



Center for Popular Music Middle Tennessee State University

MIDDLE
TENNESSEE
STATE UNIVERSITY.

September 2010

2009-2010 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 25th 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 that popular music must be studied in its social, commercial, and cultural contexts. 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 place in the world.

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 world can do. The Center's holdings continued to grow in 2009-2010, 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, while serving researchers outside the university has allowed the Center to build a strong national and international reputation.

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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.

“The Times They Are A-Changin’”

If change is a necessary condition for renewal, then the future of the Center for Popular Music is filled with promise, for it was a year of big changes. To number only some of the most bold: Paul F. Wells, the Center's only director since establishment in 1985, retired and moved to Maine; the Center became a part of the College of Mass Communication, thus integrating its mission and programs more closely with that of the University at large; the promise of doubling the Center's storage capacity was realized when funding was procured for the purchase and installation of compact shelving.



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“The Times They Are A-Changing” - continued from Page 1

Paul F. Wells, Director (1985-2010)

Paul Wells arrived at MTSU on 18 November 1985 with a mandate to establish a Center for Popular Music, a notion that existed at that time only on paper. His background had prepared him well for some aspects of the job (work at the John Edwards Memorial Foundation at UCLA, experience in an LA recording company,



an M.A. in Folklore & Mythology from the University of California at Los Angeles and a B.A. in Music from Clark University), but the rest required application of imagination and discipline. Mr. Wells ordered shelves, cabinets, and furnishings, which he then arranged in the space

available to him (then in the Learning Resources Center). He then hired a highly capable staff, developed a mission statement and plan, began the collection of research materials (both through purchases and solicitation of donated collections), and developed programs supported by the CPM’s collections and mission (including publications, recordings, lectures, conferences, concerts, and exhibitions). During Paul’s quarter-century at MTSU, he took the Center for Popular Music from a figment to one of the world’s premiere research collections on popular and vernacular music.

Mr. Wells shaped not only the vision of the CPM, but contributed broadly to developments in American music studies. He has published in numerous academic and popular journals, and has produced and annotated more than twenty albums. His research interests include American, Irish, Scottish, and Canadian fiddle music; the rural musics of the Southeastern United States; historically informed performance of early American music; and the history of rock and country music. Mr. Wells served as



Coordinator Lucinda Cockrell reading a retirement citation for Director Paul F. Wells

President of the Society for American Music from 2001-2003. And during this time he maintained playing chops on fiddle, flute, guitar, mandolin, and banjo. An idyllic life in beautiful Maine is a just reward for fine service to MTSU and the discipline at large. The CPM salutes Paul F. Wells!

The College of Mass Communication

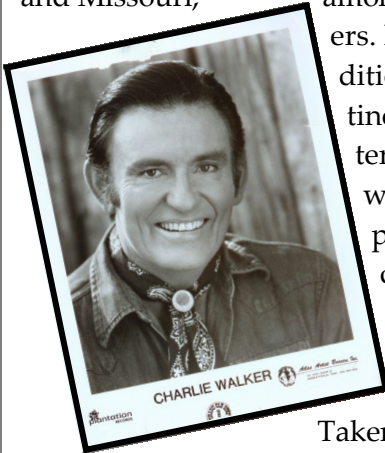
For some years a point of discussion has been the “place” of a research center in popular music at a University whose primary mission is teaching. Amplifying the talk has been the fact that the Center has never been under the aegis of any of the University’s colleges or department. The Center learned, during that time, that there were virtues to independence, but that without an academic home the Center’s voice was sometimes muted. Extended discussion during 2008-2009 led to a decision to bring the Center into the fold of the College of Mass Communication. The reasons for doing this were good and manifold: 1) the Center is located right in the heart of the John Bragg Mass Communication building; 2) a majority of the MTSU students and faculty using the Center came from Mass Communication; and 3) there has always been and will continue to be a special symbiotic resonance between the missions of the Center and that of the Department of Recording Industry. Dean Roy L. Moore and the Mass Communication faculty, staff, and students have embraced the Center as one of their own. The CPM is an orphan no more! **continued on page 3**

Collection Growth and Development

The Center accessioned twenty-five separate groups of Special Collection materials during the year. New acquisitions came from donors in Tennessee, the District of Columbia, New York, New Jersey, Maine, and Missouri,

among others. In addition, pertinent materials were purchased as available.

Taken to-



gether, these items add to and enhance current holdings in sheet music, rare music books, performance documents, sound recordings, and manuscripts.

The Center's collections continue to benefit from repeat donors. New materials were added to the Charlie Walker Collection, the Charles K. Wolfe Collection, and the Gene Jones Collection of manuscript, research materials, and sound recordings pertaining to jazz, ragtime, and Broadway show music.

New acquisitions of special note include the Everett Corbin Col-

lection, the Peter S. LaPaglia Collection of Tennessee Sheet Music, a collection of sound recordings from Associate Professor Charles Dahan of the Department of Recording Industry (MTSU), and archival materials from the Southern Girls Rock and Roll Camp.



Gene Jones

continued on page 5

"The Times They Are A Changing"

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Collections Storage

No additional space had been allocated to the Center or its collections since the move to the Bragg Mass Communication building in 1992. Since that time the collections have grown exponentially in scope, significance, and volume. Making space for new materials as they are received has been an ongoing problem, and the Center has had to decline offers of collections that were too large to accommodate.

The staff determined that a 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. Such a system would more than double current storage capacity, from 5,340 linear feet of shelf space to approximately 11,000 linear feet. In addition, the Center will now have two areas in which to process materials.

Preparatory to the installation of new shelving, the stairway to the mezzanine in the stacks was relocated early in the fiscal year. Then word came from the Provost that American Recovery and Reinvestment Act money would be available to the CPM to refit the stacks area with compact shelving. A contract was subsequently signed with Central Business Group of Franklin, Tennessee, to provide and install a Spacesaver® mechanical assist mobile storage system (a.k.a., "compact shelving") during the summer of 2010 at a total cost of almost \$137,000.00.

Loren Mulraine, Interim Director

The Interim Associate Dean of the College of Mass Communication, **Dr. Loren Mulraine**, served as Interim Director of the CPM from 1 April to 30 June. Dr. Mulraine, whose home department is Recording Industry, was a fitting choice for this position since he is a practicing musician who runs his own record label and is a legal specialist in copyright issues that pertain to music. Among other things, Dr. Mulraine was responsible for the Center receiving updated computers for student and researcher use in the Reading Room.

Acquisitions 2009-2010

	Total held 30-Jun-09	Added 2009-2010	Total held 30-Jun-10
Books	19,217	317	19,534
Reading room	10,420	224	10,644
Special collections	8,797	93	8,890
Serial Titles			
Current subscriptions	198	-9	189
General/Non-Current (i.e. disc)	414	79	493
Secondary & Special	1566	5	1571
Sound Recordings	170,025		172,440
78s	36,815	473	37,288
45s	31,731	122	31,853
33-1/3s	85,755	941	86,696
CDs	9,042	620	9,662
Audio tapes	6,682	259	6,941
Videos	994	5	999
CD-ROMs	5		5
DVDs	77	8	85
Sheet music			
Individual pieces	59,714	707	60,421
Volumes	192	0	192
Manuscripts			
Documents (linear feet)	197	8	205
Manuscript music volumes	44		44
Audio recordings	1,118	229	1,347
Video recordings	180	0	180
Films	45	0	45
Performance documents	1,380	53	1433
Trade catalog titles	732	0	732
Vertical files (linear feet)	56	8	64
Iconographic items	10,897	2	10899
Microforms items	2,866	2	2868
Artifacts	19	2	21
Gifts (value in dollars)	\$ 1,246,019	\$60,310	\$1,306,329

Collection Growth and Development

continued from page 3

Some Acquisition Highlights

The Everett Corbin Collection

The Center received a noteworthy donation of early country music materials from Mr. Everett J. Corbin of Murfreesboro in November 2009. Mr. Corbin is a noted journalist, reporter, editor, and songwriter. His writings have largely been concerned with the early history of country music. He was editor of *Music City News* in the 1960s and interviewed such notable performers as Roy Acuff, Ernest Tubb, Jimmy Skinner, Red Hicks, Mac Wiseman, Jim & Jesse, the Osborne Brothers, and Lynn Anderson, and is proud to note that he gave Dolly Parton her first major interview in a country music publication. Mr. Corbin has also worked as a record producer and songwriter and publicist, especially for Vernon Oxford. "If Kisses Could Talk" and "I Love To Sing" have been some of his most successful songs.

Thanks to Mr. Corbin, the Center now has a more complete collection of *Music City News*, an archive of recorded interviews conducted by Mr. Corbin, and various other books, articles, sound recordings and papers that will serve researchers for decades to come.



The Peter S. LaPaglia Collection

This fine collection of sheet music was donated to the Center by Mrs. Jane LaPaglia in December 2009. Peter LaPaglia was President of a museum consulting firm, LaPaglia & Associates, based in Murfreesboro. He was also a collector of Tennessee-themed sheet music, as well as music from World War I. The donation to the Center consists of seventy-six pieces of sheet music that complement the growing Tennessee collection. Titles include "The Flower of Old Tennessee" (1899), "Celebratin' Day in Tennessee" (1914), "The Tennessee Tango" (1953), and "Mamie Lee (The Vamp of Tennessee)" (1926).



Peter S. LaPaglia (1943-2008)

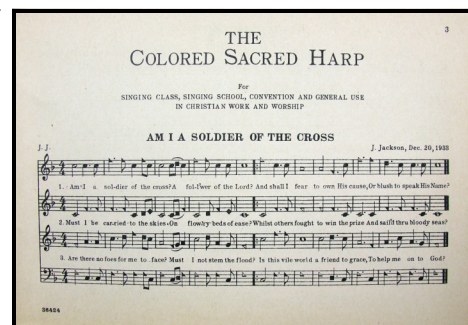


Southern Girls Rock and Roll Camp Archives

The Center has become the repository for materials relating to the Southern Girls Rock and Roll Camp. This successful summer day camp for girls (ages 10-17) was begun in 2003 by then MTSU student Kelly Anderson. Its mission is to support a culture of positive self-esteem and collaboration among girls while building community through music. Today the SGRRCC's parent organization is YEAH (Youth Empowerment through Art and Humanities). The Center has received approximately four linear feet of materials pertaining to the organization and production of the camp, including business records, promotional and marketing materials, posters, brochures, press-releases, memorabilia, websites, workshop products, interviews, and performance CDs. And more will be arriving each year. This collection is an expression of the Center's ongoing efforts to document local vernacular music organizations.

The Colored Sacred Harp

One of the more interesting items accessioned into the Center's collection this year was a first edition of *The Colored Sacred Harp*. This book, first published in 1934, contains seventy-seven shape-note hymns, all but one written or arranged by African Americans. Judge Jackson of Ozark, Alabama, was the author and publisher. Although the hymnal never achieved the popularity Jackson would have liked, many of the pieces are still heard at Sacred Harp sings today, songs with titles such as "Shout and Sing," "Cross the River," and "Florida Storm," which is about the disastrous September 18, 1926 hurricane. The Center also contains other materials related to *The Colored Sacred Harp*, such as The Alabama Black Sacred Harp Collection of cassette tapes, videos, and photographs documenting the singing convention currently led by H. J. Jackson, son of Judge Jackson, held annually in Dozier, Alabama.



Collection Use

Since its inception the Center has served 45,831 researchers. During 2009-2010, 1,363 patrons utilized the Center's holdings. MTSU students and faculty form the largest group of patrons, but in keeping with the Center's mission to support research and scholarship at the national and international levels, those in the Reading Room came also from thirty-two states and seven 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.



Coordinator Lucinda Cockrell (second from right) assists students in the Reading Room. The ten-thousand volume reference collection is accessible to patrons in the Center's Reading Room and includes biographies, discographies, scores, and historical and critical works.

Selected Research Topics

Dr. Douglas Harrison, Florida Gulf Coast University, Ft. Myers, FL
Southern Gospel music

Dr. Don Cusic, Belmont University, Nashville, TN
The songs of James Weldon Johnson

Paula Eisenstein Baker, University of St. Thomas, Houston, TX
The songs of Leo Zeitlin

Keith Hatschek, University of the Pacific, Stockton, CA
Dave Brubeck's civil rights era jazz musical, "The Real Ambassadors," and the Columbia recording of the work, featuring Louis Armstrong

Dr. Patrick Huber, University of Missouri-Rolla, Rolla, MO
The Bristol Sessions

Chris Buxton, Derbyshire, England.
The music of Jesse & Helen Crawford

Dr. Anthony Lis, South Dakota State University, Brookings, SD
The early history of the steel guitar

Alex van der Tuuk, Netherlands
Blind Roosevelt Graves

Michael Rosen, Honolulu, HI
The Jo Stafford song, "No Other Love"

Andrew Mall, University of Chicago, Chicago, IL
Contemporary Christian music



Bouquets . . .

"I just wanted to thank you all again for your assistance and hospitality during my recent visit to the CPM. It was time well spent, and I only wish I could have stayed longer. Perhaps I will have a chance to continue my research there some time in the not-too-distant future."

Gregory Reish,
Chicago College of Performing
Arts, Roosevelt University

"As was the case when I visited the Center last year, everyone was extremely helpful, and I appreciate everybody assisting me with my perusals of items related to Hawaiian music, early country music, and early recordings involving the steel guitar. (The Center's holdings in those areas were very interesting to investigate!)"

Anthony Lis, Professor of Music
Theory and Music Appreciation,
South Dakota State University

"Many thanks for your marvelous list of digital sheet music collections. That will be a tremendous help to me in my research."

Edgar Pope, School of Foreign Studies,
Aichi Prefectural University,
Aichi, Japan

"Thank you so much for going out of your way and looking up the 1953 Korean War issues of Roy Acuff in the "Pickin' & Singin" newspaper for me and my Dad. When the book comes out you and the center will be gratefully acknowledged!

Charles William Morton, Jr.,
NC

"My inexpressibly vast appreciation for finding the copy of *Revolver* issue #42 for us. Our search has, literally, gone on for months without success using every means we could think of. If ever we are again in need of locating print media related to popular music, we will surely check with you first."

Louis S. Abronson,
Abronson Law Office,
Aptos, CA

CPM Use Statistics 2009-2010

FY 2009-10 FY
2008-09
Totals

USER TYPE:

In person:

MTSU Students	948
MTSU Faculty	150
Off-campus	104
Total # of On-Site Visitors	1,202

Remote:

Telephone	29
Internet (E-mail/web site)	126
ILL Requests	3
Letter (Incl. FAX)	3
Total # of Remote Visitors	161

TOTAL # OF PATRONS

1,363

MATERIALS USED:

Books	1909
Sound recordings	163
Microforms	10
Serials	1134
Bound serials	188
Vertical files	52
Sheet music	1121
Scores	182
Manuscripts (boxes)	21
Video tapes/DVDs	15
CD-ROM	11
Photographs	114
Performance documents	61
Trade Catalogs	52
Rare Books	266

TOTAL # OF MATERIALS USED

4,065

USERS FROM 7 FOREIGN COUNTRIES:



USERS FROM 32 U.S. STATES:

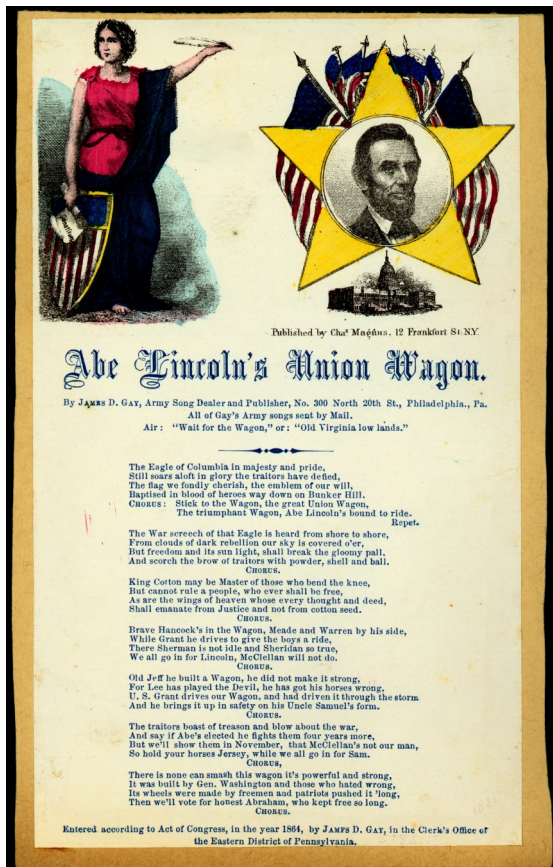


Public Programs

Exhibition on Abraham Lincoln and Music

Abraham Lincoln enjoyed music. He encountered music on the frontier and as an Illinois lawyer riding the circuit. Campaign songs helped pave his way to the presidency. As President he enjoyed the day's parlor and patriotic tunes and appreciated the new songs of war. He listened to bands, attended concerts, minstrel shows, and religious services, and reveled in the singing of freed slaves. Music soothed and stirred Lincoln, and he, in turn, inspired music-making.

Abraham Lincoln and Music was the fifth in a series of exhibits that the Center for Popular Music produced in partnership with the Stones River National Battlefield interpreting the broad scope of the Civil War through its music. The exhibit explored Lincoln's musical connections during his lifetime, with emphasis on campaign songs, the music of his presidency and his death. All materials were from the Center's collections and included sheet music, songsters, hymnals, and song broadsides. Visitors learned what Lincoln thought of "Dixie," what his favorite songs were, the music he requested, and the songs he inspired. The exhibit was located in the temporary display case in the visitor center lobby at the Battlefield from December 2009 through April 2010.



From the Kenneth S. Goldstein Collection, Center For Popular Music, MTSU.

Alumni College: "A Song's Life"

The Summer Alumni College, held in late June, featured music and music-making so, quite naturally, the Center was deeply involved in those programs. Coordinator Lucinda Cockrell presented an overview of the CPM, noting particular highlights of the archival collections. Curator of Recorded Media Martin Fisher then demonstrated cylinder recording and recorded college participants singing "Oh Susannah." And Interim Director Loren Mulraine spoke of some of his experiences as an active songwriter.

Freedom Sings

The Center contributed centrally to the November *Freedom Sings* programs produced by the First Amendment Center and sponsored by the Seigenthaler Chair in honor of Constitution Day in November 2009. *Freedom Sings* was a multimedia experience that featured music once banned, censored, or which sounded a call for social change. It invited the audience to appreciate yet more vividly the place of the First Amendment in the life of the nation.

Original music and songs from the Center's collections were exhibited in conjunction with the programs. Some of the banned and controversial music included original sound recordings, sheet music, scores, and album covers of songs such as "Wake Up Little Susie" by The Everly Brothers (1957), "The Times They are a Changin'" (Bob Dylan, 1963), "This Little Light of Mine" (The Seekers, 1964), "I am Woman" by Helen Reddy (1971), Joni Mitchell's "Big Yellow Taxi" from 1970, "Good Rockin' Tonight" by Roy Brown from 1947, "Louie, Louie" (most famously recorded by The Kingsmen in 1963), "Street Fighting Man" (Rolling Stones, 1968), and a Woodstock poster, souvenir book, and album cover.



Development

The Center for Popular Music received its first endowment commitment when Connie Walker and the Walker Family pledged ten thousand dollars. The support that will be generated by this gift will go towards archiving and preserving the personal papers, music business documents, sound recordings, photographs, and other memorabilia that are a part of the Charlie Walker Collection.



Connie Walker with Interim Director Dale Cockrell

Featured Staff — Dicky Dixon

The face of the Center for Popular Music for most patrons is Dicky Dixon. He's the guy who is generally behind the big desk as one enters the Center, and the one with the over-the-top enthusiasm for what the CPM does, and the one who delivers the materials to the tables with a little laugh of delight, and the one who often provides the hint or helpful insight that opens up a research project, and the one with more years of knowledge of and experience in the Center's collections than anyone else on the staff.

Dicky first came to the Center in 2000 as a student hire from the RIM program. That background proved particularly helpful since hundreds of RIM students use the Center annually, and Dicky is the one who can talk their talk most directly. His manifest joy at working in the Center soon made him an important part of the team, and gave him a home away from his Louisiana home. Dicky has become the CPM's glue, for his work bonds the gaps large and small between other staff positions: he's the newspaper article clipper; the Friday data backup guy; the statistics filer; the coffee maker; the box mover. If it were possible to draw up a job description for him it would be "Everything else!"

Dicky can claim expertise on many things. Two stand out, though. If you want to know when and where the Rolling Stones will be playing next, ask Dicky. (He's been to ten (!!)) of their concerts.) And if you want to know the day's weather forecast, ask Dicky.

A toast to Dicky, our "Featured Staff" of the year.



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.



Teaching

The Center's engagement with the teaching mission of Middle Tennessee State University takes several forms. Students come into the CPM Reading Room and avail themselves of the resources. On many occasions during most any academic year, members of the Center staff are invited into campus classrooms where they give presentations on mission and collections. Then faculty across campus integrate the CPM into their course syllabi, often requiring students to conduct research in the Center.

In all these approaches, the Center engages students (and faculty) with the power of the primary source. In an academic world dominated by textbooks, PowerPoint, the web, and Wikipedia, opportunities to see, touch, feel, and smell "the real thing" are rare. In a virtual world, the Center is the counterpoise—the real thing!

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, Curator of Recorded Media**, has extensive expertise in transferring and remastering 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.

Once upon a time, two beautiful maidens were strolling near their castle when they heard a tiny voice yelling, "Hey, look down here!" They looked down and noticed a small frog on the bank of the moat. "Hi," it said. "I'm really a singer/songwriter, but an evil witch put a spell on me and turned me into a frog. If you kiss me, I'll return to being a singer/songwriter and we can live happily ever after." So the more beautiful of the two maids reached down, picked up the frog, and slipped it into her pocket. "But aren't you going to kiss him?" her friend asked. "You must be kidding," she answered. "He's worth a lot more as a talking frog!" (from N.J. Groce, *The Musician's Joke Book: Knowing the Score* (New York: Schirmer Books, 1996), ML65/.G76/1996 in CPM Reading Room Collection.)



Courses at MTSU that Featured the Center for Popular Music

AAS 2100, Introduction to African American Studies, Professor Uzoma Miller
 HIST 3020, American Music in the Modern Age, Dr. Kristine McCusker
 HIST 6615, Essentials of Archival Management, Dr. Ellen Garrison
 MUHL 3670, History of Popular Music, Dr. Felicia Miyakawa
 MUS 1030, Introduction to Music, Dr. Christine Isley-Farmer
 MUS 6620, Bibliography and Research, Dr. Steven Shearon

Mentoring

An especially effective form of teaching is mentoring. The Center has been fortunate this year to have three students with whom we could work on a one-to-one basis.



Tyler Moore, Graduate Assistant

Tyler DeWayne Moore, a graduate student in the Public History program completed a Graduate Assistantship at the CPM during the Spring 2010 semester. Tyler's major project was an audio digitization project. Working with Coordinator Lucinda Cockrell and Media Curator Martin Fisher, he expanded a Center program to allow online patron access to select manuscript sound recordings. This involved logging audio tapes from the Gayle Dean Wardlow audio tape field-recorded interviews, creating electronic audio logs, then linking those logs to the collection's online finding aid. He then provided a delivery system by which researchers may click on a link embedded in the audio logs and hear select recordings.

Tyler produced a paper that developed out of his work, and presented "When It Rains Five Days and the Skies Turn Dark as Night: The 1927 Mississippi Flood and Blues Music" at the Kentucky-Tennessee American Studies Association Conference in May 2010. He also published an article in the *West Tennessee Historical Society Journal* while working at the Center titled "'You Know That I'm Getting Tired of Sleeping by Myself': The Influence of Blues Legend Willie Lee Brown."



Jeremy Wells, Senior

Jesse Taylor, an undergraduate student majoring in Philosophy and a minor in Recording Industry completed an internship in the Spring 2010 semester. The internship involved a variety of archival-based tasks, namely cataloging of archival materials, creating and conducting a digitization project for access to the Tennessee sheet music collection, and the processing, preservation, inventory and description of archival materials. The second project Jesse completed was assisting with the processing of the Charlie Walker Collection according to standard archival principles and practices and the creation of a finding aid.

Jeremy Wells, an undergraduate major in the Recording Industry program began a six-credit hour internship in June 2010. His work, which would last through the summer, included creating a record label inventory for the Center's collection of LPs, a list that will greatly enhance the accessibility of that collection.

Librarian's Corner

In a year that was full of transitions, one of the first actually signaled a "return to normalcy" as the **Librarian, Grover Baker**, was able to hand his interim responsibilities as Coordinator back to Lucinda Cockrell, upon her return from a one-year leave of absence. The theme for this year was "access and outreach" and was directed not only toward the students, faculty, and staff of the College of Mass Communication, but also toward the entire MTSU community and beyond that to the broader community of researchers in all genres of popular music.



A few examples of outreach include the Center's participation in MTSU's Department Fair, the School of Mass Communication's InfoFest, the School of Music's Freshman Experience, and the Scholars Day activities for both Mass Communication and the entire campus. Additionally, Mr. Baker was able to attend the International Country Music Conference (ICMC), held annually in Nashville. Many attendees and presenters at ICMC have used the Center's collections in their research; some even coordinate research visits to the Center while in the area. By attending, Mr. Baker was able to meet, in person, several attendees and presenters with whom he had previously only corresponded via e-mail or phone while assisting with their research. Several other attendees indicated that they would be planning trips to do research in the near future.

The Librarian informally proposed and was invited to participate in the 3rd Annual James T. Walker Staff College, where he, along with Ms. Cockrell, guided tours of the CPM on both days of the two-day workshop. The overwhelming response from all who attended was that they never knew how much "cool stuff" was right next door, and that they would definitely be pointing students to the Center's collections.

Walker Library also undertook a major transition of its own which directly affected the Center when it began the process of migrating from the Voyager integrated library management system to the Millennium system. Because the Center's Reading Room collections are cataloged and searchable through these vehicles, Mr. Baker was invited to participate in the committee planning for this conversion. As the system was being implemented, he and Christi Underdown, the Center's Cataloging Assistant, attended several training sessions. The Millennium system will provide the Center with several new tools, such as the ability to track in-house use of items and to place Center materials on reserve for professors.

In January, the Center joined the world of social media by creating a Twitter account (<http://twitter.com/center4popmusic>). To date, more than one hundred people are following our tweets, and we are included on twenty-four lists. Plans are to use Twitter to broadcast news of the Center's activities and acquisitions, and also to post links to information that would be of interest.

FOLLOW US ON 

Of course, the primary means through which librarians provide access to collections is by cataloging. Over the past year, the Center added catalog records for over seven hundred fifty items new to our collections. Christi Underdown single-handedly created six hundred of those records, and that does not include the three hundred catalog records that she edited.

Staff Professional Activities

Paul F. Wells, Director Emeritus

Publications

[in press] Special issue of the *Journal of the Society for American Music* devoted to Irish music in America. Co-edited with Sally K. Sommers Smith, Boston University. To be published November 2010 as Volume 4, Number 4. Includes authored article: "Elias Howe, William Bradbury Ryan, and Irish Music in Nineteenth-Century Boston."

"Old Time String Bands," in *Folklife*, vol. 14 of *The New Encyclopedia of Southern Culture*, edited by Glenn Hinson and William Ferris (Chapel Hill: University of North Carolina Press, 2009): 179-183.

Review: *A Tribute to Fiddlin' Paul Warren*, Johnny Warren and Charlie Cushman. In *Old-Time Herald* 12 (February-March 2010): 52-53.

Review: *I'm Going Down to North Carolina: The Complete Recordings of the Red Fox Chasers [1928-1931]* (2-CD set). In *Old-Time Herald* 12 (December 2009-January 2010): 46-47.

"Worthy of Investigation: Notes on the Origin of an Uncle Dave Macon Song." *Tennessee Folklore Society Bulletin* 64 (Spring 2008): 23-27. [Published 2009]

Review: *Best of the Flatt & Scruggs TV Show*, volumes 7 and 8 (DVDs). In *Old Time Herald* 12 (October-November 2009): 52-53.

Professional Societies/Service

Member of Editorial Advisory Board, *The Grove Dictionary of American Music*, 2nd edition. Advisor for determining country music and regional music entries.

Manuscript review (article), *Southern Cultures*
Society for American Music

Member, Program Committee, 2011 national conference

Chair, Folk and Traditional Music Interest Group

Tennessee Folklore Society

Webmaster

American Conference for Irish Studies

Comhaltas Ceoltóirí Éireann North America

Southeast Music Library Association

Folk Alliance

Member, Lifetime Achievement Awards Advisory Committee

Lucinda P. Cockrell, Coordinator of Research

Ms. Cockrell received her recertification from the Academy of Certified Archivists in 2009-2010, by passing the recertification petition with bonus points. Archivists become certified only by meeting educational and experience requirements and passing the archival certification examination. In order to maintain status as a Certified Archivist, professional credentials must be verified and renewed every five years.

Conference Presentations/Professional Activities

Middle Tennessee District History Day Judge. Middle Tennessee State University. February 26, 2010.

"Records Management for Archivists" Society of American Archivists, Nashville Tennessee, February 4-5, 2010.

"Digital History Workshop," Gore Research Center, State and National Archival Partnerships Grant. September 11-12, 2009.

"Learn to Showcase Your Historic and Special Collections Online with CONTENTdm." OCLC CONTENTdm Seminar, Albert Gore Research Center, Middle Tennessee State University. September 16, 2009.

"Web 2.0: What is it and How Does it Affect Us?" Society of Tennessee Archivists workshop, Nashville, TN. November 11, 2009.

Rutherford County History: Campus-Community Digital Project –

Member of working group to develop a digital consortium of research materials and digital collections pertaining to the history of Rutherford County. Members include MTSU Walker Library, Albert Gore Research Center, MTSU Department of History, Rutherford County Archives, Stones River National Battlefield, Linebaugh Library, and Rutherford County Historical Society.

Professional Societies/ Service

Society of American Archivists

Society of Tennessee Archivists; Vice-President/
President-elect

Academy of Certified Archivists

New England Archivists



Grover C. Baker, Librarian

Publications

- “Mainstream Popular Music,” *A Basic Music Library: Essential Scores and Sound Recordings*, 4th ed., Chicago: American Library Association, co-compiled with Susannah Cleveland (forthcoming).
- “Music Reference: Just the Basics,” *Tennessee Libraries*, 60 (3). Co-written with Chris Durman (forthcoming). *Breve Notes*, Issues 88-90, editor.

Conference Papers, Invited Lectures, and Related Activities

- “Music Reference: Just the Basics.” Tennessee Library Association 2010 Conference, Memphis, Tennessee. March 18, 2010. Session co-presented with Chris Durman, Music Librarian, George Devine Music Library, University of Tennessee, Knoxville.
- “Right Next Door... the Center for Popular Music.” 3rd Annual Staff College, James T. Walker Library, Middle Tennessee State University, August 19 & 20, 2009. Presentation and tour, co-lead with Lucinda Cockrell.

Professional Societies/Service

- Music Library Association (MLA); Best of Chapters Committee (2008-2011), Chair (2010-2011); Trainer, Educational Outreach Program
- Southeast Chapter of the Music Library Association (SEMLA); Executive Board (Member-at-Large, 2007-2009); Newsletter (*Breve Notes*) Editor (2010-); Nominating Committee, Chair (2008-2009); Educational Outreach Committee, Chair (2009-); Organizer, “Music in Libraries: Just the Basics” preconference workshop, 2009 Joint Annual Meeting with Texas Chapter of the Music Library Association (TMLA); Organizer, “Music in Libraries: Just the Basics” preconference workshop, 2010 Annual Meeting; Trainer, Educational Outreach Program
- American Library Association (ALA)

Professional Development

- “Media Design Workshops.” Series of weekly one-hour workshops offered by the College of Mass Communication, Fall Semester 2009. Instructor, Philip Loubere.

W. Martin Fisher, Curator of Recorded Media Collections

Conference Presentations

- Memphis Music & Heritage Festival. Wax cylinder recording demonstrations.
Memphis, TN. September 4-5, 2009.
- Peavine Festival. Wax cylinder recording demonstrations.
Parsons, TN. September 19, 2009.
- Sarr-Gennett Foundation, Wax cylinder recording demonstrations.
Richmond, IN. September 10-12, 2009.
- International Folk Alliance. Presented and demonstrated wax cylinder recording demonstrations. Memphis, TN. February 17-20, 2010.
- Breakin' Up Winter. Wax cylinder recording demonstrations.
Cedars of Lebanon State Park. Lebanon, TN. March 5-6, 2010.

Professional Societies/Service

- Association for Recorded Sound Collections
Michigan Antique Phonograph Society
City of London Phonograph and Gramophone Society
Canadian Antique Phonograph Society
International Folk Alliance
Nashville Old Time String Band Association
Sarr-Gennett Foundation
Tennessee Folklore Society, Board of Directors



Christi Underdown, Cataloging Assistant

Publications/Citations

“Get Fit, Wii Fit: Exploring Fitness and Gaming in Libraries”, with H. Joey Gray, *Tennessee Libraries* Vol. 60 No. 2 (2010)

“Buder’s Capitalizing on Change” book review, *Tennessee Libraries* Vol. 60 No. 1 (2010)

“Ishii’s Bad Fruits of the Civilized Tree” book review, *Tennessee Libraries* Vol. 59 No. 3 (2009)

Professional Societies/Service

Tenn-Share, Learn and Discover, Moderator
Special Libraries Association, Tennessee Valley Chapter, President

Special Libraries Association, Museums, Arts and Humanities Division, Treasurer; Chapter Assessment Project Commit; Map Subcommittee, Chair

Tennessee Library Association, Conference Planning Committee, 2011 Local Accommodations Co-Chair

Served as co-mentor for high school shadowing project for Katherine Ryan.

Conference Presentations

“Learn & Discover 2.0: How 4 volunteers got 300 people to sign up and have fun via weekly online classes.”
Tenn-Share Fall Conference, Nashville, TN. October 2009.

“Learn & Discover 2.0: How 4 volunteers got 300 people to sign up and have fun via weekly online classes.” (sponsored by Tenn-Share) Tennessee Library Association annual conference. Nashville, TN. March 2010.

“Acting Techniques for Story Time: proven ways to liven up a book.” (in collaboration with Pete Turner) Tennessee Library Association annual conference. Nashville, TN. March 2010.

“The Power of Positive Words: Marketing the Library to a Unique Clientele” (co-sponsored by TLA Special Libraries Section & SLA Tennessee Valley and MidSouth Chapters) Tennessee Library Association annual conference. Nashville, TN. March 2010.



CPM 2009-2010 Staff

- Paul Wells, Director
- Grover Baker, Librarian
- Lucinda Cockrell, Archivist
- Martin Fisher, Recorded Media
- Kym Stricklin, Executive Aide
- Melinda Messick, Executive Aide (not pictured)
- Amy Hunsberger, Serials Manager
- Dicky Dixon, Research Assistant

