



# Center for Popular Music Middle Tennessee State University

MIDDLE  
TENNESSEE  
STATE UNIVERSITY.

September 2009

## 2008-2009 Annual Report

The Center for Popular Music was established in 1985 with a mandate to build a research library and archive that would achieve national prominence. The vision was to create a resource that would support advanced research and scholarship, and that would serve both MTSU and the larger research community. Now in its 24<sup>th</sup> year of existence, the Center’s collections comprise one of the university’s most important intellectual and cultural assets. One of the principles that has guided the development of the Center’s collections is our belief that popular music must be studied in the context of the musical, cultural, and commercial influences of the time. More and more scholars share this point of view, focusing not only on music and its creators, but also on how music is used and its role in its society.

The CPM collections document music as an aspect of American culture and commerce in a way that few, if any, other libraries and archives in the country do. The Center’s holdings continued to grow in 2008-2009, to approximately 300,000 catalogable items—books, recordings, photographs, scores, sheet music, posters, etc. The Center’s staff works to catalog, preserve, and make these resources accessible to patrons on campus as well as around the world. Meeting the needs of MTSU students and faculty has always been a top priority, but serving those outside the university is what has allowed the Center to build the national and international reputation that it enjoys.

### CPM Highlights

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### MISSION STATEMENT

The mission of the Center for Popular Music is to promote research and scholarship in American vernacular music, and to foster an understanding and appreciation of America's diverse musical culture.

## Collection Growth

### Documenting 250 Years of Music in American Culture and Commerce

In 2008-2009 the Center’s holdings continued to grow through a combination of purchases and donations. Donations of materials came from supporters in Tennessee, California, New Jersey, Texas, and elsewhere. New collections of special note include the Charlie Walker Collection (see separate story), the Tennessee State Gospel Singing Convention Collection and The Recording Academy (Grammy) Collection.



The Center continues to benefit from the excellent rapport that has been established with previous donors, as several contributed additional materials to their existing collections held by CPM. These

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“The Center for Popular Music is one of the signature initiatives of the University.”

Sidney A. McPhee, President

Positioning the University for the Future Initiative

May 21, 2009

## Charlie Walker Collection

The most significant addition to the Center's collections is the personal papers, music business documents, and memorabilia of Charlie Walker, a long-time member of the Grand Ole Opry. Walker, who passed away on September 12, 2008, was a Texas native who rose



to fame in the early 1940s through his performances with Bill Boyd's Cowboy Ramblers. Following service in Japan after World War II he returned to Texas and built a big following on Radio KMAC in San Antonio in the 1950s. He also ran a club in that city, The Barn, where he booked many big-name country acts, including Hank Williams. Walker pursued a career as a solo performer and made his first records for the Imperial label in 1952. He moved to Decca in 1954 where he recorded "Tell Her Lies and Feed Her Candy," that was to become one of his signature songs. His biggest hit was "Pick Me up on Your Way Down," which he recorded for Columbia in 1958." This was also the first hit song written by legendary songwriter Harlan Howard. After a move to Nashville in 1967 Walker became a member of the Grand Ole Opry. He continued to enjoy a career in music up until the time of his death.

Walker's personal papers were donated to the Center for Popular Music by his widow, Connie Walker. Mrs. Walker sought a home

for her late husband's materials where they would be preserved and made available to students and other researchers interested in the history of country music, radio broadcasting, and the workings of the music business. The Charlie Walker Collection consists of 26.56 linear feet of unprocessed personal papers, including correspondence, recording contracts, earnings statements, articles, and newspaper clippings. There are also around 1,000 sound recordings in various formats, both commercial and unpublished videotapes, photographs, performance programs, trade catalogs, songbooks, directories, souvenir folios and sheet music. Because of the size and extent of the collection it will take many months for the Center's archival staff to process it and make it available to researchers. Mrs. Walker is volunteering one day a week of her time to help with the processing of the collection.



CPM librarian, Grover Baker (left), and director, Paul Wells (right), look at scrapbooks compiled and donated by Connie Walker (center). Walker said that the process was "seven months of work and a lot of therapy." Walker also donated political fliers, photos, fan mail, 78s, videos, original recording contracts and reel-to-reel tapes. The materials will be stored in the CPM's climate-controlled, secure stacks in the university's Bragg Mass Communication Building.

## Other Special Collections Acquisitions

In addition to the Charlie Walker collection the Center continued to add other rare and unique items to its already strong

holdings of sheet music, songbooks, unpublished sound recordings, pocket songsters, photographs, concert programs, playbills,

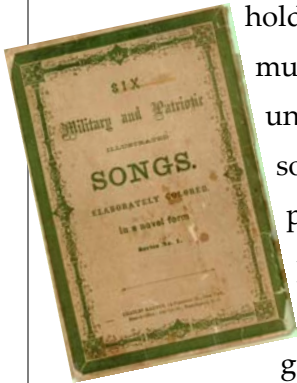
broadside, and trade catalogs.

The Center does business with a nationwide network of collectors and dealers in rare books & ephemera to acquire these materials.

To spotlight just one example of print material, this year the Center acquired two rare song sheet “books” published by Charles Magnus of New York during the Civil War. Typically

song sheets or broadsides were printed and sold as individual items. The newly-acquired items are highly unusual in that they consist of six song broadsides joined in accordion fashion with a printed cover and back. The Magnus firm issued three such folders, each with the collective title, *Six Military and Patriotic Illustrated Songs*. The Center now

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*Six Military and Patriotic Illustrated Songs* consists of six song broadsides joined in accordion fashion with a printed cover and back.

## Collection Growth continued from page 1

included John Mitchell of Soddy-Daisy, Tennessee, who gave new items for the John S. Mitchell Collection of Tennessee Music; the family of the late Charles K. Wolfe of Murfreesboro; and Gene Jones of New York City who donated significant new materials that greatly enhance his existing collection of manuscripts, research materials, and sound recordings pertaining to jazz, rag time, and Broadway show music.

In this era of tight budgets the generosity of the Center’s donors is especially important in ensuring that our collections continue to grow, although this growth creates space issues (see story page 10). All the new acquisitions enhance what is already an extraordinary collection of sheet music, rare music books, performance documents, sound recordings, and manuscripts. Selected new acquisitions are highlighted in a separate story.

The Center for Popular Music is not only an intellectual and cultural asset, but a capital and development asset as well. The state and the university have invested heavily in building the Center’s collections. Although many of the Center’s materials have been purchased, CPM has also attracted more than \$1.2 million in in-kind donations for its collections, with annual gift-in-kind donations averaging \$50,000 per year.

### Acquisitions 2008-2009

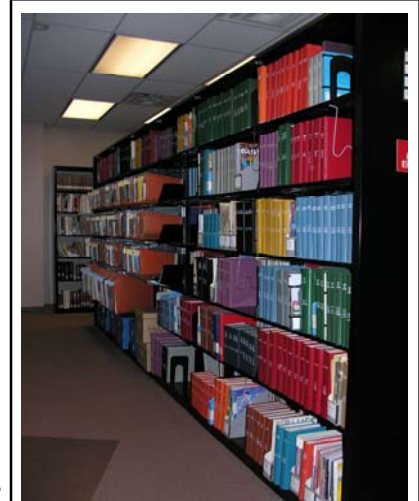
	Total held 30-Jun-08	Added 2008-2009	Total held 30-Jun-09
<b>Books</b>	<b>18,915</b>	<b>302</b>	<b>19,217</b>
Reading room	10,266	154	10,420
Special collections	8,649	148	8,797
<b>Serial Titles</b>			
Current subscriptions	228	0	<b>198</b>
General/Non-Current (i.e. disc)			<b>414</b>
Secondary & Special	2,048	0	<b>1,566</b>
<b>Sound Recordings</b>	<b>167,818</b>	<b>2,207</b>	<b>170,025</b>
78s	36,403	412	36,815
45s	31,359	372	31,731
33-1/3s	85,092	663	85,755
CDs	8,895	147	9,042
Audio tapes	6,069	613	6,682
<b>Videos</b>	897	97	<b>994</b>
<b>CD-ROMs</b>	3	2	<b>5</b>
<b>DVDs</b>	71	6	<b>77</b>
<b>Sheet music</b>			
Individual pieces	59,320	394	<b>59,714</b>
Volumes	189	3	<b>192</b>
<b>Manuscripts</b>			
Documents (linear feet)	166	31	<b>197</b>
Manuscript music volumes	43	1	<b>44</b>
Audio recordings	963	155	<b>1,118</b>
Video recordings	177	3	<b>180</b>
Films	45	0	<b>45</b>
<b>Performance documents</b>	1,296	84	<b>1,380</b>
<b>Trade catalog titles</b>	714	18	<b>732</b>
<b>Vertical files (linear feet)</b>	56	0	<b>56</b>
<b>Iconographic items</b>	10,884	13	<b>10,897</b>
<b>Microforms items</b>	2,866	0	<b>2,866</b>
<b>Artifacts</b>	13	6	<b>19</b>
<b>Gifts (value in dollars)</b>	\$ 1,196,433	\$ 49,586	\$ <b>1,246,019</b>



## Periodicals and Journals

An often overlooked aspect of the Center's holdings are the many magazines, scholarly journals and other periodicals it holds. These are divided into two categories: General Periodicals, consisting of titles to which the Center currently subscribes or has in the past, and Secondary Serials, which includes mostly scattered holdings of titles ranging from fanzines to 19th century music journals. The Center has anywhere from complete runs to single issues of almost 2,200 titles.

The Center's Secondary Serials collection contains titles that are unique or held by very few other institutions, such as A.J. Showalter's *Music Teacher and Home Magazine*. No other institutions who participate in WorldCat (<http://www.worldcat.org/>) report holdings of this title, and the Center only owns two issues (Jan. 1885 and July/Aug. 1908).



Periodicals range from academic journals to music business magazines and fan magazines in various popular music genres.



Current magazines are primary source materials for the study of 21<sup>st</sup> century popular music.

In terms of current serials there are many popular music magazines to which the Center subscribes that are being collected by few if any other libraries. A study presented earlier this year at the annual meeting of the Music Library Association (Day, David A. "From Indie Rock to Global Pop: Access to the Musical Press of the 21st Century." Feb. 2009) revealed how unusual, indeed, the CPM collections are in this regard.

## Special Collections continued from page 3

owns numbers 1 and 3 of these sets. Center staff has preserved, cataloged and scanned these editions, making them available for research.

Among the unique sound recordings collections acquired during the past year was a group of 155 lacquer discs from the collection of Tom Littlefield, the grandson of American clarinetist, saxophonist, and big band leader Woody Her-

man. Herman scored a big hit in the 40's with "Woodchoppers Ball." Included in this donation were seven discs containing recordings from the Esquire All Star program airing over radio station WJZ from January 1946 and thirty-one discs containing eight weeks of shows from the "Electric Hour" on which the Herman band appeared in July and August of 1947.

## Collection Use/Reference

### CPM Research Assistance



The departments at MTSU with whom the Center works most closely, and whose faculty and students rely the most on the Center's resources are:

- Recording Industry Music
- History
- English



#### Advanced Student Research Topics

Corderyl Martin, MTSU McNair Scholars Program -- *Lost and Found, Show and Tell: Performing the Music of African American Art Composers*

Dana "Shannon" Hickman, MTSU Graduate thesis/ Mass Communication -- *Judeo-Christian Metanarratives in Hit Country Music Lyrics*

Since its inception the Center has served over 42,000 researchers.

MTSU students and faculty form the largest group of patrons, but in keeping with the Center's mission to support research and scholarship, its collections are open

to all researchers. Within the campus community, use is

heaviest by the colleges of Mass Communications (73%) and Liberal Arts (19%).

During the 2008-09 academic year, Lucinda Cockrell, the Center's Archivist and Coordinator of Research Collections, took a one year leave of absence. Grover Baker, the Center's Librarian, served as Coordinator in the interim. With the addition of these duties, Baker placed emphasis upon maintaining the high level of research assistance to which the Center's patrons have become accustomed. This required a team effort and would not have been possible without the cooperation of the entire staff, particularly Christi Underdown, the Center's Cataloging Assistant, and Martin Fisher, Manager of Recorded Media Collections, both of whom took on additional ref-

*It is the use of our collections by national and international scholars that builds the reputation of both CPM and MTSU.*

erence duties. Underdown recently earned her Master's degree in information science from the University of Tennessee.

Beyond the campus community, the Center provided research assistance to scholars from 28 states and 8 foreign countries. It is the use of our collections by national and international scholars that builds the reputation of both CPM and MTSU. These researchers are drawn by the unique resources the CPM has to offer, often traveling thousands of miles to get here, and obtaining grants to do so. They publish papers, write books, produce recordings, and present public programs that make use of these resources and thus draw attention to the strength of MTSU's intellectual and cultural resources.



The 10,000 volume reference collection accessible to patrons in the Center's reading room includes biographies, discographies, scores, and historical and critical works.



## Selected Research Topics

**Dr. Norm Cohen, Portland, OR** -- Independent researcher who spent three days at the Center for two projects: a) consulting the papers of Brad McCuen, longtime RCA Victor executive and b) continuing research in the 19th century songsters of the Kenneth Goldstein Collection (the largest such collection held by any library in the U.S.).

**Dr. Anthony Lis, South Dakota State University** -- Dr. Lis spent a week researching the early history of the steel guitar and its use in pre-WWII country music. He is working on a series of articles for the British publication *Aloha Dream*.

**Dr. Douglas Harrison, Florida Gulf Coast University** -- "Harmony and Heterodoxy: The Cultural Function of White Gospel", a cultural study of white (southern) gospel music from Reconstruction to present. Dr. Harrison spent a week and a half at the Center thanks to support from a faculty research grant from his university.

**Dr. Timothy Wise, Salford University, Manchester, England** -- Dr. Wise made a brief visit to the Center [his second] to assess the Center's resources that would support his work on the history of some vocal stylings and traditions. He intends now to seek grant support in the U.K. that would allow him to make an extended research visit here.

**Ms. Laura Blankenship, Mansker's Station Historic Site, Goodlettsville, TN** -- Ms. Blankenship has consulted CPM staff extensively by telephone and in person, in search of relevant material to support historically-accurate public programs of music at Mansker's Station.

**Dr. Russ Cheatham, Cumberland University** -- Working on an article for an encyclopedia about southern gospel.

**Dr. Scott Newstok, Rhodes College** -- Researching how Macbeth has been adapted in African American contexts, specifically interested in 19<sup>th</sup> century minstrel lyrics.

**Susan Knowles and Celia Walker, Peabody Library, Vanderbilt University** -- art and artists of Civil War Tennessee

**Allison Williams, Tennessee State Library and Archives (TSLA)** -- technical consultation with Martin Fisher re: audio transfers

**Patrick Huber, University of Missouri-Rolla** -- pre-WWII fiddlers and string bands

**Colin Escott, Pulaski, TN** -- Well-known writer on popular music who is utilizing CPM materials for illustrations in reissue recordings being produced by Time-Life Music.

**Alex van der Tuuk, the Netherlands** -- A blues researcher who is obtaining copies of unique audio interviews held by CPM.

**Naturmuseum Winterthur** (natural history museum in Winterthur), **Switzerland** -- Darwin sheet music

**Luke Horton, Ph.D. candidate (race records in the 1920s), University of Melbourne, Australia** -- Gayle Dean Wardlow interviews

**CMH Records, Los Angeles, CA** -- CPM staff conducted research into the history of several songs recorded by CMH artists, to determine whether or not the songs have fallen into the public domain.

**Dr. Daniel Beaumont, University of Rochester, NY** -- Dr. Beaumont is working on a biography of Eddie "Son" House. CPM staff have provided research copies of interviews from the Gayle Dean Wardlow tapes.

## In Their Words . . .

"Thanks much for hosting me today at the Center for Popular Music. I regret that my visit had to be so hasty, but you made it very productive with all of your helpful suggestions. I do hope to return for a more extended, intensive visit in the future."

Scott Newstok  
Department of English  
Rhodes College

"We really appreciate all your help with our project here at the state museum."

Selena Sanderfer  
Research Intern  
Tennessee State Museum

"Once more, let me say that ya'll have a great staff and a great facility."

Russ Cheatham  
Professor  
Cumberland University

"One of the parent chaperones described (the visit) as the perfect day with all the educational elements of seeing, hearing and experiencing. We were honored to have knowledgeable faculty and staff showing us recording history . . ."

Hazel Somerville  
Director  
Nashville Boys Choir

## CPM Use Statistics 2008-2009

**FY 2008-09  
Totals**

### USER TYPE:

**In person:**

MTSU Students	1031
MTSU Faculty	78
Off-campus	81
<b>Total # of On-Site Visitors</b>	<b>1190</b>

**Remote:**

Telephone	37
Internet (E-mail/web site)	89
ILL Requests	0
Letter (Incl. FAX)	3
<b>Total # of Remote Visitors</b>	<b>129</b>

**TOTAL # OF PATRONS** **1319**

### MATERIALS USED:

Books	1798
Sound recordings	69
Microforms	17
Serials	385
Bound serials	162
Vertical files	87
Sheet music	87
Scores	146
Manuscripts (boxes)	20
Video tapes/DVDs	7
CD-ROM	12
Photographs	2
Performance documents	4
Trade Catalogs	44
Rare Books	432

### RESEARCH REQUESTS FROM 8 FOREIGN COUNTRIES:



### RESEARCH REQUESTS FROM 28 STATES







## Public Programs

### AfroFlow Concert

CPM staff worked with Recording Industry professor Ramona DeSalvo to co-sponsor the groundbreaking national tour known as AfroFlow. The AfroFlow tour uses music, dance, and audience participation to deliver a positive message about smoking cessation, cancer awareness, education, and self-respect. The concert is quite successful on American college and university campuses.

Ethiopian-American artist, spoken word poet, actor and philanthropist Michael “MIKE-E” Ellison headlined AfroFlow. MIKE-E achieved worldwide recognition with his hit “Ethiopia (Everything Will Be Alright)”

and his support of orphan outreach and health care programs. Ellison is noted for his repeat performances on HBO’s “Def Poetry Jam” and for the inclusion of his music in various campaign videos for then-presidential candidate Barack Obama.



MTSU’s Electronic Media Communication and Recording Industry departments produced the concert and filmed footage for a documentary on AfroFlow,

hip-hop, and culture—particularly Ethiopian culture. The students of Recording Industry professor and AfroFlow coordinator, Ramona DeSalvo, interviewed the Center’s director about the Center’s holdings and activities related to hip-hop.

One of the Center’s unique collections is the Murfreesboro Hip-Hop Collection, which consists of interviews, photographs, and memorabilia related to hip-hop in Murfreesboro, Tennessee conducted by former student employee Jon Little. This field research project reflects the Center’s commitment to documenting current genres of popular music within the region.

### “Honky Tonk” Exhibit Featuring the Photographs of Henry Horenstein

Years ago, country music artists—even the most popular and famous—often performed for fans at small venues called honky tonks. Photographer Henry Horenstein captured the end of this era as musicians were making their last tours prior to the age of huge stadium performances. In the fall of 2008 the Center helped sponsor an exhibit of Horenstein’s work, titled “Honky Tonk,” in MTSU’s Baldwin Photographic Gallery.

The black and white images in this exhibit (which has been shown at the Smithsonian Institution’s National Museum of American History) draw attention to the intimacy and lack of boundaries that existed between performers and audience. Highlights included portraits of artists at the Grand Ole Opry, the Ryman Auditorium, Tootsie’s Orchid Lounge, festivals, juke joints, and roadhouses around the country.

# Operations

## Space Concerns/Staircase Relocation/Compact Shelving



No additional space has been allocated to the Center or its collections since the move to the Bragg Mass Communication building in 1992. Since this time the collections have grown exponentially in scope, significance, and volume.

Making space for new materials as they are received is a constant problem, and we have had to decline some offers of collections that are too large to accommodate. The amount of material currently in the collections actually exceeds shelving capacity, because many boxes are stacked one on another and some materials are stacked on top of shelving units.

### New Web Server and Storage Server

In addition to the need for increased physical storage, the Center also addressed the need for increased server storage in 2008-2009. The Center's archival collections are maintained in a database, accessible from the Center's website, which contains over 107,000 catalog records, plus large digital image and audio files. Within the last year, both of the Center's servers (90 GB and 260 GB) reached maximum capacity, and the staff had to selectively remove data. The Center purchased a new web server (160 GB) and a new storage server (5 TB), with MTSU contributing half of the capital expense.

A mobile compact shelving system would be the most efficient means of increasing storage capacity within the existing square footage of the stacks area. It would eliminate non-productive space created by fixed aisles, and provide proper housing for the Center's various media and materials. The proposed system would increase the available shelving from approximately 4,200 linear feet to approximately 7,200.

MTSU has acknowledged the Center's need for additional storage space, and in October 2008, the Provost funded the relocation of the stairway to the mezzanine in the stacks, a necessary step to reconfiguring the area to accommodate mobile compact shelving. The estimated expense of installing compact shelving is \$130,000, and MTSU is currently preparing a proposal requesting ARRA stimulus funds to underwrite this capital expense.

## Staff Services and Activities

### Audio Restoration Laboratory

A key component of the Center's operation is its Audio Restoration Laboratory. In this facility we not only take care of our own internal needs for preservation and restoration of audio materials, but also provide duplication services to researchers, and, perhaps most importantly, provide unique services to outside clients. The Audio Lab thus serves as an important outreach tool, and is a means through which CPM generates a modest amount of income.



Operation of the lab requires highly-specialized knowledge of a wide range of historic audio formats, and of the equipment and techniques necessary for preservation and playback. Martin Fisher, Manager of Recorded Media, has extensive expertise in transferring and re-mastering all formats of audio materials. Under Fisher's direction, the Center is presently involved in a partnership with the Center for Southern Folklore in Memphis to digitize large portions of their extensive audio archive, and is doing much transfer work for Cumberland Trails State Park.

*"Another thing that sold me on MTSU was the audio restoration facilities," said Connie Walker. "I wanted a place that could digitize the reel-to-reel tapes and archive them, too."*

### Teaching

Although defined as a research unit, the Center's impact on MTSU's teaching programs at both the undergraduate and graduate levels continues to grow. Members of the Music faculty have developed new courses and seminars that specifically make use of Center resources. These include American Music; Music and Music Cultures in American Protestantism; Women in Music; and History of Gospel Music.

CPM staff members lean their expertise to many different MTSU classes during the course of the year (see list, right). Students are often given assignments that require them to make use of the Center's resources and access tools.

#### MTSU Classes at CPM

- MUS 4000 Women in Music  
Felicia Miyakawa
- MUS 6620 Bibliography and Research  
Felicia Miyakawa
- MUS 4000 Music Industry Seminar  
Cedric Dent
- HIS 3110 Essentials of Public History  
John Lodi
- MUS 6630 Music and Music Cultures  
In American Protestantism  
Stephen Shearon
- RIM 3600 Survey of the Recording  
Industry, Matt O'Brien

## University Service



Members of the Center staff also participate actively in university affairs and programs. The staff assembled a display about the Center for MTSU's Scholars' Week in 2008, and for the past three years Grover Baker has mounted a CPM display at the university's Department Fair that serves as part of the activities at the start of the new academic year. Paul Wells spoke about the Center's mission, history, and collections as a guest on the MTSU Channel 9 television program, *In the Middle*.

Paul Wells met with and interviewed candidates for a new faculty position in Public History, and Wells and Baker provided input in the School of Music's search for a new music librarian. Audio specialist Martin Fisher provided consulting services to the staff of the Gore Center and was interviewed about the history and art of wax cylinder recordings for MTSU's *On the Record*.

## Staff Research and Other Projects

Maintaining the research library and archive is not all that CPM and its staff do. The Center produces many public programs—concerts, lectures, exhibits, conferences, symposia—that serve as important outreach to the academic community and to the general public.

Staff members also have taken leadership roles in professional activities on a national level. The director is a past-president of the

Society for American Music. He currently is involved in projects to update two major music research resources: the revised edition of *The Grove Dictionary of American Music*; and *Resources of American Music*. Both are collaborative projects of national scope involving teams of scholars around the country. He continues to work on the book, *American Fiddle Tunes*, a scholarly critical edition of fiddle tunes slated for publication in the series *Music*



of the United States of America. He also contributed several articles and reviews to various publications (see list of staff professional activities). In April Wells delivered the keynote lecture at the conference, “‘The Train Just Don’t Stop Here Anymore’: An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America,” held at Millikin University in Decatur, Illinois. April 3-4, 2009.

The Center’s archivist, Lucinda Cockrell, was on leave of absence during the past academic year. Ms. Cockrell did, however, participate in the Resources in American Music History II Planning Conference April 27-28, 2009 at the University of Pittsburgh, PA. A collaboration of librarians, archivists, scholars, and technicians met to discuss the development of a digital and sustainable reference tool for locating source materials in American music history.

Grover Baker, the Center’s librarian, served as interim Coordinator. He is in the final stages of work on the popular music section of *The Basic Music Library*, a forthcoming publication of the Music Library Association.

The Center’s Manager of Recorded Music, Martin Fisher, worked in collaboration with the Center for Southern Folklore in Memphis, Tennessee, to produce the online exhibit, “Taylor Made: The Life and Work of the Rev. L.O. Taylor.” Fisher’s role in the preservation of artifacts in the exhibit was to transfer 90 audio lacquer disc recordings and 50 reel tapes produced by Taylor to a digital format. Rev. Lonzie Odie Taylor (1900-1977) was a Renaissance man whose talents as a photographer, filmmaker, writer, recording artist and producer—all from his home “studio”—made him an invaluable chronicler of life in the African-American community of Memphis.

Mr. Fisher was among the invited speakers making presentations on the legacy of Rev. Taylor at the exhibit’s opening reception. The Taylor exhibit can be viewed at [www.southernfolklore.com](http://www.southernfolklore.com). It includes not only audio recordings of music, speeches and intimate moments, but also photographs and films.



## Staff Professional Activities

**Paul F. Wells, Director**

### Publications

(in press) "Old Time String Bands," entry for the *Folklife* volume of *The New Encyclopedia of Southern Culture*. Commissioned article.

Review of Ellen Skerrett and Mary Lesch, eds. *Chief O'Neill's Sketchy Recollections of an Eventful Life in Chicago*. With Sally K. Sommers Smith (Boston University and Wellesley College). In *Irish Literary Supplement* 28 (Spring): 26.

Review of *People Take Warning! Murder Ballads and Disaster Songs, 1913-1938*. Tompkins Square TSQ1875, 2007. In *Journal of the Society for American Music* 3 (February 2009): 123-125.

Review of Chad Berry, ed. *the Hayloft Gang: The Story of the National Barn Dance*. In *Old Time Herald* 11 (October-November 2008): 49-51.

### Conference Papers/Invited Lectures/Participation

"Music in Small Towns: Does Place Matter?" Keynote lecture at "The Train Just Don't Stop Here Anymore": An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America," held at Millikin University in Decatur, Illinois. April 3-4, 2009.

Session chair: "Diverse Instruments." Society for American Music, Denver, Colorado. March 18-21, 2009.

Panelist: "Updating *Resources of American Music History*." Society for American Music, Denver, Colorado, March 18-21, 2009. (See also Professional Service).

"Elias Howe, William Bradbury Ryan, and Irish Music in Nine-teenth-Century Boston." American Conference on Irish Studies, New England Regional Meeting. Boston University, Boston, Massachusetts. November 8, 2008.

### Professional Societies / Service

Society for American Music  
Chair, Folk and Traditional Music Interest Group

American Conference for Irish Studies

North American Folk Music and Dance Alliance  
Member, Lifetime Achievement Awards Committee

Tennessee Folklore Society  
Webmaster <[www.tennesseefolklore.org](http://www.tennesseefolklore.org)>

Southeast Music Library Association

Comhaltas Ceoltóirí Éireann North America  
Member, Michael Rafferty Branch

Oxford University Press—review of book proposal  
*The Grove Dictionary of American Music*, 2<sup>nd</sup> edition.  
Member of Editorial Advisory Board.

*Resources of American Music History*, revised edition.  
Member of advisory panel.

Tennessee Valley Old-Time Fiddlers' Contest, Athens, Alabama. Judge of performance competitions in traditional fiddle, dulcimer, and traditional singing. October 2008.

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**Lucinda P. Cockrell, Coordinator of Research Collections**  
(on leave of absence 2008-2009)

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**Grover C. Baker, Interim Coordinator / Librarian**

### Publications/Citations

"Music in Libraries: Just the Basics." *Breve Notes* 85. January 2009.

"Monkey Biz-ness (Down in Tennessee)." *Music Reference Services Quarterly* 10, 2). Cited in "The JAL Guide to the Professional Literature," in *Journal of Academic Librarianship* 34, 5. September 2008.

### Conference Papers/Invited Lectures

"Music Reference Workshop." SEMLA Annual Meeting. Greenville, North Carolina. October 9, 2008.

"Monkey Biz-ness (Down in Tennessee)." Music Library Association Annual Meeting. Preconference Workshop co-presented with Chris Durman, Music Librarian, George Devine Music Library, University of Tennessee, Knoxville.

### Professional Societies / Service

Music Library Association

Southeast Chapter of the Music Library Association  
Executive Board (Member-at-Large, 2007-2009)  
Chair, Program Committee, 2008 Annual Meeting  
Chair, Nominating Committee, 2009  
Chair, Educational Outreach Committee, 2009  
Organizer, "Music in Libraries: Just the Basics" pre-conference workshop, 2008 annual meeting

Organizer, "Music in Libraries: Just the Basics" pre-conference workshop, 2009 Joint Annual Meeting with Texas Chapter of the Music Library Association (TMLA)

American Library Association

Volunteer Voices  
Member, Advisory Board



## W. Martin Fisher, Manager of Recorded Media Collections

### Invited Lectures/Demonstrations

“Taylor Made: The Life and Work of the Rev. L. O. Taylor.” Opening remarks at Center for Southern Folklore exhibit reception. Memphis, TN. June 2009.

Breakin’ Up Winter. Wax cylinder recording demonstrations at Nashville Old Time String Band Association annual music festival at Cedars of Lebanon State Park. Lebanon, TN. March 2009.

Starr-Gennett Foundation Walk of Fame induction ceremonies. Wax cylinder recording demonstrations. Richmond, IN. September 2008.

International Folk Alliance. Presented and demonstrated wax cylinder recording at the annual conference in Memphis, TN. February, 2009

### Professional Societies / Service

Association for Recorded Sound Collections  
Advertising Manager

Michigan Antique Phonograph Society

City of London Phonograph and Gramophone Society

Canadian Antique Phonograph Society

International Folk Alliance

Nashville Old Time String Band Association

Starr-Gennett Foundation

Tennessee Folklore Society

Member, Board of Directors

## Christi Underdown, Cataloging Assistant

### Conference Presentations

“Radical Militant Librarianship: Out of the Box Customer Service.” Tennessee Library Association annual conference. Nashville, TN. April 2009.

“Libraries and Social Networks.” Poster presentation, Special Libraries Association annual meeting. Washington, D.C. June 2009.

### Professional Societies / Service

Special Libraries Association,  
Southern Appalachian Chapter  
President-Elect

Tennessee Library Association

Tenn-Share, Learn and Discover  
Moderator

