if any, do you see on the horizon?

**JD:** We have some wonderful students and new professional performers coming along. Some of the youngest performers we hear live or on recordings are as good as or better than the master performers of previous generations. Have you heard Joshua Bell recently, especially in a live performance? Have you been following the geographical adventures of Yo-Yo Ma? Have you encountered Hélène Grimaud? There is hope here.

**NH:** I have not heard either Bell or Grimaud in live performance, but I know their recordings, and I have had the great good fortune to accompany Yo-Yo Ma in the Elgar concerto back in my days as a professional violist—even sight-read one movement of the Brahms string quintet, op. 88, with him after the concert at the home of a fellow orchestra member, something I’ll never forget! And I agree with you: with people like those around, there’s hope, and then some. But who are your personal heroes—from your years as a student, a librarian, a teacher, a father, and any of your various other roles you might care to address? (Or perhaps an easier question might be, to whom have you looked up, and who has served as a role model for you, especially in your young years?)

**JD:** One of my heroes is Juan Antonio Orrego-Salas, a well-known composer originally from Chile and my adviser at Indiana University. He and his family introduced me to Latin American music and some of its culture. I still keep in touch. There are others in the academic area, especially (and curiously) those from Texas, all of whom provided benevolent support at crucial times. Several persons in the Methodist and Episcopal ministries have touched me deeply and continue to have influence on my thoughts and hopes, maybe also my actions.

**NH:** You have many friends of long-standing in both the Midwest and Southeast chapters of MLA, and you spent your career almost equally divided between the two. Can you share with us one favorite, or perhaps just vivid memory from your time in each?

**JD:** There are many fond memories, but I’ll try to choose. At one of my first Midwest meetings, this one in Chicago, after I had moved to Oberlin, Marty Rubin, formerly of Audio Buff and now retired, took a group of us conference-goers out to a great Chinese restaurant (Hunan, I seem to recall), and I thought to myself: “What conviviality! What generosity!” And then in the Southeast we had a memorable meeting at Middle Tennessee State, where at the banquet we heard such wonderful dulcimer playing as to defy comparison. My most poignant memory comes from, I think, the SEMLA meeting in Memphis in the early 1990s: we heard an elderly, even ancient, banjo player who declared, before putting fingers to strings, that he loved us all. (I think you may have been the program chair for that meeting, Neil.)

**NH:** That left a vivid impression with me, also. As I recall, he was a former blues artist who had undergone a religious conversion and rejected the “music of sin,” as he called the blues. The interesting thing was that the underlying phrase structure, chord patterns, melodic inflection, and so on were still blues—all the lyrics had changed, but that was of prime importance to him. Sarah Long, formerly of MTSU, was actually responsible for his presence on the program that day, but I’ll take whatever small credit for helping him to be there that I can; thank you, John!

The last word is yours, and I know from our years of delightful shared meals and meetings in SEMLA and MLA that it will be a good one.

**JD:** It has been for me a great pleasure to be a part of MLA and the two chapters wherein I have dwelt, and I hope to continue to participate (at least for a while). Librarianship combines both service and scholarship, and I have come to realize that the qualities of librarians are good for civilization both in terms of what we have saved and organized, what we share, and what we are trying to build for the future. If you then add music on top of this, you have a winning combination.
2005 Officer Election
Call For Nominations

The SEMLA Nominating Committee is soliciting nominations for two offices: Member-At-Large and Secretary/Treasurer. Candidates must be members in good standing in SEMLA. Candidates for Secretary/Treasurer must also be members in good standing of MLA. Detailed descriptions of both offices are available on the SEMLA Web site: http://jpl.coj.net/semla/handbook.html

Biographies of the candidates, ballots, and voting procedures will appear in the August 2005 issue of Breve Notes. Election winners will be announced at the conclusion of the business meeting in Memphis in October.

Please send your nominations to any member of the nominating committee:

Lenny Bertrand, Chair
Tulane University
lennyb@tulane.edu

Lois Kuyper-Rushing
Louisiana State University
lkuyper@lsu.edu

David Guion
University of North Carolina at Greensboro
dmguion@uncg.edu

Georgia State Receives Endowment
Laura Botts, Georgia State University

Georgia State University Professor Emeritus Wayne W. Daniel has funded a Special Collections endowment to support the acquisition, preservation, and promotion of material related to Southern gospel, bluegrass, and country music. His donations of sound and video recordings, printed matter, photographs, and research material are part of the Special Collections Department's Popular Music Collection. Daniel is the author of *Pickin' on Peachtree: A History of Country Music in Atlanta, Georgia* (University of Illinois Press, 1990) as well as numerous articles on the styles of music supported by the endowment.

To contribute to the endowment in Daniel's honor, contact development director Melisa Baldwin at mbaldwin7@gsu.edu or (404) 651-1429. To contribute to the Popular Music Collection, contact Popular Music Archivist Laura Botts at lbotts@gsu.edu or (404) 651-3902.

For more of Lenny Bertrand’s photos from MLA 2005 in Vancouver, visit:
http://www.tulane.edu/~musiclib/semla/mla-2005

Revelry with plastic guitars at the Memphis 2006 promotion table (left to right: Sarah Dorsey, Laurel Whisler, Diane Steinhaus, and Anna Neal)
MUSIC LIBRARY ASSOCIATION—SOUTHEAST CHAPTER
DIRECTORY OF MEMBERS 2005-2006
INDIVIDUAL MEMBERS

Adkins, Mary Rose
Winthrop University
Phone: (803) 323-2234
Email: adkinsm@winthrop.edu
1145 Hollyheath Lane
Charlotte, NC  28209

Amanfu, Pearl
Naxos Music Library
Phone: (615) 771-9393
Fax: (615) 771-0682
Email: pamanfu@naxosusa.com
416 Mary Lindsay Polk Drive
Franklin, TN  37067

Barrios, Rosario
Loyola University
Phone: (504) 865-2774
Email: barrios@loyno.edu
147 Westpark Ct.
New Orleans, LA  70114

Bayne, Pauline S.
University of Tennessee - Knoxville
Phone: (865) 974-4465
Email: pbayne@utk.edu
1950 Cherokee Bluff Drive
Knoxville, TN  37920

Beasley, Brenda Gale
Beaufort County Public Library
Phone: (843) 470-6500
Email: bgbeasley@comcast.net
311 Scott Street,
Beaufort, SC 29902

Behm, Kaylene
University of Southern Mississippi
Phone: (601) 266-4251
Fax: (601) 266-6033
Email: kaylene.behm@usm.edu
107 Hillendale Dr.
Hattiesburg, MS  39402

Benze, Cheryl H.
Meredith College
Phone: (919) 760-8396
Email: benzec@meredith.edu
Music Library
Meredith College
3800 Hillsborough St.
Raleigh, NC  27607

Bertrand, Leonard J.
Tulane University
Phone: (504) 862-8644
Fax: (504) 863-6773
Email: LENNYB@MAILHOST.TCS.TULANE.EDU
4227 Fontainebleau Dr.
New Orleans, LA  70125-3613

Bertrand, Darlene
Tulane University
Phone: (504) 827-9504
Email: cheeze@pulse.tcs.tulane.edu
4227 Fontainebleau Dr.,
New Orleans, LA  70125

Bonnard, Michael J.
Brewton-Parker College
Phone: (912) 583-3232
Fax: (912) 583-3236
Email: mbonnard@bpc.edu
415-B W. Blueberry St.
Mount Vernon, GA  30445

Botts, Laura
Georgia State University
Phone: (404) 651-3902
Fax: (404) 651-4314
Email: lbotts@gsu.edu
1785 Montpelier Rd
Forsyth, GA  31029

Boye, Gary R.
Appalachian State University
Phone: (828) 262-2389
Fax: (828) 265-8642
Email: boyegr@appstate.edu
7748 Globe Rd.
Lenoir, NC  28645

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Bukoff, Ronald N.
Centenary College
Phone: (318) 869-5247
Email: rbukoff@centenary.edu
3409 Reily Lane
Shreveport, LA 71105-2215

Bushnell, Peter S.
University of Florida
Phone: (352) 392-0351
Fax: (352) 392-4788
Email: petbush@mail.uflib.ufl.edu
620 NW 34th Ave.
Gainesville, FL 32607

Cherkaoui, Tsukasa
Lynn University
Phone: (561) 237-7214
Fax: (561) 237-7065
Email: tcherkaoui@lynn.edu
3601 N Military Trail
Boca Raton, FL 33431

Clark, Dennis T.
Vanderbilt University
Phone: (615) 322-7695
Fax: (615) 343-0050
Email: clark@library.vanderbilt.edu
Anne Potter Wilson Music Library
2400 Blakemore Ave.
Nashville, TN 37212

Clinkscales, Joyce
Emory University
Phone: (404) 727-1066
Fax: (404) 727-2257
Email: LIBJM01@EMORY.EDU
7 Lakeshore Plaza
Avondale Estates, GA 30002-1463

Cornwell, Robena Eng
University of Florida
Phone: (352) 392-6678
Fax: (352) 846-2748
Email: giraffe@ufl.edu
3330 NW 69th Street
Gainesville, FL 32606-5753

Coscarelli, William F.
University of Georgia
Phone: (706) 542-0807
Fax: (706) 542-4144
Email: WFCMUSIC@LIBRIS.LIBS.UGA.EDU
P. O. BOX 2551
Athens, GA 30612-0551

Dain, Betsy S.
National Humanities Center
Phone: (919) 549-0668
Fax: (919) 549-9001
Email: esdain@unity.ncsu.edu
National Humanities Center
7 Alexander Dr.
P.O. Box 12256
Research Triangle Park, NC 27709-2256

Dankner, Laura R.
Loyola University Associate Professor--Emerita
Phone: (504) 865-2367
Fax: (504) 837-7945
Email: dankner@loyno.edu
708 Hesper Avenue
Metairie, LA 70005

Davis, Angela S.
East Carolina University
Phone: (252) 328-1238
Fax: (252) 328-1243
Email: davisan@mail.ecu.edu
1005 Spring Forest Rd. G-1
Greenville, NC 27834

de Catanzaro, Christine
Georgia State University
Phone: (404) 651-3957
Email: libcdd@langate.gsu.edu
Georgia State University Library
100 Decatur St SE
Atlanta, GA 30303

Dennis, Pamela R.
Lambuth University
Phone: (731) 425-3479
Fax: (731) 425-3200
Email: dennis@lambuth.edu
30 Tannehill Cove
Jackson, TN 38305

Dorsey, Sarah
University of North Carolina-Greensboro
Phone: (336) 334-5771
Fax: (336) 334-5497
Email: sarah_dorsey@uncg.edu
320 S. Mendenhall St., Apt. A
Greensboro, NC 27403-2543

Dougan, Kirstin
Duke University
Phone: (919) 660-5953
Fax: (919) 684-6556
Email: kirstin.dougan@duke.edu
Box 90661
Music Library
Durham, NC 27708-0661
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Druesedow, John E.
Duke University
Phone: (919) 668-5952
Fax: (919) 684-6556
Email: john.druesedow@duke.edu
2318 Caroline Dr.
Durham, NC 27705

Dubnjakovic, Ana
Phone: (504) 281-4721
Email: adubnj1@lsu.edu
773 Rosa Ave
Metairie, LA 70005

Durman, Chris
University of Tennessee - Knoxville
Phone: (865) 974-3474
Fax: (865) 974-0564
Email: edurman@utk.edu
1903 Lakeview Ave.
Jefferson City, TN 37760

Eskew, Harry
New Orleans Baptist Theological Seminary (ret.)
Phone: (478) 750-9968
Email: harryeskew@cox.net
347 College St., 3-G
Macon, GA 31201

Fawver, Darlene E.
Converse College
Phone: (864) 596-9025
Fax: (864) 596-9075
Email: darlene.fawver@converse.edu
57 Sundown Dr.
Spartanburg, SC 29302

Finks, Jean P.
Stetson University
Phone: (386) 822-8958
Fax: (386) 822-8948
Email: jfinks@stetson.edu
Stetson University
Unit 8399
421 N. Woodlawn Blvd.
DeLand, FL 32720-3778

Ford, Roberta Chodacki
Columbus State University
Phone: (706) 641-5047
Fax: (706) 649-7261
Email: ford_roberta@colstate.edu
6363 Flat Rock Rd #366
Columbus, GA 31907

Gick, Catherine C.
Vanderbilt University
Phone: (615) 322-6614
Fax: (615) 343-0050
Email: gick@library.vanderbilt.edu
Blair School of Music
2400 Blakemore Ave.
Nashville, TN 37212

Gmeiner, Timothy J.
Belmont University
Phone: (615) 460-5495
Fax: (615) 460-6095
Email: gmeinert@mail.belmont.edu
Bunch Library
1900 Belmont Blvd
Nashville, TN 37212

Golden, Richard
Emory University
Phone: (404) 727-2693
Fax: (404) 727-0053
Email: librg@emory.edu
2191 Rockbridge Road, #2501
Stone Mountain, GA 30087

Guion, David
University of North Carolina-Greensboro
Phone: (336) 334-5781
Email: dmguion@uncg.edu
240 Jackson Library
University of North Carolina-Greensboro
Greensboro, NC 27402-6175

Guthrie, Emily
Music Library Service Company
Phone: (910) 815-0209
Email: emily@mlscmusic.com
313 Campbell St.
Wilmington, NC 28401

Hakeem, Rashidah Z.
University of Mississippi
Phone: (662) 915-7929
Fax: (662) 915-7477
Email: rzhakeem@olemiss.edu
P.O. Box 6928
University, MS 38677

Hansen, Alicia S.
Loyola University
Phone: (504) 864-7118
Email: ahansen@loyno.edu
P.O. Box 19941
Loyola University
New Orleans, LA 70179

No. 74. • April 2005
Hardiman, Lindsay  
Albany High School  
Phone: (225) 567-6846  
Fax: (985) 386-3539  
Email: tammyhardiman@allstate.com  
PO Box 1683  
Ponchatoula, LA 70454

Harp, Jo Alice K.  
Green Pond Library  
Phone: (205) 938-3573  
Fax: (205) 938-0008  
Email: rattlesnakexx@hotmail.com  
11397 Apple Valley Rd.  
McCalla, AL 35111

Hodges, Richard A.  
Phone: (225) 756-0450  
Email: hodgesrich@aol.com  
13675 Coursey Blvd., Apt. 1817  
Baton Rouge, LA 70817

Hudson, Dale L.  
Florida State University - Ret.  
Phone: (601) 296-2380  
Email: hudhar901@aol.com  
901 Windsor Dr.  
Hattiesburg, MS 39402

Hughes, Neil R.  
University of Georgia  
Phone: (706) 542-1554  
Fax: (706) 542-4144  
Email: NHUGHES@UGA.EDU  
231 Stonybrook Cir.  
Athens, GA 30605

Hursh, David W.  
East Carolina University  
Phone: (252) 328-1239  
Fax: (252) 328-1243  
Email: hurshd@mail.ecu.edu  
1903 East 8th St.  
Greenville, NC 27858

Jacobson, Lynnea  
Jacksonville Public Library  
Phone: (904) 928-3575  
Email: jacobson@coj.net  
10010 Skinner Lake Dr., Apt. 824  
Jacksonville, FL 32246

Jaffe, Lynne C.  
At Your Service: Library Contract Cataloging  
Phone: (601) 853-7432  
Email: at_your_service@bellsouth.net  
143 Woodland Hills Blvd.  
Madison, MS 39110

Jeffrey, Cathy  
Clayton College & State University  
Phone: (770) 961-3675  
Fax: (770) 961-3712  
Email: CathyJeffrey@mail.clayton.edu  
Clayton College & State Univ. Lib.  
P. O. Box 285  
Morrow, GA 30260

Johnson, Greg  
University of Mississippi  
Phone: (662) 915-7753  
Fax: (662) 915-5734  
Email: gj1@olemiss.edu  
707D McLarty Road  
Oxford, MS 38655-4527

Kamtman, Leslie E.  
North Carolina School of the Arts  
Phone: (336) 770-1395  
Fax: (336) 770-3271  
Email: kamtml@ncarts.edu  
29 Gloria Ave.  
Winston-Salem, NC 27127

Kaus, Margaret  
Kansas State University  
Phone: 785-532-7263  
Fax: 785-532-7644  
email: mkaus@ksu.edu  
Kansas State University Libraries  
Hale Library  
509 Hale  
Manhattan, KS 66506-1200

Kuyper-Rushing, Lois  
Louisiana State University  
Phone: (225) 578-4622  
Fax: (225) 578-6825  
Email: Ikuyper@lsu.edu  
202 Middleton Library  
Louisiana State University  
Baton Rouge, LA 70803

Leach, Guy J.  
Georgia State University  
Phone: (404) 463-9929  
Fax: (404) 651-4315  
Email: gleach@gsu.edu  
1121 University Dr.  
Atlanta, GA 30306

Leslie, John  
University of Mississippi  
Phone: (662) 915-5875  
Email: jleslie@olemiss.edu  
J.D. Williams Library  
P.O. Box 1848  
University, MS 38677
Lippy, Brooke  
University of Central Arkansas  
Phone: (501) 764-1858  
Email: brooke5@mail.uca.edu  
4010 Irby Dr. #1023  
Conway, AR 72034

Littman, Rebecca  
University of Wisconsin-Milwaukee  
Phone: (414) 229-5529  
Email: rlittman@uwm.edu  
2414 N. Oakland Ave #105  
Milwaukee, WI 53211

Magers, Roy V.  
Winthrop University (Ret.)  
Phone: (803) 328-6995  
Fax: (803) 328-6995  
Email: ourcom1@aol.com  
309 Pendleton St.  
Rock Hill, SC 29730

Mantz, Stephen L.  
Davidson College  
Phone: (704) 894-2721  
Fax: (704) 894-2593  
Email: smantz@davidson.edu  
20328 Willow Pond Rd  
Cornelius, NC 28031

Mars, Margaret Anne  
Stetson University  
Phone: (386) 822-8969  
Email: mmars@stetson.edu  
127 S Frankfort Ave  
DeLand, FL 32724

McCall, Leslie C.  
Wake Forest University  
Phone: (336) 758-5474  
Fax: (336) 758-8831  
Email: mccalllc@wfu.edu  
561 Sherwood Hills Dr.  
Winston-Salem, NC 27104

McDaniel, Jennifer L. (J.L.)  
Winthrop University; University of South Carolina  
Phone: (803) 323-2627  
Email: mcdanielj@winthrop.edu  
804 Patriot Parkway, Apt. 201  
Rock Hill, SC 29730

McGorman, Joan Colquhoun  
Southeastern Baptist Theological Seminary  
Phone: (919) 761-2321  
Fax: (919) 761-2150  
Email: jmcgorman@sebts.edu  
11517 Burberry Dr.  
Raleigh, NC 27614

Mendenko, Lynn  
Princeton University  
Phone: (609) 258-3921  
Email: mendenko@princeton.edu  
3 Hoyt Lane  
Princeton, NJ 08544

Miller, Anthony G.  
Atlanta-Fulton Public Library  
Phone: (404) 730-1752  
Fax: (404) 730-1757  
Email: amiller@af.public.lib.ga.us  
792 Ridgeview Dr. SW  
Lilburn, GA 30047-2270

Miller, Margaret R.  
New World School of the Arts  
Phone: (305) 237-3616  
Fax: (305) 237-3512  
Email: MMiller@mdc.edu  
Email: MargaretRMiller@juno.com  
750 SE 6 Av.  
Deerfield Beach, FL 33441-4875

Nakarai, Charles F T  
Phone: (919) 383-4259  
2312 Anthony Drive  
Durham, NC 27705-2302

Neal, Anna  
University of Memphis  
Phone: (901) 678-2330  
Fax: (901) 678-3096  
Email: abNeal@dewey.lib.memphis.edu  
Music Library  
Department of Music  
University of Memphis  
Memphis, TN 38152

Nelson, Mac  
University of North Carolina-Greensboro  
Phone: (336) 334-5771  
Email: wmnelson@uncg.edu  
PO Box 26167  
Greensboro, NC 27402
Ottervik, Jennifer  
University of South Carolina  
Phone: (803) 777-5425  
Fax: (803) 777-1426  
Email: ottervikj@gwm.sc.edu  
3130 Quitman St.  
Columbia, SC 29204

Pellegrino, Catherine  
North Carolina State University  
Phone: (919) 513-0303  
Fax: (919) 515-8264  
Email: catherine_pellegrino@ncsu.edu  
3319 Clark Ave.  
Raleigh, NC 27607

Phinney, Scott  
University of North Carolina-Chapel Hill  
Phone: (919) 962-9709  
Email: phinney@email.unc.edu

Potter, Susan M.  
St Petersburg College  
Email: smpotter@earthlink.net  
5665 40th Avenue North #304  
St. Petersburg, FL 33709

Richardson, Lee M.  
University of North Florida  
Phone: (904) 620-1503  
Fax: (904) 620-1345  
Email: lrichard@unf.edu  
Thomas G. Carpenter Library  
University of North Florida  
567 St. Johns Bluff Road South  
Jacksonville, FL 32224-2645

Rivest, John G.  
Shorter College - Livingston Library  
Phone: (706) 233-7296  
Email: jrivest@shorter.edu  
436 Mary Mac Rd. SW  
Cave Spring, GA 30124-3140

Rogers, Jason M.  
University of North Carolina-Greensboro  
Phone: (336) 784-9772  
Email: MingaNC@yahoo.com  
601 Friendway Rd., Apt 1G  
Winston Salem, NC 27410

Rubin, Marty  
The Audio Buff Co., Inc. (Retired)  
Phone: (480) 657-7725  
Fax: (480) 657-7725  
Email: martyrubin@peoplepc.com  
9555 E. Raintree Dr., #1013  
Scottsdale, AZ 85260

Russell, Tracy K  
Phone: (865) 310-6678  
Email: tkempl1@utk.edu  
2521 Kingston Pike, Apt 402  
Knoxville, TN 37919

Schultz, Lois  
Duke University  
Phone: (919) 660-5896  
Email: lois@duke.edu  
5504 Woodberry Rd.  
Durham, NC 27707

Shetuni, Spiro J.  
University of Miami  
Phone: (305) 284-2429  
Fax: (305) 284-1049  
Email: sshetuni@miami.edu  
Pick Music Library  
P.O. Box 248165  
Coral Gables, FL 33124

Shires, Jill  
University of North Carolina at Chapel Hill  
Phone: (919) 962-9709  
Fax: (919) 962-4450  
Email: jshires@email.unc.edu  
250 S. Estes Dr., Unit 83  
Chapel Hill, NC 27514-7000

Steinhaus, Diane L.  
University of North Carolina at Chapel Hill  
Phone: (919) 966-1113  
Fax: (919) 843-0418  
Email: diane_steinhaus@unc.edu  
Music Library CB #3906  
University of North Carolina  
Chapel Hill, NC 27514-8890

Thompson, Jeannette Cook  
Tulane University  
Phone: (504) 865-5696  
Fax: (504) 865-6773  
Email: jeannett@tulane.edu  
4411 Iberville  
New Orleans, LA 70119

Vandermeer, Philip  
University of North Carolina at Chapel Hill  
Phone: (919) 966-1113  
Fax: (919) 962-3376  
Email: vanderme@email.unc.edu  
105-128 Timber Hollow Court  
Chapel Hill, NC 27514

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Walden, Carolyn
University of Alabama at Birmingham
Phone: (205) 934-0633
Fax: (205) 975-6230
Email: cwalden@uab.edu
Mervyn H. Sterne Library SL 142
University of Alabama at Birmingham
Birmingham, AL 35294-0014

Watson, Shannon
Jacksonville Public Library
Phone: (904) 630-2403
Email: swatson@coj.net
3500 University Blvd. North, Apt. 1309
Jacksonville, FL 32277

Watts, Shirley Marie
Vanderbilt University - Ret.
Phone: (615) 298-3998
Email: shirleymwatts@aol.com
1004 St. Andrews Pl.
Nashville, TN 37204-4100

Weisbrod, Elizabeth J.
Auburn University
Phone: (334) 844-1723
Fax: (334) 844-1753
Email: weisbel@auburn.edu
136 N. Ryan St.
Auburn, AL 36830

Whisler, Laurel A.
Furman University
Phone: (864) 294-3797
Email: Laurel.Whisler@furman.edu
152 Keowee Lane
Pickens, SC 29671

Wujick, Dennis S.
Memphis Public Library
Phone: (901) 415-2815
Fax: (901) 323-7275
Email: wujcikd@memphislibrary.org
45 N. Belvedere #101
Memphis, TN 38104-2517

Yust, Laura N.
Library of Congress
Phone: (202) 707-6496
Fax: (423) 574-9888
Email: lyus@loc.gov
9846 Fairfax Square, Apt 281
Fairfax, VA 22031-4246

Zavac, Nancy
University of Miami
Phone: (305) 284-2429
Fax: (305)284-1041
Email: nzavac@miami.edu
4708 SW 67 Ave., Apt. L-19
Miami, FL 33155

Institutional Members

Davidson College
Music Library
P.O. Box 7200
Davidson, NC 28035-7200

Mercer University
Jack Tarver Library
1300 Edgewood Ave.
Macon, GA 31207-0001
Phone: (478) 301-2960
Fax: (478) 301-2111

Naxos Music Library
c/o Heather Buettner
416 Mary Lindsay Polk Drive
Suite 509
Franklin, TN 37067
Phone: (615) 771-9393
Fax: (615) 771-6747

SUNY-Buffalo
CTS—Serials Dept., Lockwood
Lockwood Library Bld
Buffalo, NY 14260

University of Kentucky
Fine Arts Library Music
1ADM2164
500 S. Limestone
Phone: (606) 257-4104

University of Mobile
J.L. Bedsole Library
University of Mobile
Mobile, AL 36663-0220
Phone: (334) 675-5990
Fax: (334) 675-3404

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SOUTHEAST MUSIC LIBRARY ASSOCIATION
2005 OFFICER ELECTION BALLOT

Vote for ONE candidate.

Vice-Chair/Chair-Elect

_____ Lynne Jaffe, Owner, At Your Service: Library Contract Cataloging

_____ Write-in candidate: _____________________________________

Members have TWO options for method of voting:

1) Email your vote to Lenny Bertrand, Nominating Committee Chair, by May 20:

lennyb@tulane.edu

IMPORTANT!
To be counted, your email must include
your full name and the name of the person you are voting for.

2) or print out and return this paper ballot to Lenny by May 20 at:

Lenny Bertrand
Maxwell Music Library
Tulane University
New Orleans, LA 70118-5682

IMPORTANT!
Print or sign your name
on the outside of the mailing envelope
so that your membership status can be verified!

Candidate Biography

Lynne Jaffe is the Sole Proprietor of At Your Service: Library Contract Cataloging, where she specializes in outsource cataloging of music library materials. She has had her own business since 2002. Prior to starting At Your Service, Lynne was a librarian with the Crown Pointe Business Information Center, Atlanta, GA (2001-2002). She also worked at the Jacksonville Public Library (FL) as the Music/Audiovisual cataloger (1992-2000) and as a Reference Librarian in the Fine Arts & Recreation Department (1992-1994). Lynne received an MLIS and an MM in Music Theory from Florida State University. She also holds a BA in Music and a BS in Music-Business from Jacksonville University. Lynne has been a member of SEMLA since 1989 and has served as Secretary/Treasurer (1997-2001); Best of Chapter Committee (2000-2002, Chair 2000); Chapter History Committee (1993-1995); Local Arrangements Committee Co-Chair, 1995; Program Committee, 1995. She is also an active member of MLA, serving on the Membership Committee (1995-1999, Chair, 1996-1998); Public Libraries Committee (1995-2002); Ad Hoc Chapter Committee (1997-1999); Nominating Committee (1998); Marketing Subcommittee (1999-2003); Education Committee (2001-2003), Subject Access Subcommittee (2005-). Lynne has been a member of MOUG since 1995, serving on the Program Committee (2001, 2005-); other service includes: NACO-Music Project participant 1997-2000. She has been a member OLAC since 1997, participating in the OLAC NACO Funnel Project, 1998-2000. Presentations and workshops: “Technical Services from Home,” Technical Services Roundtable, MLA 2005; Workshop: “Music Reference Using the World Wide Web,” at the Jacksonville Public Library 1999 Staff Training Day and at NEFLIN, Dec. 10, 1999; “To Outsource or NOT to Outsource the Cataloging of Videos,” poster session, MLA 1998. Publications: "Preservation of Audio Compact Discs" in Breve Notes no. 34-35 (March/July 1992); "SEMLA Chapter Meeting Summary," Breve Notes, no. 49 (January 1997); "Southeast Chapter Report," MLA Newsletter, no. 108 (March/April 1997).
Ballot
Amendment to the SEMLA Bylaws

The SEMLA Executive Board Proposes the following amendment to the SEMLA Bylaws. Raising chapter dues to the proposed amounts would put SEMLA in line with the practice of all other MLA chapters. Current wording appears in regular type, the amendment appears in *italics*. Please vote to approve or reject the amendment.

Article III: MEMBERSHIP

1. The annual dues shall be $5.00 for Regular members, $2.00 for Student members.

1. *The annual dues shall be $10.00 for Regular members, $5.00 for Student/Retired members, and $15.00 for Institutional/Corporate members.*

________ I approve the amendment ________ I reject the amendment

Members have TWO options for method of voting:

1) Email your vote to Secretary/Treasurer Kirstin Dougan by May 20:

   kirstin.dougan@duke.edu

   **IMPORTANT!**
   To be counted, your email must include your full name and your vote of “approve” or “reject”.

2) or print out and return this paper ballot by May 20 to Kirstin at:

   Kirstin Dougan
   Box 90661
   113 Mary Duke Biddle Music Bldg.
   Durham, NC 27708

   **IMPORTANT!**
   Print or sign your name on the outside of the mailing envelope so that your membership status can be verified!

*Please DO NOT send in your dues for 2005-06 with this ballot!* *Members will be notified when to do so. Thank you.*